



SOCIOLOGICAL FUNCTION OF MUSIC CULTURE OF ARMENIAN SOCIETY IN IRAN

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ABSTRACT:

This subject is dedicated to the role of music that it plays in communities' culture. Alan P. Merriam was the first person who proposes music as a function in community. He believed that music should be studied in three aspects, and these studies must have been done within the framework of culture. Also based on it, he considered a number of functions and goals for music that you will read in the article. Subsequently, Emile Durkheim, a sociologist of the 19th century, theorized about the concept of functionalism on culture and cultural elements, that one of them is music. She addressed those issues that each of the elements has a function in society. In this article, we discuss the concept of musical function in the culture of societies, as well as we focus on the functions of Armenian music in the culture of society.

KEYWORDS: Function, Music, culture, folklore, Society.

INTRODUCTION:

If culture is the sum of the things we do and we know and what we pass on for adoption and modification, then it naturally follows that music is a part of all this. It grows out of culture, based on whatever tradition has been inherited along with all the modifications that have taken place. Nothing really new here, except that this means innovations, brilliant new ideas of any particular age must also be seen as a part and outgrowth of the same culture. The resistance to an old established idea and the creation of something consciously different from the past is in itself recognition of that past. We can understand that music must grow out of its own cultural context. People in each culture create music from what they have learned and from what they have heard. Even when they create something entirely new, it is still based on what existed in previous experience. Music adds to the culture and is an important form and avenue for personal and group expression in it. It is also very much a product of that culture and of all the influences, historical, political, economic as well as aesthetic which have played upon it.

At the same time music has a place, a role, a function, in each culture. That is to say that in addition to being an outgrowth of the culture as well as a reflection of it, music has a status and function in each culture. There is a way that people use it, practice it, continue it and think about it which is unique to each culture. If in some society music begins as the formalizing of sounds used during the corralling and hunting of game and it continues to be performed in a symbolic or religious association with hunting, this is one kind of cultural context for music. If in another society every individual in the community is expected to perform in some way, by singing or dancing whenever the group holds a musical event, then this is another



context. In another society, the religious leaders may tell the community that music is not good for them and even so the people go to places where music can be enjoyed and devote themselves deeply and passionately to it. In other societies, most of the people may not engage in the performance of music themselves and will instead pay others to serve this function for them. All of these examples are from cultures that exist today. The differences between them are differences in the cultures and are differences which have, in turn, had an effect on the music itself.

OBJECTIVE:

The term music means sounds made by playing instruments or singing. Chambers Universal Learners Dictionary defines music as the art of arranging and combining tones or sounds in order and often together to make a complete unit which has beauty of form and which is intended to communicate some emotion. For Degmecic, Pozgain & Filakov, "music is the special form of flexible abstract thinking, which enables us to use all kinds of configurations and schemes in our developmental stages in the creative and integrative purposes". (Dogmatic, D., Pozgain, I., & Filakov, P,2005)

Music and society have always been intimately related. Music reflects and creates social conditions including the factors that either facilitate or impede social change. The development of recording techniques in the latter half of the 20th century has revolutionized the extent to which most people have access to music. All kinds of music are available to most people, 24 hours a day, at the touch of a switch. The down side of this easy availability of music in the Western world is that there is a tendency for it to be taken for granted. Music is commonly called a universal language, but noted ethnomusicologist Bruno Nettl disagrees. Instead, he views the differing styles of music like the differing languages in the world. Some styles of music are more closely related and may spring from the same cultural traditions while others vary greatly (Nettl 1983). Mantle Hood proposed the concept of music as a language in the 1960's. The conception has been carried further as ethnomusicologists view music as having dialects (Nettl 1983). Even the dialects within musical traditions may vary greatly. For example, France, Spain, and Italy are close physically and share the same musical language, western music, yet their nationalistic accents are slightly different. A specific sound is associated with each of these nations' music, and that sound can be used to discover a song's roots or identity. Even one culture can encompass musical genres that contain vast differences in form, structure, and cultural use. When discussing the cultural differences, one must recognize the similarities found in the music of all cultures. Music must have sound, there is singing in all cultures, and all cultures use an interval that is close to a major second. Musical intervals are the differences between one pitch in relation to another. The commonality can be explained in whole and half steps in western music, but other cultures may also introduce quarter steps. In all cultures, music is in some contexts linked to the supernatural; that connection, whether it is praising a god or gods or dealing with inspiration from a divine being, is not consistent between all cultures. In every culture, music that accompanies dance exists as well as poetry that is paired with singing (Nettl 1983). (Lee F. E. Lycoming College, 2006)

When applying the functionalist theory to music, it is important to define the purpose of music within a given setting. Many anthropologists that view culture through functionalism see music as a part of culture, a small slice of the puzzle. Music fulfills a purpose in many societal actions, such as religious ceremonies, or simply through the message it communicates. Nationalistic music can be used as political music because it contains features attached to the music of one nation. (Chernoff, John M1989)

The uses and functions of music represent one of the Most important problems in ethnomusicology, for in the Stuey of human behavior We search constantly, as has been pointed out time and time again in these pages, not only for The descriptive facts about music, but, more important, for the meaning of music. Descriptive facts, while in themselves of importance, make Their most significant contribution when they are applied to broader Problems of understanding the phenomenon which has been describe we wish to know not only what a thing is, but, more significantly, what it does for People and how It does it. The cultural surroundings affect the role that music plays within a society. Music is found in numerous genres in our own culture, and due to these variations between musical styles, music plays varying roles within our society.

Social class, race, age, and political orientations control the music of our society (Ridgeway and Roberts 1976).

Structure of music: The anthropologist, John Blacking often said that it was not possible to study music out of its cultural context and thus the study of music as music also entailed the cultural context. Not to look at the specifics of the structural elements in music would be to miss perhaps the most important manifestation of the expression of the culture through music. (.R. 2004)

Some tools for understanding these structural elements are “etic” in the sense that they are devices for understanding what goes on in the culture that have been created outside the culture. This should not be too difficult a stretch since already by using the word music and applying as we see fit even to cultures that do not verbally recognize what we understand to be music we have accepted an “etic” ¹tool as an aid to understanding. The manner in which a music is put together grows out of the culture. The manner in which cultures arrange the voices when they sing, the manner in which two instruments play together, all these things grow out of tradition that is itself the sum of transmission, outside influences and all the chance elements that come together in the process of change. The tool of ethnography reaches into the realm of anthropology, and in doing so, it opens the field of ethnomusicology to the use of some anthropological paradigms. Functionalism has played a key role in the development of ethnomusicology. Emile Durkheim, though not the first to begin working with the concept of functionalism, was the first to truly define the paradigm. He felt that it was essential to break down the areas of functional, historical, and individual purpose. The functionalist would focus on the purpose of social actions within a society. (Coser 1977) For example, institutions play a large role with in every society as they supply constructs of the society. Our military, a major institution, protects our nation’s people from harm and disaster, and this role could be defined as part of the military’s function within our society. Just as the term implies, the functionalist looks for the role or function that any group, action, or item plays within a society. The ability of music to communicate ideas has allowed its malleable form to be fit to many causes throughout history. For example, in the 20th century, music was very involved with politics, such as the work of musician/activists during the Vietnam War, but overall, music’s primary function is not solely connected to the realm political. Other theoretical ideas have dealt more directly with the concepts of music and less with its function within a society.

For the first time, Ethnic Musicologist Alan P. Merriam, *The theory of musical function in society*. Merriam believed a researcher must deal with the following issues: concept, behavior, and sound. He believed that the researcher must understand the concept of how the people within the culture view their music. The researcher must recognize not only the music, but also the actions that accompany the music. Lastly, the researcher must deal with the music He believed that humans were involved with music for various purposes and purposes regardless of society,cultureorcomplexityAccordingly, he has outlined the goals and functions for music in social systems that included:The function of entertainment, communication, symbolic representation, physical response, enforcing conformity to social norms, validation of social institutions and religious rituals, contribution to the continuity and stability of culture, and the last one is the function of contribution to the integration of society.(Merriam. A1964), that draws music together and invites, encourages, and “requires” individuals to participate in group activity.And in this article, we focus more on social integrity by music. so we know any society if have good returns and more progress that their members have incorporated and integration. So social integration is understood as a dynamic and principled process of promoting the values, relations and institutions that enable all people to participate in social, economic, cultural and political life on the basis of equality of rights, equity and dignity. It is the process in which societies engage in order to foster societies that are stable, safe and just societies that are based on the promotion and protection of all human rights, as well as respect for and value of dignity of each

individual, diversity, pluralism, tolerance, non-discrimination, non-violence, equality of opportunity, solidarity, security, and participation of all people, including disadvantaged and vulnerable groups and persons. (Creating an Inclusive Society, 2009)

Music also is one of the unique phenomena that exist in all cultures. Despite its diversity throughout the world, music has many simplicity, complexity, homogeneities, and heterogeneities, which distinguishes them from each other. Beside such musical heterogeneities, music caused each part to have a different function within different societies and cultures. Human has believed, thought and values based on which they consciously or unconsciously create their own society. Therefore, the basic condition for achieving the goals is responding to needs. Obviously, when we have different culture we will definitely face with different needs in the world, such as collective songs that are sang while working and at the same time coordinating with the beat and rhythm of it. This compatibility organizes gives a discipline to the group, which has a special artistic value and caused team cohesion and solidarity which leads to a sense of pleasure and beauty while doing the work, like the music that farmers use. The musical movements accompany music decrease the continuous tiredness and uniformity of work. In maritime societies, by the help of music and singing, they could unify their collective needs, which make it possible to achieve a common goal. This rituals and collective nature makes such a convocation that inspires all this enthusiasm and informs participants about the importance of the group and society in the form of religious rituals. Thus, creates maintains solidarity and social cohesion, in such a way that society requires that individuals make their desires to follow up provisions, which are necessary for social order.

George Simmel believes that music is a product of social relationships and is effective in establishing social relationships, structuring it and changing its structure. Through music, different emotional states of the audience can be raised and changed it over a short period. Among these definitions, one might say that George Simmel's definition on music is more palpable than the other definitions of structured social relations, which result in social solidarity. If we expect music to have a mission and collective personality, we should point to the two local confirmation components (folkloric) and national music approvals. In Folkloric Mode, the spirit, sense of solidarity and inward endeavored by the performance of indigenous folk songs. Local harmonious singing and dancing while opening fishing trips or by dragging them, the fishermen seem to be such a collective effort that perhaps only music can do this, no other stimulus can trigger such a collective effort in people, and create this kind of solidarity among the fishermen. In the national arena, besides the national anthem, there are other tunes that are tied to the property of the land and its geography, which calls upon the man to hear it. (Amiri .M, 2015)

Music is a dynamic and lively body of culture, that is located between ethnology and ethnographic musicology, which can be achieve by study on music in culture (Hajjarian, 88: 1387). Music is not only the expression and praise of human physical continuity with nature, but also the realization of the vital linkage of human society, the movements of the legs and hands in a special ceremony, in harmony with the rhythm of the song and along with the intonation of the sound takes a neat shape. They change their place into regular intervals by regular movements and in regular categories. In special events such as the Armenian Dance Celebration, in which the Armenians have a sense of passion, elegance, and eloquence, all dancers wearing traditional clothes bring a vision of their own history and culture and their ancestral stories, by doing that try to keep their ancestral culture alive. The design of dance costumes shows the common factors such as religious traditions, the old and traditional families. Armenian folk dance, is always accompanied by songs and traditional musical instruments. ("Gary and Susan Lind-Sinianian")

It is the rhythm and song that makes the integrated collective so powerful that it is superior to the strength of each one of the members, and everyone knows it as well. This awareness is a collective understanding that has been created among the Armenian community. Music with traditional musical instruments, transforms the regular movements of the nature and the tedious pace of life into voluntary and conscious movements. According to "Torkman", dance is a human act that has been a form of expression of thought, feelings or story since prehistoric times. For example, when there is a lot of happiness and joy in societies that dance is valuable, has aesthetic meaning, dance actors are crawling and turning, and make

laugh. The primitive people, based on their needs and the area they lived, whether hunter or farmer, after hunting or harvesting, they were busy with stomping and dancing, and making some kind of praise. In addition, for praying their Gods, celebrations, mourning, wishing, and fears had done by dance. The arts, which today is a game and entertainment, was a serious matter for primitive people. By means of dancing, they wanted their Gods to bring nature and meet their desires; they wanted sky to rain and demand good crops from the earth. Their solidarity, while doing these rational movements was effective in bringing about collective morale and the emergence of primitive rituals to influence the forces of nature. Dance and dancing indicated the cultural features of the people of the world, namely, the people of the particular region and the different ethnic groups that live in every country. These dances have always been accompanied by music and song. The music is an integral part of the culture in societies. In societies with a common culture, with music and dance combined, they could unify their collective needs, which make it possible to pursue a common goal. When farmers respond with their collective voices response to the singer, they bring the Durkheim-based organic correlation, which means that this correlation is due to a variety of soprano, contralto, and bass sounds, each of which has its own function, while they are in full equality with other sounds (Basted, 258: 1374). One of the first interpretations of Art had been introduced, in order to make a particular language by using art of music and its signs. Therefore, language is a solidarity factor because it is a tool for communication, which allows adjacent lives to interact and cross the borders in their lonely islands, understand each other and through the common symbols, they can establish a mental relationship and act in harmony. While farmers working on their farm, their body language (plowing, planting, harvesting), or the language of the words (lyrics and songs), intensifies this correlation. Therefore, when we believe that art is a language, we can say that it is also a social solidarity tool, because we are dealing with a systematic schema of emotional symbols, the solidarity that would be created by these institutions will be closer. This emotional correlation is transmitted from the interconnectedness individuals, to establish a kind of interpenetration in souls, a lava blending like conscience. (Ansari Nsab. B)

In Armenian music, perhaps we cannot find a poet such as Ashoogs, who paid to love and human's daily life in most of his poems in 17th century. Now it is described as the cultural heritage of this marvelous canvas, hearing that tremor, make all the Armenians' heart full of feelings of patriotism. Such melody can provoke a positive Armenian feel and reinforce the spirit of group solidarity, the missing circle of social capital, and a mission that music has come up with in the witness of history.

In this final section of the article, this is an important point that referred to my doctoral dissertation, dedicated to the sociological study of Armenian folk music culture. The third part relates to the best practices and benefits on music in culture and society. In this study, 170 Armenians residents of Isfahan city participated in the study.

METHOD:

First of all, it should be noted this is a part of my own doctoral thesis; the method adopted is simply accidental in 170 men and women. that means each individual is chosen entirely by chance and each member of the population has an equal chance of being included in the sample. The range ages were up to 20. Questionnaires were distributed among the Armenian community lives in Isfahan and after collecting data by using two-dimension table as you can see below The data were evaluated and reviewed to easily categorize them out, using a two dimensional tables A table is a means of arranging data in rows and columns. The use of tables is pervasive throughout all communication, research and data analysis and by grouping and characterizing their percent's, the results were analyzed in order to show in which parts of music had the most effect.

Research Question:

Base on your view point what are the main advantages and functions of Armenian music.

Rows	Responses	Frequency	Presents
1	Create alliances between Armenian people	17	10%

2	more familiar with the culture and customs	31	18%
3	Ethnic historical reminder of our past	51	30%
4	Increases, Friendship and kindness between us	15	9%
5	fill Suitable entertainment and leisure time us	31	18%
6	Accustom with Armenian literature	13	8%
7	Irrelevant answers	7	4%
8	No answer	5	3%
Sum		170	100%

RESULTS:

Some of their responses were classified in Table 9 and from 100% of responses to the most frequent items I'm referring here to one of the cases that accounted for 30% "Ethnic historical reminder of our past". The important of musical social function, can be called as a reminder of the Armenians history. Especially to the memory of Ottoman War, as well as the killing of innocent Armenians who annually celebrate the ceremony to keep their memories alive with the help of programs such as the implementation of symphonies, and other things they referred to, such as more familiar with the culture and customs with 18% vote. This refers to the fact that music can accustom people in the community with their culture and customs, such as wedding ceremonies and special occasions. As well as the funeral ceremony accompanied by grief music, which played by the instruments called Duduk- an Armenian instrument, and other case like "fill Suitable entertainment and leisure time us" which has 18% of the vote. And this is also one of the most important applications of music in the community. For people who need to have fun, if they do not, they lose their spirits. These people make up a community, when there is no sense in a society without people, to survive the life of society, there should be motivations for life, and these motivations have often helped with the hobbies and recreations that society provides for people with the help of some facts, including music.²

CONCLUSION:

As outlined in this article, Culture does not only material things, but also include non-material things, such as music is that one of important of them, any music specific belong to the culture of the community that is associated with it so can be noted that there are specific functions in each community and the other noted that music has certain functions, such as "Ethnic historical reminder of our past" & etc., is the case with the observation of the research carried out among the people of an Armenian community in Iran.

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^ Ansari Nsab. B, *The relationship between art and human society at the Yamal music festival*, *Anthropology & culture*. <http://anthropology.ir/article/28970.html>

^ Anthropologists use the terms *etic* and *emic* in a number of different ways. *of, relating to, or involving analysis of cultural phenomena from the perspective of one who does not participate in the culture being studied compare emic* . *of, relating to, or involving analysis of cultural phenomena from the perspective of one who participates in the culture being studied compare etic*.

-This section is taken from my PhD dissertation, which is about the sociological study of Armenian musical culture in Iran, a work that includes quantitative and qualitative cases has been carried out through questionnaires and interviews, and the section of the results points to this issue.

-Torkman .F, (sociologist, professor of the university, director of the sociology group of emotions at Tehran University

-The **duduk** (*doo-dook*) is an ancient double reed woodwind instrument made of apricot wood. It is indigenous to Armenia. It is commonly played in pairs: while the first player plays the song, the second plays a steady drone called *dum*, and the sound of the two instruments together creates a richer, more haunting sound.



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