STUDY OF EVOLUTION OF IRANIAN ROCK MUSIC WITH EMPHASIS ON JOHN BLACKING'S THOUGHTS

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ABSTRACT

The main subject and consideration of this article are Iranian Rock Music and the problem of Changes. In this research, the origin of Rock music in the West (USA and GB), and also the social conditions of its entry to Iran in the 1970s are examined. Rock Music in Iran enters with very different conditions in comparison with the original context of this style in The United States of America and England and the other countries of Britain. In addition, due to the Islamic revolution and its consequences in 1979 just a decade after the arrival of Rock Music in Iran, the life of Popular Music is undergoing and experiencing fundamental changes. These changes directly affect the life and evolution of Rock Music in Iran. John Blacking's theory of Musical Changes explains "Musicking" and examining the key elements and necessary conditions for changes. In terms of Blacking, musical elements in music (genre) are not the only main cause of changes but changing social organizations and ideas that are not necessarily related to music could cause changes. Based on this theory, we will try to understand which of these elements and which non-musical elements in Iranian Rock have caused the most changes. We'll also consider the Change in social organizations in Iran from the 1970s to the 2010s to figure out the main reasons for changes in Iranian Rock Music and its subgenres. On the other hand, considering the dual existence of Rock Music in the Islamic Republic of Iran, which has both a legal (permitted) and unpermitted (underground) sample, some behavioral problems in both kinds have been studied. This dual existence has undergone several changes in different decades after the 1979 revolution in Iran; changes that transformed Rock from an unpermitted and relatively unpopular genre in the 1980s and 1990s into a highly influential and popular genre in the following decades. In the following, by examining and describing the decades of 1970s to 2010s, the social and cultural conditions and atmosphere prevailing in popular music, especially Rock music in Iran, have been studied.

Keywords Popular Music, Rock Music, Changes, and Musical Behavior

Introduction

Problem statement

Rock music in the early years of its emergence in Europe and America simultaneously attracted the attention of a wide range of Iranian musicians. The Rock approach in Iran, contrary to what was generally represented in the West, initially represented those people who were thirsty for art and literature. Perhaps it can be described as class music in Iran that was concerned with art but in the language of popular music. This approach somehow continued until the early 2000s in Iran, but from the early 2010s to the present, a series of changes make Rock musicians and audiences

often look different from their past because now, they make gestures to make themselves look like thinkers.

The question is, what interactions in the cultural, social, and artistic domain have caused this fundamental change in Iran?

For whatever reason, these activities have led to changes that may have changed the general nature of this style of popular music in Iran.

Objectives

Rock has always been one of the most important branches of popular music in Iran. The influence of this music on other fashionable popular music in Iran from the 1970s until today is clear. Substantial changes in Iranian Rock music can be

part of the reasons for the changes in popular Iranian music and beyond, part of the declining level of study and the cultural capital of the middle class, which is the largest audience of this music in the country. The results and data of this research in this field may be able to provide the basis for parallel research in the fields of anthropology, sociology, etc.

Methodology

There are two main reasons for choosing Rock music and examining its changes. On the one hand, Rock music is one of the most popular types of music in Iran, and its study can be more than a limited part of a general study of popular music. Also, according to the approach of this article, which is the issue of change and John Blacking's theory, based on Blacking's views and the issue of change, we examine the life of Rock music and its audience in Iran from the 1970s to 2010s. So we start with a general overview of the origins of Rock music in the United States and Britain. Then we will review the theory of Blacking and briefly discuss the theoretical basis of this article. Finally, by referring to the introduction of cultural and social space as well as the introduction of important artists of each decade, we will describe the life of Rock music and its cultural and social conditions concerning artists and audiences.

Literature Review

Unfortunately, the daily consumption of popular music has led to it not being considered as a kind of art form. Perhaps this is why the scientific approach to it, although much has been done, a detailed study (in terms of its styles and sub-categories) has been very limited in Iran.

Regarding Rock music in Iran, research has been done by academic figures such as Dr. Sasan Fatemi, Laden Noushin, and Amin Hashemi. Ms. Nooshin's activity has been to study the life of illegal Rock music in Iran called underground Rock. Mr. Fatemi's book also mentions the importance of social class and its impact on some categories of music. Also, the name of Rock music and the life of underground music and its effects on popular Iranian music are in the articles and books of musicologists and sociologists and can be seen in the researches conducted by Dr.

Mohammad Reza Azadehfar, Masoud Kowsari, Reza Samim, and Amir Massoud Amir Mazaheri. But no research has been done on the importance of changes in Rock music in Iran.

A brief review of the origins of Rock music

Rock music can be related to a part of Race Music (Scheurer, 1989). The roots of Rock music can be traced back to a time when blacks were not allowed to enter white restaurants and cafes. Also, some of the elements of what came to be called Rock 'n' Roll can be found in the blues music of the 1920s and later (Hudson, 1995). The influence of black American blues music on a large part of the world's popular music is undeniable. Rock was one of the first music whose artists tried to bring together all races, regardless of skin color or race, with any nationality or ethnicity, and to listen only to the music itself. However, these definitions are based on the American type of Rock music. Emerging English Rock music in the first decade after World War II coincided with emerging social and cultural youth movements in Britain (Mc. Donald, 1997). It seems that certain kinds of musical instruments that made their way to American and British cafes and music halls over the early decades of the twentieth century– and, of course, became known and established as special styles in the middle decades of the twentieth century– were a sort of initiator of the flow of racial music. But are Rock and Rock 'n' Roll different? In general, and given the origins of their emergence, Rock & Roll can be considered more American, and Rock more English. Rock 'n' Roll is a combination of several American music genres such as Rhythm and Blues (R&B), Country Gospel, and so on. The performance concept of this music had a different atmosphere from the traditional music. In the existing performance examples of the first Rock 'n' Roll artists, there is a wave of freedom-seeking and a desire to shout a different lifestyle from the customs of that period that shows up itself with the dance of the performers and their audiences. Its performers and audiences were generally not from the educated and elite class. They were not from the lowest social and cultural classes either. As a result, neither the elite art music could be their voice or the songs of the itinerants.

Although Rock 'n' Roll was declining in the United States in the early 1960s, the wave of interest in the genre intensified in Britain. Cities such as Liverpool, Birmingham, Manchester, and, of course, London had become centers of musicians who were often influenced by American Blues and Rock 'n' Roll musicians. Over time, names such as the British Blues and British Rhythm and Blues were also heard as well-known styles among young British people. John Lennon was one of the first English Rock bands in Liverpool with his band, The Quarrymen (who later formed the Beatles with McCartney), and bands such as The Animals and The Rolling Stones were among the first English Rock bands to have non-American music.

Although the music of emerging English rock bands such as American Rock 'n' Roll was more about happiness and libertarianism, especially because of the aftermath of World War II, with the rise of the catastrophes of the new wars, including the Vietnam War, some well-known Rock figures, including John Lennon from The Beatles, disbanded and pursued their independent activities with a critical approach. The songs of Lennon and Bob Dylan were used as anthems of the anti-war movement at the end of the war.

Rock can therefore be critical and protestive music. Although there is no example of this attitude as the dominant attitude, some world-renowned figures of this style have used such themes to present their music. This criticism is not necessarily political or large-scale and international. However, you can also find universal examples such as The Wall music album by the English Rock band, Pink Floyd. The language of rock music is relatively sharp and, of course, different from other examples of popular music in the world.

One of the characteristics of Rock music bands is their desire for various gatherings such as those in support of humanitarian movements or others such as hippies and their cultural and behavioral characteristics. Until the beginning of the new century, fans of popular Western music considered Rock as their most important favorite music. Even after nearly half a century of the dominance of rock music and its sub-genres in popular music and the spread of Hip Hop and Rap as the first music of interest, Rock music is still recognized as one of the most popular styles among young Americans and Europeans.

But Rock music in Iran originated in a very different way from Rock music in its origin. This music had leaders who, perhaps among the pop musicians of that period, could be called somehow thinker musicians of their time. Of course, what the author means by the word thinker is only to the extent of a musician in the field of popular music, not its specialized and philosophical term. Although, many changes have occurred since Farhad Mehrad and Kourosh Yaghmaei were the main artists of this music in Iran this music has seen two important and fruitful decades, namely the 1970s and 2000s, and the rest of its life has been struggling with cultural and generally non-musical problems.

The concept of musical change and reference to the behavioral culture of Rock music (Blacking theory)

"Musicking" is a special kind of behavior. It is a behavior that, more likely than many other social activities, brings emotional and even uplifting benefits. The fact that the first sparks of Rock music in Iran were ignited by a group of musicians who have covered the works of prominent American and British bands, makes many of the behavioral characteristics of the artists as well as their audiences a non-native translation of the music of artists of this style of musicking in the United States and the United Kingdom. According to Blacking, musical structures cannot be examined independently of musical symbols that have an emotional impact on a community. (Blacking, 2014: 2)

Analysis of social situations that show the effectiveness or ineffectiveness of music is essential for recognizing and understanding musical symbols. This will help to separate non-musical elements from what is essentially musical. Blacking also states that musicking should not be considered merely as a sociological phenomenon or as a kind of independent cultural subgroup (Blacking, 2014: 3). In addition, in a musical change, the musical elements are not considered the same as other types of socio-cultural changes. As a result, musical and non-musical activities will inevitably overlap. Of course, it should be

noted that the introduction of some new sounds or small innovations in presentation and performance is very different from the musical acculturation that Blacking speaks of. He sees this kind of change as the introduction of foreign words into a language.

The constantly changing element of music is nothing but its most non-musical element

One of these non-musical changes that have a direct impact on the musical and artistic life of artists is the technology of distribution and presentation of works. For example, with the advent of videotape, there was a change in the music industry that changed into CDs in the 2000s. In the early 2000s, digital downloads and the release of music products in cyberspace were formed, and now we have reached the generation of streaming. Each of these periods has had consequences on this industry that have caused even the selection of artists and the type of income to change (Nazemi, 2019: 2).

Much of the research on musical change is not really about music, nor is it about change. Rather, they are about aspects of social and musical life that can eventually lead to musical change (Blacking, 2014: 22). In fact, in many cases, a musician does not play a major role in a musical change! Especially in the field of popular music, social and cultural interactions, and, sometimes, technological changes and advances that also lead to musical changes, are represented by new and emerging musicians. If we want to give a simple example of a kind of musical change influenced by music technology, a musician who produced works in the analog age and became famous in the same period may be of interest to several other generations. But it is very unlikely that it will be considered by the next generation as a DJ. So it is important to understand that musical change occurs on a large and social level that happens continuously based on the changes of society. Although a fundamental change does not have to be synonymous with a revolution, a phenomenon must bring about a change in the structure of the musical system for a musical change to take into account, and not just a change in the system (ibid, 27). This explanation of Blacking can also pave the way to study the changes in Rock music in Iran. But due to the lack of general knowledge of

musicology among musicians, journalists, and music publishers (which, of course, has not only affected the field of Iranian rock music), sometimes small innovations of musicians are also known as change. In addition, due to less attention to popular music topics compared to folk and classical music in the discourses of Iranian musicology, even specialized music journalists suffer from many scientific errors in the definitions of innovation and change in the field of popular music. For a study of musical change, we must first identify the social context of musical change analysis. The first consideration should be who is musicking? With whose help and for whom does he do this? (Ibid, 28). Examining this question of. Blacking in different decades of Iran from the 1970s to the 2010s and the explosion of social media, we will find a different answer in these four decades in all aspects of this question.

Because Blacking's view is known as a scientific definition of musicking as well as the subject of change in music, Rock music in Iran (as well as perhaps other types of music, especially imported music living in Iran) is often a form of outward gesture and has acted as a cultural subgroup independent of others. We will examine this important issue by looking at the changes in Rock music in Iran from the 1970s to the 2010s.

The Birth of Rock in Iran (1970s)

The first sparks of rock music in Iran can be attributed to Rock bands in cafes in Tehran and some cities of the country that covered American-English Rock works in English. Among these groups, we can name the groups such as Scorpio, Rebels, and Black Cats, among others, which also had cafe performances and sometimes performances in the form of festivals for a larger audience. But the first appearance of Rock music among other popular styles of popular Iranian music was through cinema. In the late 1940s, the piece "Lonely Man" by Farhad Mehrad (whose poem was composed by Shahyar Ghanbari and used in "Reza Motori" movie), and shortly after that, the piece, "Wintersweet" by Kourosh Yaghmaei (a poem by Mehdi Akhavan Langroudi) were the first works in the field of Rock music in Persian that the majority of Iranian music audiences listened to. After these two, Fereydoun Foroughi achieved a similar reputation

by performing his works for film music. The music of Farhad Mehrad, Kourosh Yaghmaei, and Fereydoon Foroughi was different music from the mainstream of Iranian pop that was popular.

Due to the lack of a correct definition of rock, jazz, and other styles of Western music in people's minds, they were often given titles such as Ray Charles, etc. Of course, there are some similarities between their music and that of musicians like Ray Charles. Although this mistake can be accepted by the public to some extent, still and in the present decade, musicians and some academics introduce the music of artists such as Namjoo as a kind of Persian blues and consider jazz and blues as one, which is very sad.

In any case, the music of these three people, especially Farhad Mehrad, was known as the representative of a generation that, although worked in the format of popular music and the form of works made for the box office, in terms of social and cultural class and political orientations, their music was very different from that of other contemporary pop singers.

Farhad's music and perhaps more importantly, his character is one of the most influential factors of interest for many rock musicians before and after the 1979 revolution, even to this day. According to his relatives, Farhad was called the encyclopedia on the move (Farhad documentary, aired in December 2012, BBC). He was always seen reading. He could speak several languages and was very interested in literature, and this can be seen in the way he pronounced the words in his works. He recorded and published only eleven works before the 1979 revolution, despite many requests and the many facilities available to him. Of course, such an attitude was not due to his frustration or marginalization, but rather his strictness to present a work of art and, of course, influential in society. Something that never bore the attitude of popular music singers of that time and even after that time.

After the 1979 Revolution in Iran, all music activities, as well as institutions and channels for publishing works related to popular music, were stopped for several years. Almost all rock bands have been disbanded and their members either left the country or were no longer active. But unlike many popular music singers of that time, Farhad

Mehrad, Kourosh Yaghmaei, and Fereydoun Foroughi stayed in Iran and did not leave the country despite being banned and continuing their limited activities.

From Isolation (the 1980s and early 1990s) to Revival (Second Half of the 1990s) in Iran

Iranian music became very limited and isolated after the 1979 revolution and the imposed war. Except for many popular singers and composers who had left the country, most of the remaining musicians were banned from performing. Among them were Farhad, Kourosh, and Fereydoun. As a result, from 1978 to the mid-1990s, music did not have a serious life in Iran.

Over the years, due to the problems of the country and especially the eight-year imposed war, not only rock music but also most music activities, especially popular music, were stopped. The music was broadcast only on radio, which also had mostly epic and revolutionary themes. There were no specific rules for music during that tense period. Even the transportation and maintenance of musical instruments were subject to the permission of the relevant departments, otherwise, it was considered a crime. As a result, until the early 1990s, popular Iranian music was going through a period of isolation. The only connection people had with popular music, during this period, was with illegal music called Los Angeles music. In the mid-1990s, following domestic cultural policies aimed at resisting and preventing the negative cultural consequences of consuming popular Iranian music, some domestic productions were supported. Naturally, only those artists, whose art met the standards of Iran at that time, were allowed to work. In the mid-1990s, some mass media also promoted popular music produced domestically (Samim, 2013: 127). Until the middle of this decade, many Iranian rock musicians engaged in collaborations unrelated to their specialized music, such as collaborating with the Radio Music Unit, composing for theater, or playing in pop orchestras. Although this was not specific to this particular decade, even in the 1970s, the orchestra of many pop stars consisted of rock and jazz musicians of the period. As a result, due to the support of Iranian cultural policymakers in the post-war period, the space was somewhat open for the presentation of

popular music. However, the activities of artists and bands that were similar to the Second Pahlavi period in terms of the names used in the performance culture or the names of their performing styles (such as jazz and rock) were still strongly avoided. However, in the last years of the 1990s, with the coming to power of the reform government, the country's cultural and artistic atmosphere became much more dynamic. But this study examines the last two years of the 1990s and the 2000s.

The Golden Age (2000s)

The last two years of the 1990s, in addition to the first four or five years of the 2000s, are somehow the culmination of rock music flourishing in post-revolutionary Iran. The beginning of this period probably coincided with the coming to power of the reform government, which subsequently opened the country's cultural space (from the last three years of the 1990s to the mid-2000s). Numerous groups with different perspectives and approaches were involved in rock style. Many of them operated as underground groups and eventually engaged in research and plateau performances that did not require any permits issued by the Ministry of Culture and Islamic Guidance. But what was the reason for these restrictions? One of the most important factors preventing this type of music from reaching Iran was their themes, which were about everyday human issues.

"I even had trouble getting the lyrics for 'Ash-like' from my first album because words like 'pregnant', 'sperm' and so on were on the blacklist and were considered provocative[1]."

After the revolution, many musicians, including Farshid Arabi, Mohsen Namjoo, Soheil Nafisi, Farshad Ramezani, and others, entered the field and became relatively well known. All of these artists presented a kind of popular music in Iran, which was different from mainstream and fashionable music. In addition, all of them introduce Farhad as one of the most influential artists in shaping their musical character. Of course, these musicians constitute only a small part of the community active in popular music in Iran in the 1990s and 2000s, which consider rock

as the flagship of thoughtful music in Iran. These ten years were the peak of the activity of groups that were active in rock music and often included the educated, interested in reading, art, and literature, etc. (Interview with Farshid Arabi: 2018).

So-called underground music was also very popular in Iran during these years. The activities of artists in two popular sub-genres of popular music, namely rock music (and its sub-categories including metal music) as well as rap music, in many cases failed to obtain a license. As a result, their works were published informally and were called unauthorized music. Many sites and blogs in that period exclusively introduced and helped the works of these groups to be heard. Due to the sensitivities of the Ministry of Guidance towards the activities of these sites, many of their managers were outside Iran. Also, although social and cultural conditions such as those in the 1980s and 1990s did not prohibit music (religiously speaking), musical instruments and the sound of music were seen and heard among people. But it had not yet become a routine for everyone. Some people still called the police immediately after hearing the sound of bands rehearsing! The police arrived at the training site a few minutes later but carrying and maintaining the instrument, like in the 1980s and early 1990s, was no longer a crime in the 2000s, and the police left after a few minutes of site inspection and verbal advice. As a result, it usually bothered rock musicians more psychologically, and they did not worry too much about their home practice becoming a crime[2].

Iranian rock in the 2000s, despite its significant audience, never bore any resemblance to its lifespan in the 1970s. In addition, an artist on the scale of rock musicians of that period was rarely found. One of the most important reasons for this is that from the point of view of the people (even the audience of the same artist), the artist is considered insignificant as a socially important actor. Artists and musicians, especially musicians of the alternative stream of popular music, which usually had significant importance and influence in the student body and the middle class in

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[1] Sahand Inanloo interview with Farshad Ramezani in Fars Music Media, November 2, 1998

[2] This was mentioned in an interview with Mehrdad Behrad and Taha Helisai, and the author has experienced the same thing during his performance experiences with rock bands in the 2000s.

general, unfortunately, become only an element of entertainment and leisure for this group. Because the middle class had a fun view of this alternative branch of popular music, it could not exert as much of an impact in the 2000s as it did in the 1970s.

Also, in Iran after the 1979 revolution, rock music is divided into two categories. To put it more clearly, rock music in Iran has a dual life. The first type is rock bands that go through a lengthy licensing process and naturally lose many of their performance characteristics (in addition, many of the sound properties of the music of these groups are also overshadowed). Although these groups have their audience, artists and audiences of this style always criticize them; because, in the official media and most news sites and institutions, they are mentioned as the main and successful artists of this style. This is not however accepted by many artists and professional audiences of this style. The second type, are groups that are not licensed for official activities and are called underground bands. Although these bands struggle with many problems in their performances, some of them make excessive use of the visual and behavioral properties of rock music; exaggerated properties and, according to field research, are far from the lifestyle of these artists and are nothing but outward gestures.

Media explosion in Iran (2010s)

In all the interviews conducted with musicians and old rock music audiences in Iran, the majority of them point to the existence of cultural and social changes in this decade in Iran and consider this event as the result of the emergence of a phenomenon called Instagram. Although from a more correct point of view, we should consider social media as the reason for these changes, but Instagram is a media that has more impact in Iran than other social media for many reasons. The most important reason may be easy access to Instagram. Although in previous years, Iranians considered Facebook as the first social media, due to filtering and problems of easy access to this network, it never penetrated the daily life of all Iranians like Instagram. In addition, Instagram is not as complicated as status writing like Facebook. And unlike Twitter, the user does not have to worry about character restrictions on

posting. Therefore, the Instagram user is free from these worries, and sometimes by sending a photo or video and captioning it with just one word, it is possible to be present and active in the virtual community. Instagram soon became the first media for all Iranians, and actors, singers, and all social activists used the network to express their opinions and activities. Besides, Instagram allows the user to follow the life and activities of all her/his favorite people. According to Anthony Giddens, the importance of lifestyle is one of the consequences of modernity. Tradition-based culture places ingrained customs in life within predetermined channels. Modernity allows a person to have a variety of choices without a pre-determined strategy. He believes that globalization through social networks and its effects have changed the foundations of identity and culture in today's society. If we want to consider Instagram and social media in general, according to Glidden's theory, as a symbol of the modernization of the world community, with the emergence of this phenomenon, the time calendar was separated from the geographical location and the whole world found a single clock and standard. Networks have even dominated individual levels, and this dominance is influential in leisure, etc. Regardless of the reasons, in countries like Iran, it is not possible for many world-famous celebrities to attend arts and sports events (as concerts, theaters, or competitions) as well as to hold glorious celebrations that are generally related to Western life. Although in the past, people were aware of the existence of a completely different way of life, now they can be informed about the daily life plans of these figures through Instagram, which frustrates them. This frustration does not appear at all like a sad depression but has become a strange attempt to simulate their life to them.

This new institution has had a tremendous impact on all levels of individual and social life in society. Music (and rock music, so to speak), like any other field, has used Instagram to save its life. Many musicians only announce their existence through this medium. Many of them who, in the past, remained in the minds of the community through concerts, research, and interviews, have turned today to Instagram to not be forgotten. But

it doesn't end here. The main problem is that the activity and attracting the audience on Instagram is not so much related to the specialized field of each person. Due to the frustration mentioned above, the topic of a personal or business virtual page is not so much related to the level of power of the individual in her/his field of activity. The volume of the audience and its increase in any possible way was known as the most important reason for presence and activity on Instagram. This allowed the so-called Instagramers to have a larger platform. People also heard their voices better, which gradually reduced the chances of success and seeing musicians who had spent most of their daily schedule playing music. So that when the musician shared the music in cyberspace after the end of the production, s/he was faced with a very limited number of audiences. Gradually, many of the more active musicians reduced their workload and turned to attract more audiences in cyberspace. Rock lovers, except for a limited number of old audiences who are sensitive to the quality of this music, also preferred to be in the context of events and news of the music activists daily; and this important issue turned the artistic nature of rock music in Iran into a hobby like any other existing hobby. The more controversial and bizarre this entertainment is, the more audience it has. Why do people like Farshid Arabi and Farshad Ramezani, who have been active in the field of music for nearly thirty years and their concerts are facing commercial failure today, or do not see a connection between festivals or current performances of rock music with the essence of Iranian rock music and have to, therefore, stay at home, or at best, only teach in a private institute? According to them, the reason for this, in addition to the ease of dealing with this style of music (due to the cheapness and variety of existing instruments, as well as teachers and online education facilities, etc.) is the existence of social networks; and despite considering the existence of such an institution positive, but the decline in the quality and cultural and social class of the audience and musicians in their point of view, is the result of the existence of this institution.

This change in the artistic life of Iranian rock musicians and audiences has changed the nature of this music, in terms of social class, music content, and artistic stature of this style. Regardless of the value point of view, it must be admitted that despite the fundamental differences between popular music styles, there is not much difference in the social and cultural identity of artists and their audiences. What conditions does this lack of identity in music creation in the society that produces and consumes popular music in Iran? If a style of music can create common ideas among its audience and create a kind of subculture –subculture that represents expressive states or style of life (Azadeh Far: 2010)– then these styles that differ from each other in terms of subject, how do they get closer to each other in terms of audience?

Social media as a medium of music

The medium can be used to mean media and interface tools. If we consider the medium of music as sound, can we still give such an opinion about music in the present era? In this decade, when Instagram, YouTube, etc. have become the main channels of music consumption, is sound the only medium of music? In previous years, when we wanted to refer our audience to a piece of music, we usually mentioned the name of the work and the composer, either we brought her/him a tape, a cassette, or a CD of that music. This statement is true that over time, hearing tools have undergone technological changes. But in the journey of the listener, this happens through the turntables, cassettes, CDs, and digital and online streaming (and still the medium of this art is sound). Many encounters with a piece of music are done through social media. Almost all music audiences listen to music through unrelated channels such as Instagram and perhaps at best YouTube. It is not a matter of whether the media is inherently good or bad. The issue is their use because they are not designed and made to listen to music, after all. This can be explained by the definition of Transaesthetics that Jean Baudrillard speaks of. Baudrillard considers Transaesthetics to be the moment when modernity exploded in front of us (Toffolti, 2017: 32). Certain characteristics are attributed to the matter of Transaesthetics, which is first of all the fusion of all cultures and styles with each other. As a result, it has become more difficult to distinguish between art and other

visual forms. The reason for this is the collapse of the categories that were used in the past to separate things from each other. Baudrillard cites an example of a photographer, in another frame, in his book. In this example, he explains how encountering a work with its current standards and mediums can be very complex, unconventional, and yet specific. The above example is the case of Bill Henson's photo gallery, which was severely criticized by critics for setting up a photo gallery where all subjects were naked and were accused of sexualizing children and adolescents. Many commentators have pointed out that representations of naked children and adolescents have long been part of the Western artistic tradition (Toffolti, 2017: 28). The issue of commercialization or industrialization of music is not new. But popular music styles certainly do not catch up with the speed with which businesses are evolving using technology and new advertising patterns. As a result, the only aspect of music that remains the focus of the media is its entertainment. With the advent of the "lifestyle" culture, in addition to any particular object, we have increasingly sought symbols of leisure, pleasure, and extremism. They never seem to fully satisfy us either (ibid, 34). In his theories, Baudrillard gives several examples of consumer society and how consumerism is related to culture. He does this by examining several visual areas (including art, advertising, and fashion) in topics that deal with consumption patterns; (Important and meaningful work) Because Baudrillard emphasizes the importance of a representative economy for this social order through the process of describing the consumer society. When Baudrillard writes about fashion, he necessarily explores the body, a body that he sees as a sign - a consumable object. We probably see the most obvious manifestation of it in the bodies of models. Therefore, from Baudrillard's point of view, circulation and body movements can be considered as a sign. He believes that consumer objects are everywhere, just like art: "Everything is theatrical, or, in other words, everything is summoned, presented, and organized for images, signs, and consumption patterns" (ibid, P. 124). When every aspect of art, including popular music, becomes a consumer object, it will be

presented in the format desired by today's commercial media. Music business executives and producers also make the show more glamorous than ever before to reach a wider audience. Of course, this method is not only related to the last few years and has been seen since the importance of television media and the era of Pop Art. But an important change that has been noticed in recent years is the public access to communication forums around the world through social media such as YouTube, Instagram, etc. Unsaturated theatrical and symbolic nature and consumerism have transformed the music medium (even in its popular and commercial mainstream types) from sound to image, even unrelated to music. The insatiable expectation of society towards theatrical and symbolic features and consumerism has caused the music medium to be drawn from its main function (i.e. sound) to an eye-catching image (an image that is not even related to music). This happens even in the most popular and commercial mainstream types.

Today, we see a lot of people on social media with a not-so-special and even low-level audio content, but with professional imagery and the use of dramatic signs, even with the use of pornographic aspects, who have turned the attention of many audiences to themselves. The important point is that global social media users know these people as high-level musicians of classical music. It is a very fundamental and structural change for art like music whose medium is sound to be transformed by an aspect of modern technology such as Instagram into a visual phenomenon that presents music content in a square frame with a one-minute limit. In addition, such a change creates other problems for artistic life, such as music, due to the theatrical nature of this type of performance. The ability to provide content by everyone (and not just music companies); consumer constant desire to see glamor; and consciously or subconsciously comparing it to other consumer industries of objects and signs (such as the fashion industry); as well as blending visual aspects with pornographic content, has transformed the music medium from what could be conveyed to the audience through sound to a highly discrete image system, full of non-music-related cues and mostly belonging to other commercial industries. In defense of the

above explanation, some people may point to the limitations imposed by new technologies. Here is an example: the advent of gramophone records and their time constraints forced artists of the time to make and record pieces with limited page time. But in this comparison, neither the medium nor the incident has changed, except for the quality of the music, the criterion for being heard or being appreciated by the audience. Social media today allows a novice student to achieve a much larger audience than a seasoned artist by following certain protocols for the success of video content in cyberspace. This may not be important for music such as classical or folk music, but it can be very important for popular music, the most important criterion of which is the number of fans and popularity among the people, especially the younger generation. This issue can be studied and analyzed in the virtual life of rock music in Iran from several aspects, each of which can be examined as independent research.

Conclusion

Rock music in Iran started in the 1970s and still has a specific and active life and has a well-known place among artists and music audiences. However, compared to its past, it has undergone many changes in terms of musical content, social class of the audience, cultural approaches as well as poetic content; changes that in many cases can be considered a kind of setback from the starting point in the 1970s. But because the Iranian society, in general, has been involved in various ups and downs during these years, perhaps these changes can be considered as the result of a kind of transition period for rock music in Iran; a period of transition that, of course, is still a time of speculation. This is because the determinants of how this period is spent are constantly changing. Elements such as the academic community and the cultural capital of the middle class, the changing role and importance of different types of music in their lives in different economic conditions of the country, the growing growth and impact of social media, and its determining role in the presence or absence of some kind of music in people's daily lives, among other factors in the context of this study, show that the life of rock

music will continue to change in the coming years. The extent to which these changes are structural and whether they will proceed in the direction they have taken to date is a matter that cannot be said with certainty. Perhaps only one case can be recalled with more confidence given the available information. The ever-increasing role of social media as an artistic medium causes the importance of the sound and the verbal content of music and other elements of music to be influenced by the ever-changing standard of social media. In addition, reasons such as the lack of any specialized institution (from production and performance and publication to news coverage - media after) such as studios and official media with significant financial capital as well as specialized journalists for any style of music in Iran, especially rock music and other popular pop music, such as rap are some of the factors that make this style less prosperous in recent decades. However, in a comparative view, rap music has been much more successful than rock in Iran in terms of the process of localization and consolidation of its place among popular music audiences. In addition to the above-mentioned issues, considering the dual life of rock music in Iran, even if this music is going through its transition period, this dual life can be considered as one of the main reasons for the sterility of this music in Iran. Perhaps, if rock music, like rap, did not have the possibility of holding concerts, official album releases, etc., in those years it would have adopted a single way for artists to live and present and publish works for the audience. What is certain is that rock music will continue to exist in Iran. The influence of rock has always been and probably will be present in musicians and singers of different types of popular music in Iran. But as a kind of music with an independent life, although it has undergone several changes in its decades of presence in Iran, it may remain forever a sort of music with a limited audience and never experience localization like some other examples.

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