

A Novel Approach to Search for and Discover Iranian Identity Using Music Performance and Preference: A Note on “Cylinder of Cyrus” Album, Composed by Vahid Zardey

Vahid Zardey*

Faculty of Art, Soore University, Tehran, Iran

OPINION

History, which indicates all social, religious, philosophical and psychological origins of a nation, is considered as a root for the current tree of a society. In this manner, the current human being fed and getting energy from his/her past roots, intentionally or unintentionally, studied or unstudied, to fructify in specified seasons in his/her special manner [1-17].

Lack, weakness and or blemishing such a vital, valuable element and factor means miscarrying, depression and freezing that finally lead to death of a society. Knowledge, understanding and conversely, lack of enough insight about such a huge mystery during time have been led to different and various fates for human societies which are frequently along with unfortunate and depressive tragedies [18-25].

Today, as a consequence of modern sociology and psychology as well as pervasive and sinking lines of modernism, history is repelled as a buried legacy and it immolates for massive and complex currents of today. Undoubtedly, following this insight by today human leads to losing the identity and alienation which ultimately results to violation of human originality. Such conditions disintegrates the bases of a society and by decaying and collapse of valid sociological, psychological and cultural origins, only dead remains. Recently, this dangerous condition threatens Iranian society; it targets our history and current society as a poisoned arrow [26-37].

It is clear that being a society in such dangerous conditions leads to failing the power for analyzing and facing with harmful thoughts and hence, it simply absorbs by chaffy patterns, rules and characters which in turn, is the beginning of a deadly cycle that gradually and continually swallows the human. Undoubtedly, it does not mean that whole of modern society is under question but is a mention based on the fact that discovering the history, parallel to modern rules and patterns, is an effective way for protecting human from fall in voids and valleys of social death [38-47].

Cylinder of Cyrus album is not a claim, but is merely a small effort for revival and recognition of behavioral-characteristic-national rules, values and patterns as well as for re-discovering the huge and valuable achievements that this territory left for us.

“Every day, history is writing from a new point; since we, as

humans, are depending on hope for continuing life and searching for happiness. We interpret past days to discover an appropriate way towards the future. In this search, discovering our identity gives hope to us more than any other things. Our identity; the identity that is still tangible from crushed stones of remained columns of ancient buildings. “Vahid Zardey” is searching for and discovering the Iranian identity from a mass of scrappy feelings, which seems is crushed. Therefore, he is searching himself and his soul; somewhere this identity is cut in all Iranians, although many people are not informed about it. The effort of Vahid Zardey in Cylinder of Cyrus is an equipment for waking this identity up; since he does not consider only heroic aspects but he efforts to discover some feelings that is receivable by today human, today Iranian. Feelings that are still tangible for us; and they are used. He applies music instruments in a modern way. He is getting away from being bourbon, without blemishing the traditions. Each part of this artwork has own independent materials. In first sight, it may be seemed that composer does not consider formal unity and balance, but this invention, self-consciously or unconsciously, is one of the most important characteristics of Iranians. Unity in multiplicity; variety in manner is currently the only factor that makes re-thinking. Using the materials that are seemed to be completely different leads to representing new feelings. This idea is happened in approximately all parameters of this music”, Nader Mashayekhi said.

“At the other hand, obsession with various periods of Cyrus life does not lead to paying attention only to familiar aspects of Cyrus but is continually searching for discovering feelings that are tangible for today's humans. However, Iranians need to cooperation more than any past times. Approving the functions that seem to be similar does not lead to our cooperation but showing the varieties makes it possible”, Nader Mashayekhi said.

“However, my regret is that this artwork is not supported to play in a live concert”, Nader Mashayekhi said.

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*Vahid Zardey, Corresponding Author, B.A. in Music, Faculty of Art, Soore University, Tehran, Iran.

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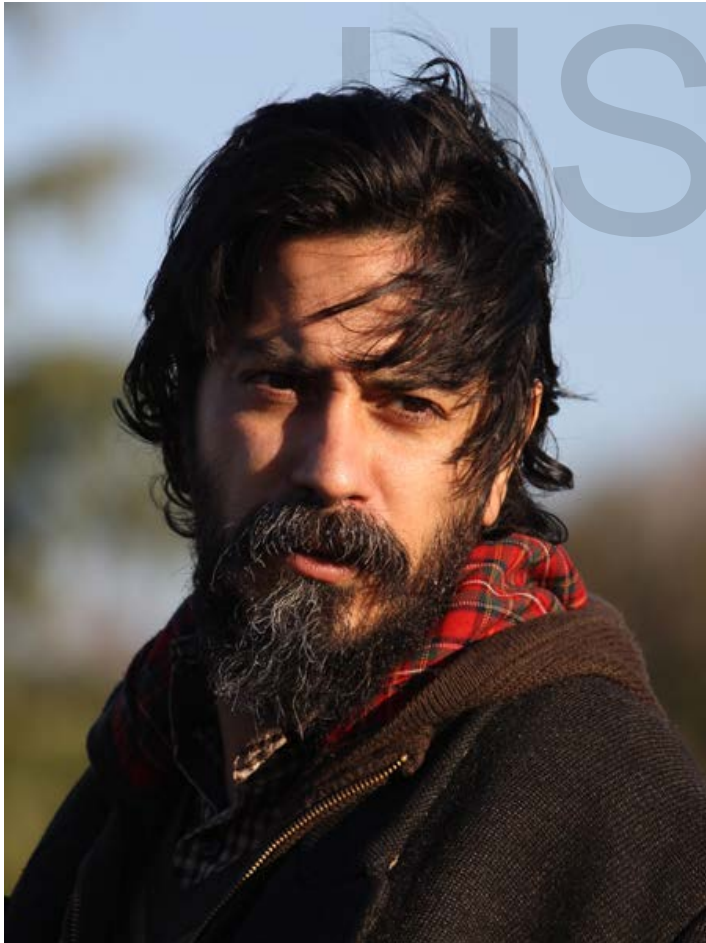
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BIOGRAPHY

Vahid Zardey; graduated in Music-Philosophy.

Born in Nishabur, 1979. When he was 14, he was started music learning with playing Setar under supervision of Majid Sajadian in Nishabur, then, continued playing Setar in Mashhad under supervision of Mahmud Skandari, and learned the theory of music in Jahad Daneshgahi. After obtaining Painting Diploma, he was entered to the University of Music and more learned about music from Professors such as Ata Dgangook, Farokh Mazhari and Hamid Sokooti and passed short courses with Behrouz Hemmati and Behdad Babaie. Further, he was passed high courses, privately, with Professor Hossein Alizadeh.

In this period, he was learned Harmony, Counterpoint and Composing with Wartan Sahakian. After cooperation in organizing and performing the concerts of Niyayesh Band in Nishabur, he was performed in Shiraz Festival, 1999, as soloist of University Band. Moreover, he was awarded as the chosen instrumentalist in Sureh Festival, Tehran, 2000.

In that time, he was introduced to composing the music of film, theater and animation. He was awarded two times as the best music in Fadjr International Theater Festival.

His music activities are summarized in the following:

A Journey for Arash (Theater), directed by Dr. Kamal Al-Din Shafiei-Marmaneh (Theater), directed by Mojtaba Cheraghali-Asou (Theater), directed by Hooman Shabahang - and March (Film), directed by Hamed Farahani. In addition, composing for Sahouri Letters, Lyric of Portuguese Scarecrow, Detained Prometheus, Sweet catacomb (Theater), directed by Dr. Ghotb al-Din Sadeghi.

Then, Vahid Zardey was educated in Philosophy and at the same time, he was continued to pass supplementary courses in Counterpoint and Composing with Babak Al Heydar and Professor Marthon Israeilian.

He was composed some compositions for Craz Conservatoire, Austria that was performed during opening ceremony of Apsa Film Festival (Asian-Pacific Film Festival).

He was also composed the music of Antoine and Little Passenger (Theater), directed by Hasan Bastani-Maran Ata, Soldier and Bird (Animation), directed by Navid Firooz- and composed and arranged the music for Lalayi (Album) and composed the music for Sound of One Hand (Theater), directed by Dr. Ghotb al-Din Sadeghi.

Furthermore, Vahid Zardey composed the music for 2014 World Cup and his last composing and arrangement, Riberth Album, was published and distributed in Australia and the concerts of the album was performed all around the Australia.