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An excursion into the lyrics

After long efforts and hard works, the programme of the “100 Years of Lyrics” went on the stage on the 21th of October, in London. It is probably the first time that a three hour long report does not bore the audience. The mixture of pictures, music, speech, and videos created a variance in the atmosphere of the programme. The presence of the artists and famous singers and their speeches also added to the joy and excitement of the event.

Jamshid Sheybani, Turaj Negahban, Iraj Janati ‘Ata’i, and Munfaredzadeh, who travelled long distances, each and everyone, talked briefly about the history of lyrics and their personal memories. Some other artists were also invited, but for one reason or another, they were not able to attend. However, some were able to compensate their absence by sending a video message. Among the famous pop singers, there were Aref and Sattar who boosted the joy and happiness of the programme.

The programme of the 100 Years of Lyrics which was arranged by Miss. Jamileh Kharrazi and directed by Mr. Mumtaz, with all its interesting points was not without flaws either. However, no such programmes are faultless; those who benefit from a bit of fairness would excuse the faults for its positive points.

Such work is no easy task. Although, it might look easy at the first glance, to present a 100 years of history in 3 hours programme in a manner that all the angles are covered and unmissed is an impossible task for anyone. The producers were faced with the task of introducing the 100 years of history in lyrics. In so doing there were no substitute but to go as far back as the time of the constitutional revolution and the Qajar period; therefore, some famous poets were named and some were left out, not because they were forgotten, but due to the shortage of time.

Some dates were misplaced and some titles were left out which was the cause for some critical views and that was to be expected.

The 100 Years of Lyrics states the importance of the short lyrics in the history of music in Iran. From the time of Aref Qazvini to Sahbal Shab Pareh, the lyrics have gone through some very fundamental changes. What Aref sung was the manifestation of the constitution and what Shahbal sings is the representation of life in exile. Some composers and singers reflect the social and political changes of the country in their works and some represent the traditionalism. The second point is that the pop music in Iran, although bearing some traditional styles in its structure, still, it is a product of the west thus, always strange to traditional music.

The third is that the pop music has penetrated the traditional and classical music and to a certain extent has influenced such style. The fourth is that pop music with all its obstacles throughout the Islamic revolution and its after effects still prevailed and what is so interesting is that the government authorities with all their good and bad intentions finally gave in and lost to such expansion and growth. They were conquered by the very same thing they set to destroy.

The fifth is to point out that music should not be opposed, no matter what kind it is. The doors should not be closed on even a bad music. Everything must be open and given the choice to be chosen. Throughout this choice, the values will surface and last, at the same time the worthless elements will eventually vanish. Everywhere in the world, we see all kinds of music, there are no restrictions imposed on any kind of music. In our music, the L.A., music has its own place in the music industry and has its own listeners, so does the classical music neither one has harmed the other, or ever will.

They do what they have to do! If everyone does their own job without the fear of insult, then the music industry will become a multi voiced society, and then, only then one can freely choose what one desires.