

ANTHROPOLOGICAL STUDY OF FOLK MUSIC IN QESHM ISLANDS, IRAN

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Abstract: Qeshm folk music is associated with different traditions, customs, rituals, and ceremonies delivering different manifestations. This music, as a collection of meaningful sounds and melodies rooted in the culture of the native people of this region, represents the culture of the people of the Persian Gulf. The variety of forms of these sounds and melodies over the years as cultural and ritual symbols have caused the differentiation of ethnic groups in different regions. The research method in this article is ethnographic. Applying this method through participatory observation and field studies, we studied the anthropology of Qeshm music. Our research outcomes indicate that folk music, plays, sounds, and songs of the natives living in the Persian Gulf and Qeshm region are mixed with the ordinary mood of the people. Natives of Qeshm Island have their own instruments to play their specific music. Qeshm folk music alone can introduce the special cultural features of this island that are effective in introducing and attracting tourism to this region.

Keywords: rites, Qeshm, culture, ethnography, folk music.

چکیده: سرزمین ایران یکی از متنوع‌ترین اجتماعات فرهنگی، قومی را در خویش جای داده است. این اجتماع متنوع فرهنگی، در عین حال با رشته‌های نامرتبی خصوصیات جمعی ایرانیان، به یکدیگر متصل شده‌اند. از مهمترین عوامل پیوند این حوزه‌های متنوع، وجوه مشترک عناصر تشکیل دهنده فرهنگ و نیز باورهای مشترک قومی و اعتقادات آیینی است. موسیقی از مهمترین این عناصر است. فرهنگ موسیقی با سنت‌ها، آداب و رسوم، آئین و مناسک مختلف پیوند یافته و در هر منطقه فرهنگی در ایران، جلوه و نمود متفاوتی یافته است. موسیقی می‌تواند به عنوان آوا و نواهای معناداری که ریشه‌های عمیق در فرهنگ مردم دارد تعریف شود. موسیقی در کنار آیین‌ها، اسطوره‌ها، باورهای مردمی و عناصر فرهنگی متنوع باعث مانایی سرزمین‌ها می‌شود. موسیقی توسط انسان سازماندهی شده و دارای ابزار فیزیکی و ویژگی‌های فیزیولوژیکی، روانشناختی، اجتماعی و فرهنگی آن مردم است. آواها و نواها در طی گذر سالیان با عنوان نمادی فرهنگی و آیینی باعث تمایز مناطق مختلف از یکدیگر شده‌اند. مردم ساکن جزیره قشم برای خود ابزار و وسایلی دارند که با آن‌ها موسیقی‌های خاص خود را به اجرا می‌گذارند. موسیقی بومی قشم توانایی معرفی این جزیره را با ویژگی‌های فرهنگی خاص خود داراست. موسیقی این منطقه با توجه به ویژگی‌های خود، بازتاب فرهنگ مردمان قشم است. موسیقی بومی، نمایش‌ها، آواها و آوازها از جمله هنرهایی است که در میان مردم ساکن خلیج فارس و قشم با خلق و خوی مردم عجین شده است. در این نوشتار با روش مردم نگاری به بررسی و معرفی این مقوله در جزیره قشم پرداخته‌ایم.

کلمات کلیدی: آواها، قشم، موسیقی بومی، نمایش، فرهنگ، مردم‌نگاری.

I. Introduction

Iran has one of the most varied ethnic-cultural communities within its population. This diverse cultural community is the product of intertwined invisible strands of Iranian collective characteristics. One of the most important factors linking together these various anthropological areas is the commonalities of the cultural elements, as well as the common ethnic beliefs and rituals.

Music, along with various rituals, myths, popular beliefs, and cultural elements, contributes to the stability of cultures. It is organized by human beings and conveys the physiological, psychological, social, and cultural characteristics of those people.

Local music is deeply concomitant with rituals among Iranian ethnic groups. Studying Iranian ethnography, we face a significant diversity in music, both quantitatively and qualitatively. Music and instruments that express ethnic characteristics also reflect the cultural characteristics of Iran. Iran, with its ancient history and vastness, has accommodated different ethnic groups such as Lors and Kurds, Baluchis, Gilanis, etc. The cultural characteristics and, in particular, the music of these ethnic groups exhibit

reciprocal influences, comparable in some respects. Although the cultural characteristics and especially the music of these ethnic groups are similar in some ways and display mutual influences, each one has its own specific characteristics. Undoubtedly, the diversity of local music in Iran and its multiplicity is consistent with the cultural characteristics of these regions (Masoudieh, 2012: 19). The cultural characteristics of each region are also effective in preserving or contrasting the disappearance of musical features of a region. Therefore, music is one of the effective factors in recognizing the ethnic culture and also tracing the social and cultural changes of a region. On the other hand, in the cultural atmosphere of neighboring nations, music is a means of reclaiming the common roots of demographic changes and economic and cultural exchanges. Explaining and examining the reasons for these changes along with the study of cultural and geographical factors in the emergence of music and its persistence and expansion in a cultural and geographical area are the important issues in understanding the populaces of a region. Today, a large part of Iranian music includes many folk melodies that have been introduced to this system through local music. Furthermore, at a glance, one can

understand the breadth and beauty of local music. All cultures have local music that reflects the mentality of the people and belongs to all individual and social aspects of their lives. One of the characteristics of folk music is its simplicity and unpretentiousness. In Iranian folk music, the role of early art, beliefs, feelings, and generally past life can be reconfigured.

The main component of local music is folk songs. Many of these songs highlight familiar local myths and legends. The music of the southern regions of Iran, from the distant past to the present, is inspired by the nature and warm weather of these regions, which are full of passion and warmth. This type of music is common in the southern states of Iran. In this type of music, which has a happy rhythm, in Bushehr and Khuzestan provinces, it is mostly used by flutes called Ney Hambo, and in Hormozgan province, it is used mostly by Lute and to some extent by Ney Hambo.

What seems to be most important in the study of southern music, especially Hormozgan is the demographic composition of this region. In addition to the locals living in the area, there were other tribes, including very old African immigrants, who influenced the quality and style of music in these areas.

Qeshm is the largest island in Iran and the Persian Gulf, located in the Strait of Hormuz. People living on Qeshm Island have their music with a special place in their culture. Plays, songs, and chants are among the arts mixed with the mood of the people of this region. The local music of Qeshm Island, despite its beauty and potential, remains unknown. In this article, based on the ethnographic method, we try to introduce the native music of Qeshm Island (Fig. 1).

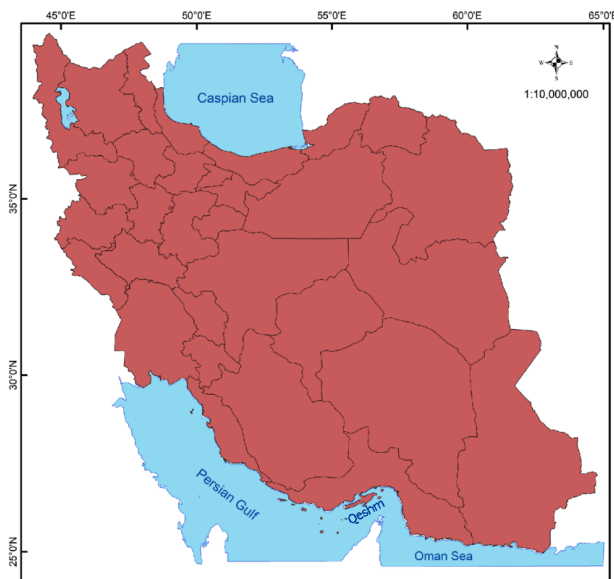


Figure 1. Qeshm Island

II. Research method

The research design covers almost all aspects of research, from the most detailed data collection to the selection of data analysis techniques (Uwe, 2018, 150).

The method of this research is grounded on consistent field studies. Field study is a type of research strategy that allows scientists to study the cultural, social, and biological characteristics of a given community. The researcher, as a person individually involved in the life of the study community, by participatory observation, collects data and gains insight and a close look at the investigated community through first-hand involvement with the subjects. The participatory observation method is the main basis of field study (Murchison, 2010: 117). Malinowski's famous statement expresses the fact that participatory observation is a crucial process for any effective fieldwork (Creswell, 2015 :92).

III. Background to the research

The written history of Iranian music is a quick look at music on the Iranian plateau and neighboring areas with a common cultural history. Iranian music can be historically divided into two periods: ancient and Islamic periods, each period, according to the requirements of that time, endured different conditions and has always been on the ups and downs. However, music is always a cultural component that introduces the culture of a country or ethnicity to others in any situation. We do not know much about the music of the Persian Gulf. Therefore, we cannot talk in detail about its quality and quantity. Little attention is paid to music in these areas. Among the urban and rural classes, musical performances are limited to individual presentations.

It is publicly used, mostly prepared for weddings, circumcision, special rituals, feasts, and requiems (Ahmadi Rishhari, 2003: 4). Southern Iranian music and songs are motivated by a special passion. The remaining couplets and folk songs of these regions evoke the songs of antiquity, which express the thoughts of the spiritual and moral characteristics and the feelings and emotions of its poets and singers (Afshar Sistani, 1999: 326). It is not known exactly when these instruments were used in these areas, but these musical instruments likely reached these areas from Mesopotamia. In their music, the Babylonian people had various musical instruments such as metal Flute, Harp, black Reed, Drum, Trumpet, and Daf (Durant, 1964: 381). As a result, it can be seen that the use of these instruments among the people of southern Iran has a long history, and their use has been passed down from generation to generation for many years, but no research that deals directly with Qeshm music is available. However, in limited research, exploring special rituals such as exorcism and

the role of music in it have been mentioned as periphery subjects. Researchers in the field of music, exploring different regions of Iran, mention the Iranian musical styles and how it is taught, focusing on an encyclopedic view of music. This research is one of the first anthropological researches that describes the role of music in the culture of the local people of the Persian Gulf and Qeshm regions.

IV. Musical instruments on Qeshm Island

Any instrument that produces sound defined in a musical range is a musical instrument. By the same token, the word instrument, which specifically means tool, applies to musical instruments. A musical instrument is essentially a source of sound production used to produce a musical sound. The production of sound depends on the cultural norms of each nation and each culture. Cultural norms have their definitions in each period of history and in each nation (Hajjarian, 2008: 329). In fact, the production of the sound of an instrument is formed in an intertwined set of cultural characteristics, especially in connection with the language and dialect of each region.

The musical instrument in any culture is one of the main factors and characteristics of that culture. In any society, musical instruments interact with the cultural set. The sound of each instrument in each culture has its aesthetics. This aesthetic is extremely effective even in shaping the structure, appearance, and morphology of the instrument. Instruments have been created according to the desires of musical culture in history and naturally formed to meet the needs of the distinguished musical culture (Eftekhari and Darvish, 2004: 93). In a broad spectrum, it can be said that instruments in the evolution of human life have always been formed in harmony with the characteristics of the life of each nation, tribe or group, and humans community, and they are established on the necessities of their communities and naturally reflect the path of evolution. Carefully in the construction and history of each instrument, we find that each was a symbol of a specific work or a specific message. Simple tools used to make the original instruments and primitive songs of various peoples, such as sirens made of horns or oysters, a bow that may have been a hunting bow one day, threshing rhythms, reaping, and songs, each played on a special occasion, so all are evidence for our claim (Saremi and Emami, 1994: 7). The study of Qeshm Island folk music shows that its music and instruments have been able to convey the deepest cultural values and ideas of Qeshm Island. By identifying the instruments, we can understand the importance of the musical heritage of this region, the beliefs, and the way of ordinary life among the native community on Qeshm Island. In this region, music is

closely related to ceremonies and rituals, such as Nowruz, fishing, requiems, and exorcism.

Many academics believe that instrumental music originated from rituals, as some ceremonies and rituals require a device that could produce special sounds. This is why we accept the fact that the musical and vocal styles of each nation are different. Based on this argument, in addition to their important role in the study of ethnic musicology, instruments depict the movement of primitive human societies as well as the spread and interplay of different human cultures. On the other hand, the appearance and morphology of the instruments, which indicate the cultural roots and origins of the instruments, are of special importance. In this way, musical instruments, in addition to their harmonious sounds and melodies, display special functions establishing various research processes in historiography, archaeology, semiotics, and especially anthropology. In some classifications, instruments are divided into two categories: the first group of instruments that determine the rhythm, such as drums with different sizes and shapes, and the second category includes instruments that play the melody, such as various types of stringed instruments, flute, and metallophone (Masoudieh, 2010: 229).

Another classification based on the assessment of the communal value of instruments remains stable among Iranian folk music to this day. This division is grounded on the ritual and religious value of musical instruments among Iranian ethnic groups. Next, we exemplify some of the ways instrument classification based on religious values influences Iranian folk music. For example, 1) The sacredness of the tambourine instrument among the people of Ahle Haq in Kermanshah, 2) the distinctive ritual features of the Daf instrument distinguish it from other instruments among the Qaderi clans of Kurdistan, 3) the Tanbire Noban instrument played in Khuzestan during rituals, 4) the importance of Sench and Dammam compared to other instruments in Bushehr region attending the religious ceremony of Ashura, and 5) five-string Rabab and in general "Rabab" Ahle Tariqat clans in Chishti and Naqshbandi clans in Balochistan. Musical styles and musical instruments can be classified according to their functional role relevant to religious symbols and metaphysical beliefs common in distinctive cultures. Every indigenous culture has succeeded in such a traditional classification gradually. The large military drums of the Ashura ceremony are also present in the Armed Forces Band. Some musical instruments also find a special social character, such as in-court instruments that show a prominent social identity of the instrument. In different cultures, the functions of instruments, in addition to the musical application, usually have a special meaning. Therefore, the study of instruments naturally comes arm in arm with

ethnomusicology with respect to the symbolism of instruments. In ancient cultures, instruments represented the presence of complex technological advances of that culture. Due to the role and importance of music in the physical and spiritual life of human beings, these cultures expended extraordinary energy on making instruments that are valuable in other artistic fields besides music (Darvish, 2001, 187). Due to the important place of music in the life of the native people of Qeshm, it is necessary to know the local music and instruments of that region.

V. Traditional musical instruments on Qeshm Island

V.1. Sema

Sema is a kind of Daf, and its percussion surface is made of tanned goat skin attached to a circular wooden frame. This wooden frame changes the rhythm while playing Sema. There are at least three Daf players in a local musical band. Sama is used in rituals, ceremonies, and exorcism. In an exorcism ceremony, one to five and sometimes more of these instruments are used (Afshar Sistani, 1999: 332) (Fig. 2).



Figure 2. Sema (Archive of Anthropological Research Center).

V.1.a. Dohol

Dohol is a percussion instrument, the main body is made of the mango tree stump, Tamarisk, or Cedrus. The original type of Dohol was brought from Africa, but later in Iran, it was modified and prepared from mango, Tamarisk, and Cedar stumps. On one side is the tanned skin of a goat and on the other side is the tanned skin of a cow. The side that is beaten with a wooden stick is made of cow skin, and the other side that is beaten with hand blows is made of goat skin.

The tool for beating is a piece of palm wood. Usually, in a musician group, a large Dohol, two medium sizes, and a small one are used together (Falsafi Mayab, 2000: 415). Dohol is usually accompanied by Kaser and Pipa, which group of percussion instruments

usually follow the big Dohol providing a polyrhythmic composition. The mainstream rhythm in this accompaniment is played by Dohol, and performing music begins after initiating the sound of the Jofiti instrument (Afshar Sistani, 1999: 332) (Fig. 3).



Figure 3. Dohol (Archive of Anthropological Research Center).

V.1.b. Types of Dohols

1. Marsar or Gap Dohol is a two-sided skin percussion, slightly bigger than Dohol, which is a common instrument in the southern regions of Iran. This drum is played with a wooden stick on one side and by hand on the other and is usually accompanied by a Sorna and preserves the rhythm base (*ibid*) (Fig 4).

2. Medium-sized drum, which in the local dialect is called Sayer Dohol.

3. Small-sized drum, which is called Kaser Dohol in the local dialect of Gisher (Field Observation, Salimi, 2015).



Figure 4. Gap Dohol (Archive of Anthropological Research Center).

V.1.c. Joorah

It is a kind of drum, smaller than Marsav (Gap Dohol), accompanying other instruments and Marsar. It is used only in joyful ceremonies (Afshar Sistani, 1999: 332).

V.1.d. Tonbak

This instrument, accompanied by Sorna, is a complement to Joorah, and its structure is similar to traditional Tonbak, which is prepared a little rougher. Therefore, the set of instruments (Sorna), Gab Dohol, Joorah, and Tonbak form a group that always plays together at weddings (Filsafi Falsafi Mayab, 2000, 416).

V.1.e. Kaser

This instrument, which also means a small or deducted short instrument of Dohol, is similar to Dohol with two sides covered with skin, which is usually played on one side by both hands. The task of the Kaser player is to create rhythmic variations and break the rhythms of Dohol and Pipa. This is the order in which these instruments are performed in a group: Firstly, the Jofti instrument determines the rhythm and speed of the song, then enters the Dohol, then the Pipa drum comes in, and finally, the Kaser drum follows the band (Afshar Sistani, 1999: 332).

V.1.f. Pipa

This instrument is similar to the Dolol with two sides covered with skin, one side of which is usually played with a wooden stick. The sound of the Pipa is in the boundary between the big drum and the Kaser, and with the accompaniment of other drums in the band, the rhythm of the Maqam is regulated harmonically. The pipe conducts the rhythm beat by beat. Seemingly, it is thought that Pipa later joined Dohol and Kaser (Falsafi Mayab, 2000: 415).

V.1.g. Tus

It is a kind of Cymbal but smaller in size, which is made of brass metal with a diameter of 20 cm, a sound is heard when two brass plates collide with each other, and it is usually beaten once when the singer passes the verse (Field Observation, Salimi, 2015) (Fig. 5).



Figure 5. Tus and Jofti (Archive of Anthropological Research Center).

V.1.h. Jofti

It is a pair of reeds with a narrow mouth producing musical sounds that can be heard blowing on it. The basic type of Jofti is called "Kalam" and has been used previously as a simple single reed, and apparently, this instrument has been doubled in Hormozgan. It is called Duzele in Kurdish-speaking regions. This musical instrument is never used in ceremonies related to mourning (Afshar Sistani, 1999: 332). In a piece of local music, firstly, the Jofti is played, then the Dohol comes in, and after Dohol, Pipa, and Kaser are played, respectively. In fact, the last three instruments complete the rhythm of the music, and at the end of the verses, the Cymbal is played once (Fig. 5).

V.1.i. Haftband

A piece of Reed is designed in seven connected frames making seven straps at their joints. It is less than half a meter long and sometimes up to 70 cm long and is played by three fingers of the right hand and four fingers of the left hand. Today, this reed has lost its social function and place among other instruments. Haftband or Neylabk was sometimes played by artist musicians with friends for fun or in funeral ceremonies to accompany mourners by playing relevant melodies. Haftband convey more the sad feelings.

V.1.j. Sorna

Sorena, which is more common in all parts of Iran than similar examples, is in the category of wind instruments that are played with drums regularly. Sorna construction is ancient, and its sound echoes ancient times. In the poems of Iranian poets, the name Sorna or Sornay is mentioned many times. Sorna and Dohol are mostly played during celebrations, and it is also used in mourning ceremonies. Sometimes this instrument was used in Taziye (Afshar Sistani, 1999: 332; Sharifi and Hossein Hashemi, 2015: 111) (Fig. 6).

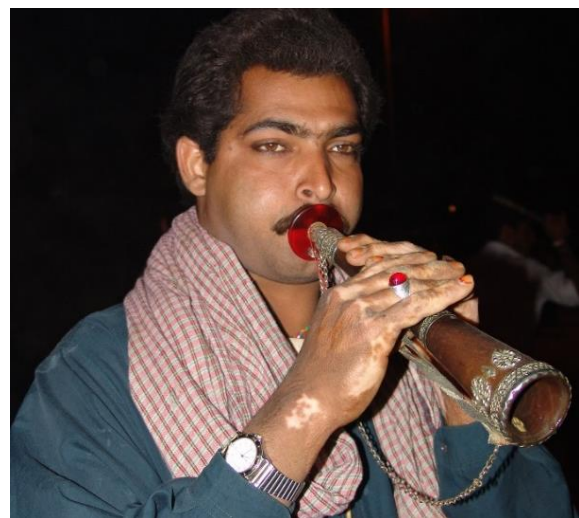


Figure 6. Sorna (Archive of Anthropological Research Center).

V.1.k. Ney Hambo

This musical instrument consists of an en bloc tanned sheepskin and two 20 cm long reeds attached to the end of the skin. At the mouth of each reed, a wooden whistle called a Piko is installed, which vibrates when the puffed air comes out and produces sound. It has a hole in the upper part from where the puffed air enters into the en bloc skin of the instrument by the musician. The musician puts the fingers of both hands on the holes of the reed, and by pressing the inflated skin on his chest, the air escapes from the part of the handle where the reeds are installed. The musician performs the desired song by moving his fingers on the reed holes (Hassani, 2003: 618).

Ney Hambo is played during Celebrations and ceremonies such as weddings, circumcisions, national and religious holidays, cultural and artistic ceremonies, and recreational activities (*ibid.*, 619).

This instrument is also known as the "black reed" among the Turks. Turks call it Ghara Ney. The original name of the instrument, however, is taken from Anban which is a Persian word. The difference that can be mentioned in comparison of Ney Hambo with the double reed or Jofiti is that it has an attached musk. Ney Hambo has an ancient history and is linked to the Babylonian civilization and most likely originated from the land of Mesopotamia and then spread to the southern regions of Iran (Ahmadi Rishhari, 2003: 155).

Examples of folk music that are mostly Maghami or local songs played by double reed and Ney Hambo players are as follows: 1- Robabe: While playing, the singer recites, "Robabe Robabe, Robabe, I am dying for you Robabe, oh my dear Robabe," the listeners clap and sing with him, and the other one bangs the drum providing the proper rhythm (*ibid.*). 2- Bandari: Singer recites "Sahle Darya", which means the sea shore. 3- Banoo Banoo: The original lyric can be translated to "O lady my lady sit down please on my Knee". 4- Special songs performed in harmony with dancers carrying wooden sticks, played together at weddings. 5- Ahay Aboozar: "O Aboozar, kill me from afar, until the flowers bloom, I won't be a groom."

Sorrowful songs called Sherve are also sung with and without reeds in mourning ceremonies and during some evening gatherings. Sherve is sung to perform a local song called Dashti. To perform it, Favez and Maftoon's poems and Baba Taher couplets are played. Usually, a Sherve performance begins with a prologue whose lyrics are by Rumi and the lyrics of most of the other songs are from Favez and Maftoon. The reed that is played with Sherve has six holes (Shams al-Dini, 1991: 263) (Table 1).

Table 1. Sample of Poetry from Sherveh

«به گلشن تا ز گل نام و نشانست
حدیث بلبل و گل در میانست
جهان تا هست ذکر شعر فایز
میان دوستان این داستانست
اگر صد تیر ناز از دلبر آید
مکن باور که آه از دل بر آید
پس از صد سال بعد از فوت فایز
هنوز آواز دلبر دلبر آید.»

V.1. I. Ney Hambo and Mokhtak

Made from tanned sheepskin, it has a reed at the top of the skin that is called Fikak, which has four holes. When air fills in the en bloc skin and moves out, Fikak vibrates and produces a sound that is loud and joyful. Tonbak is also played with Ney Hambo, and sometimes, a little Daf called Dayre follows the rhythm. It is accompanied by a pair of reads called Bili bun, each with six holes. This music is performed at weddings, birthdays, circumcision ceremonies, and celebrations for those who are returning from military service. Dancing and playing with wooden sticks also follow the music played by this affecting instrument (Mansourizadeh, 2001: 256).

V.1. m. Tambooreh

A stringed instrument, the strings of which are made of deer intestine, the wooden trunk of which is made of Tamarisk, and is played with gentle strokes using a small piece of metal called a Zakhme, which means wound. The tambourine is one of the most important musical instruments played only by Mama Zar or Baba Zar during an exorcism. Zar music is a common type of music therapy performed during an exorcism in the Persian Gulf and Qeshm, which is played by a collection of instruments such as a tambourine, a big drum, and a smaller drum called Liwa (Falsafi Mayab, 2000: 416) (Fig. 7). Azwa music is played at weddings, circumcision ceremonies, and natural and religious holidays. This musical composition is accompanied by large, small, and medium drums. Currently, Jofiti is also used in celebrations.



Figure 7. Tambooreh (Archive of Anthropological Research Center).

VI. Types of local music used in Qeshm Island

1- Bandari music: Beach music played by reciting some couplets and songs with affecting rhythms common among locals living in the coastal areas of the Persian Gulf.

2- Azwa Music: This type of music is a legacy of the surviving African immigrants, which has been mixed with Arabic themes and African musical instruments and has taken on an Islamic-Iranian native color (Table 2).

3- Liwa music: It is one of the primitive instruments belonging to blacks, among the percussion instruments. Liwa's music presentation has a sad melody. Even today, the sailors' chants on the boats are sung with the same rhythm (*ibid.*, 414).

In Azwa music, which is the traditional music of the region under study, four types of local music were identified, such as 1- Harbi, 2- Hejazi, 3- Liwa, and 4- Mowloudi (*ibid.*, 417).

In Harbi music, which is battle music, only one person dances in front of a bass drum while other dancers in the group move their sticks in rhythmic movements up and down and to the right or left (*ibid.*, 419). In Liwa music, which is performed at the end of a joyful ceremony, almost all the men bend and stand with the band in rhythmic movements and continue singing. In the surveyed areas, women dance and sing using tambourines in separate women's gatherings. Today, in urban and rural areas, despite the convenience of using cassette tapes and tape recorders, people tend to use tambourines in their celebrations.

Table 2. Sample of Poetry from Azwa

نحن مسلمانون تابع الدين نبى
تابع مذهب، امام شافعى
مكه رويم، به خدا خدا
زيارت كنيم قبر مصطفى
اول كلامى صلات النبى
أذكر محمد
ابو عم على

During those special two-day celebrations at the wedding ceremony intended to visit the groom's house, the women escort the groom's family to the chamber by playing the tambourine. Along the way, they also sing couplets called Basnak/Wasnak, which praise and describe the bride and groom (*ibid.*). In this ceremony, a woman sings on the seventh day of the wedding until the day the bride goes to her husband's house, which is called the Song of the Road.

The songs performed on the way are sung by women in groups of three or four, sung by one group, and other groups recite and answer them until they

reach the house of the mother-in-law. At present, Basnaks and Road songs are left only in the minds of the elderly, and the bride or groom goes to the husband's house following the crowds clapping and applauding while listening to the recorded songs (*ibid.*, 420).

VII. Local musical forms

VII. 1. Sobalo

One of the most common forms of folk music in the southern regions is called Sabalo, which is a song said to be performed by singers sitting in a circle. The singers shook their shoulders to the right and left in harmony with the music while performing the Sobalo. This type of music has probably been influenced by Arabic and African music (Masoudieh, 1977: 15) (Fig. 8a & 8b).



Figure 8a. Sobalo (Archive of Anthropological Research Center).



Figure 8b. Sobalo (Archive of Anthropological Research Center).

VII.2. Yazleh

Another common type of music in these areas is a type of music known as Yazleh. Yazleh is a type of band music performed by novice and non-professional singers that is accompanied only by clapping. In

performing Yazleh, playing the melody and rhythm are more important than forms of other cases, and the text of the poem is not given much importance (Masoudieh, 2010: 16).

VII.3. Sherveh

Sherveh is also one of the well-known forms of music in southern parts of Iran. Sherveh, which is known as Dashti or Dastestani song, is a mournful song that is sung presenting the Dashti theme. The poems used in Sherveh are usually couplets selected from works composed by Southern poets. Apart from its unhappy songs, Sherveh's beauty refers to the emotional theme of the couplets. It is sometimes used in poetry and prose to mean singing, and sometimes it is interpreted as equal to the word foot, and any slow voice with different pronunciations such as Sherafang, Sherfeh and Sherfak, Sherafalang, Sherafak, and Sherafang (Moin, 1992: 2041; Amid, 1984: 793).

In some cases, in addition to its meaning that it equals footsteps, it is only used to mean the sound of yelling. In Safwa al-Safa book written by Ibn Bazzaz, the word Sherveh equals glory and honour. During the Sassanid era, Sherveh was called "Cherveh" and "Cherook" and played in Dashi themes (Ibn Bazzaz, 1997: 34). However, the Sherveh, which is often sung more with a deep-toned voice, has a long history. The original homeland of Sherveh is considered to be the Dashti, Dashtestani, and Tangestan regions of Iran. In these areas, it was sometimes called Hajiani Sherveh or Shanbeyi (Masoudieh, 1977: 17).

VII. 4. Dance

In our study, dance is art always accompanied by music. In this regard, all types of collective dances common among the locals originate from and are linked to local music. The names of the collective dances in the studied areas are known by the type of their local music and location, which includes Azva dance, Razifi, Shabouri, Lafti, and Fijiri. When dancing, dancers use different tools such as palm wood, sword, and hookah wood, according to their interests. (*Ibid*). The type of dance performed at weddings and celebrations is called Azwa. Usually, a 14-member dance performer will accompany the musical band to parties. In a musical band, about three drummers (alternately six people), a cymbalist, and a singer who sings couplets called Shaleh work together. After the band has performed the rhythm of the music, the exclusively male dance troupe, will face each other in two rows of seven members while holding a sword or wooden stick in their hands. They hold each other's belts in a circular motion, tapping their feet on the ground as they play the drums.

Then the singer sings a stanza of a couplet and a group of dancers on one side repeat the song while their bodies bent forward, and the other group of dancers stand up, and after the end of the first stanza,

they exchange their position, bending their bodies forward, and recite with the singer.

They stomp, shaking their shoulders, harmoniously dancing around the musical band. In some cases, during the dance, the standing group leans back to the second standing group while slowly moving the wooden sticks up and down (*ibid.*, 418).

VII. 5. Shah Vazir Dance

In Shahbazi dance, two dancers dance amid the crowd, sitting in a circle and clapping their hands with the song of the tambourine and the drum. Dancers carry swords and try to carry out a combat performance (*ibid*).

VII.6. Stick dance

In stick dance, sometimes two people start dancing while each holding a wooden stick, and in an instant, one of them tries to aim at the opponent's foot with his stick. The other person also holds his stick vertically in front of his foot to target the opponent's stick. The other person also holds his stick vertically in front of his foot so that the opponent's stick does not hit him (Hassani, 2003: 621) (Fig. 9).



Figure 9. Stick dance (Archive of Anthropological Research Center).

VII.7. Dastmal Bazi Dance

The Dastmal Bazi (handkerchief play) dance is performed at the wedding ceremony together with the relevant local music. In every play, each person takes two handkerchiefs and raises one of the opposite arms and legs in a group at the same time and coordinates with the Ney Hambo and Dohol performance.

VII.8. Bandari Dance

Bandar (beach) dance, sometimes referred to as black dance, is performed mostly by men and sometimes by women. The dancer shakes his hips and shoulders in harmony with the sound of the fast rhythm of played music. This dance is performed in ceremonies such as weddings and circumcision (*ibid.*, 622) (Fig. 10).

VII.9. Collective dance

It is a group dance in which people hold each other's hands and dance in rows, and sometimes they sing together while tapping one foot on the ground (Mansourizadeh, 2001: 258).

VII.10. Drama

At weddings, comic shows for laughter are held by those who have blackened themselves and used sticks

instead of hands, dressed in long clothes, and put a pot instead of a hat and dance (ibid).



Figure 10. Wedding ceremony, Qeshm (Photog by Shahin Borhan Zehi).

VII.11. Taziyeh

Recitation of Taziyeh is dedicated to the month of Muharram and Safar and mourning for the martyrdom of the family of the Prophet. Shabih is also one of the ceremonies of Muharram, which is performed by the locals. The ritual is a play inspired by the Ashura event and based on the rich roots of Iranian and Islamic culture that emerged during the evolution of Imam Hussein's mourning rituals.

VIII. The influence of African music on the music of the southern regions of Iran

The ancient trade routes between the southern regions of Iran and Zanzibar in Africa and the voyages between the two destinies, in addition to the delivery of commercial goods to the shores of Hormozgan, African sailors brought in some elements, especially African music, of the East African culture to southern Iran. Much of this cultural movement was carried out by people of African descent, who were brought to the southern region in various forms and remained there. Many of these people were brought by Iranian and Omani merchants to work in various ports and services as free and semi-free human beings and sometimes as enslaved people. The other part was used by Portuguese, British, and Dutch forces to work on their ships or in ports for public services. However, when the colonial forces were forced to leave the area, many of these Africans were forced to stay and live with the indigenous people of the region. After many years, this population of African descent has become part of the population of southern regions of Iran (Afshar Sistani, 1999: 327). The richness of the culture of the southern regions of Iran, especially its music sector, is due to the active presence of this group.

Qeshm music plays an important role in forming the region's rituals, which are influenced by the cultures of neighboring and African regions.

IX. Nowruz fishing ritual

Every year in July, an ancient festival is held among the coastal residents of southern Iran. All the fishers of this region gather in the Salkh village on Qeshm Island and stop all kinds of fishing on this day. The sea, which provides them with all their sustenance takes rest for a day, as the coastal inhabitants' thanksgiving for this great divine blessing. On this day, in addition to the Thanksgiving ceremony, the fishers also celebrate, dance, swim, and play other sports collectively on the beach. The people of Qeshm believe that fishing Nowruz is the birthday of fish and the fertility of the sea, so no lunches or boats go to the sea, and if it does, it is not for hunting. They go to the sea without nets and hooks (Field Observation, Salimi, 2015) (Fig. 11).



Figure 11. Nowruz fishing ceremony, Qeshm 2018 (Photo by Jila Moshiri).

X. Zar therapy (Exorcism)

In African and Middle Eastern cultures, the term Zar represents demons and evil spirits who possess a person from time to time. These wandering demons enter the bodies of people, especially women, and cause various diseases and ailments. Zar ceremonies come to Iran from Africa and are held with special music in which the effects of African music can be seen. However, the form of performing this ceremony in Iran has found many differences compared to the methods of exorcism ceremonies in North Africa (Field Observation, Salimi, 2015) (Fig. 12).



Figure 12. Zar therapy (exorcism), Qeshm (Internet source).

XI. Tourism and Music

Music-based tourism is a combination of two fascinating hobbies that have many fans around the world. Today, most developed countries have made a deep connection between tourism and music. Iran's ethnic diversity has the potential to develop local music festivals, including Qeshm music, along with the music of Bushehr and Khuzestan, which can play an effective role in attracting tourists to the Persian Gulf region. Since Iran has a rich culture and civilization of several thousand years with different ethnicities, each of which has unique characteristics, all these cases pave the way for the development of cultural tourism. Folk music is one of the pillars of Iranian culture with many fans in different parts of Iran and can act as a motivating factor for a specific tourist destination (Tajzadeh Namin and Hashemzadeh, 2014: 28).

Qeshm folk and ritual music as a symbol and representative of Persian Gulf culture can play an effective role in attracting tourism to Qeshm in the south of the country.

XII. Conclusion

One of the most important and necessary issues of any country is to pay attention to the ethnic and geographical cultural heritage of its land, without which the preservation and cultural development of a nation is impossible. Therefore, studying these cultural issues is very important and valuable in preserving the life of any nation. On the other hand, it strengthens the spirit of the people of that nation, and for Iran, the Persian Gulf is no exception to this rule. The southern regions of Iran, due to their climatic situation, their special communication potential, and the impact of these factors on the art of these regions, experienced different types of art with various artistic features compared to other regions of the country, which have conveyed significant cultural progress and prosperity. The music of southern Iran, especially Qeshm Island, is one of the richest and, at the same time, the most complex local music compared to other regions of

Iran. Its rhythmic variety has contributed to its attractiveness. It has made music an integral and necessary part of the culture of the people of the Persian Gulf and Qeshm Island, which is necessary to know and to keep alive to save the name and culture of the people of Qeshm.

Our research outcomes show that folk music is one of the pillars of Iranian culture that has many fans in different parts of Iran and can act as a motivational principle for a specific destination.

The cultural characteristics of each region are also effective in the preservation or disappearance of musical elements in a region. Therefore, music is one of the effective signs of recognizing ethnic culture and tracing the social and cultural changes of each region.

On the other hand, the study of the cultural atmosphere of neighboring nations shows that music is a means of retrieving the common roots of demographic movements and economic and cultural exchanges.

Explaining the reasons for these disremembered changes and studying cultural and geographical factors in the emergence of music, its persistence, and expansion in a cultural and geographical area are important issues in understanding the people of a region. Today, a large part of the Iranian musical system is unknown and beautiful in the heart of this type of folk music, including the corners and the melody of many songs found in this place. Moreover, with a glance, one can understand the breadth and beauty of local music. Most cultures have indigenous music, music that relates to, reflects all the needs of the people, and belongs to all individuals, representing social aspects of their lives. One of the characteristics of folk music is its simplicity and unpretentiousness. In Iranian folk music, the role of early arts, beliefs, feelings, and, in general, the life of the past can be recovered. Since Qeshm music displays a special ritual culture, it can play a decisive role in increasing the tourist attraction for the Persian Gulf region.

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