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Identifying and Introducing Capabilities of Iranian Music with Regard to Concerning the Music Tourism

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Abstract

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Fine arts can be considered the most precious and original cultural manifestations of nations. Today, the attractiveness and function of these arts in the tourism industry are considered an obvious matter. It is estimated that the cultural tourism market size is about 40% of the total international tourist arrivals. It is expected to grow more in the following years. Cultural tourism during its development has found several sub-branches, among which music tourism is very important. In this practical-developmental study, the coordinates and capacities of Iranian music were investigated and explained from the viewpoint of music tourism using a descriptive-analytical method to recognize and introduce the valuable features and capabilities of Iranian music from other well-known kinds of music in the world. According to the findings, ten titles were introduced as coordinates of Iranian music in music tourism, various traditional Iranian musical instruments and forms, the variety of regional music, the variety and plurality of Iranian musical instruments, the Iranian vocal forms, and their connection with Iranian poetry and literature, mystical dimensions of Iranian music, improvisation, the variety of Iranian dances related to types of music, music therapy music traditional ceremonies, ability to combine Iranian music with other types of music and traditional instruments. Obviously, the results of this research can be useful for researchers and activists, as well as the country's future policies in the field of tourism, to pay attention, emphasize, and invest as much as possible in the capabilities of such a unique national heritage.

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Introduction

Upon entering the modern era, tourism has become a profitable industry that attracted the considerable attention of numerous countries (UNWTO, 2018), so its development and promotion play an important role in the income sources of individuals and governments (Sun et al., 2016). According to the announcement of the World Tourism Organization in 2019, the growth of international tourism is higher than the global economy, leading to improvements in the economies of countries (Jiang et al., 2020). Cultural tourism is a subset of tourism in which the main motivation of tourists is to learn, discover and experience the tangible and intangible attractions of a tourist destination as well as its cultural products (UNWTO, 2020), resulting in the encouragement of tourists to travel by a cultural event, including a concert or music festival (Bujdoso et al., 2015). Culture and tourism are two inseparable components, and cultural tourism is the main source of the durability of the tourism industry of a region (Lianget al., 2021). Murphey al. have introduced tourism as a cultural and social event for both host and guest communities (Murphy, 1985).

Meanwhile, music is one of the arts closely related to festivals and events. Dorothy defines tourism events as “gathering people for celebration, entertainment, marketing, and unity” (Nana, 2014, p.2). Many authors classified music tourism as a sub-set of cultural tourism (Mora, 2019). Music is one of the main incentives for tourism (Trompeta, 2022), which caresses the ear, guides and excites the heart, and soothes the soul (Kamal, Pourtorab, 2009). Music can exist in all parts of all tourism and add value to them. Accommodation and hospitality centers, health centers, concerts, festivals, night entertainment, transportation, etc., in which different styles of music are used (Rudan & Stepanovic, 2021), resulting in making a unique destination (Stipanović et al., 2020). Music festivals are an important component of music tourism (Hudson et al., 2015) and can be employed as a tourist destination (Montoro-Pons & Cuadrado-García, 2021). In 2019, incomes from live music events were about 28 billion dollars (Orús, 2020). The world countries have paid special attention to this part of tourism in the past years, now Iran is one of the countries that, owing to several thousand years of civilization and a variety of music with unique characteristics, has special capacities that can attract many national and foreign audiences to develop the country's tourism.

In this study, the coordinates and capacities of Iranian music were investigated and explained from the viewpoint of music tourism using a descriptive-analytical method to recognize and introduce the valuable features and capabilities of Iranian music from other well-known kinds of music in the world in which to appear.

Previous Studies

Music tourism is one of the topics that has been enormously researched and interesting to researchers in recent years. In Iran, the studies are mostly of case types and have been performed on a specific geographical region. So far, no research has been observed that deals with the issue of musical tourism capacities in Iran.

In this case, we have overviewed related research conducted in both foreign and national sectors.

A. National research

Gorji Douz & Shekari Namin (2020) demonstrated that the design of joint festivals with countries with the same language is one of the methods of developing music tourism due to cultural similarities. Riahi (2019) did research on the economic and social effects of music tourism (case example: Mazandaran). which demonstrated that music and tourism could be considered in the tourism planning of this in 2017 Rafiei, and Mirzaei, (2017) cultural, social, and environmental consequences and showed that using music for tourist attractions provides the possibility of becoming the destination for a cultural attraction. Eftekharian (2015), in his book with Music Tourism title, investigated different sections, including the link between tourism and music, tourism pillars, museums and music festivals, tourism policies, trade and music tourism, Iranian music and its instruments, etc. In a part of this book, music is introduced as a tourism attraction and pointed out that music tourism in Iran has not been addressed properly. Azadehfar (2017), demonstrated that the fabrication of music tourism packages is one of the important tourist attractions with social, economic, and cultural effects and stated that place, time, and audience are the three main dimensions of designing a tourism event. This study emphasizes the aspect of music event management and turning music spaces into tourist attractions. In 2014, Kalantari et al. showed in a study that the development of cultural tourism will preserve, grow and promote native music.

B. Foreign search

Pavlovkovich et al. (2017) showed that the development of music tourism could lead to the involvement of the local community in social activities and increase the level of participation of this community. In comparison, it can cause social and environmental costs such as destroying the daily life of the host community, creating noise, and disrupting the peace of the people. Gortan-Carlin and Krajnović (2016), in research titled music as a tourism product, described the characteristics of this type of tourism, pointing out that music is one of the types of cultural tourism. Lashua et al. (2014) discussed the important and emotional aspects of music for tourists, which introduced it as a cultural word and moment maker. In 2014, Roman and Neely concluded with research in the Caribbean region that sound

has an important role in tourism attraction. 2011 Campbell (2011). in research titled music-based tourism and its consequences in the venue, which emphasized the mutual relationship between music and humans in concepts such as development, religion, and politics, concluded that a survey of interested people is present in music concerts which can lead to the confirmation of the mentioned relations. Leaver and Schmidt (2009), by studying music tourism, showed that this type of tourism is improving and growing in countries whose music and tourism have reached advanced stages. This research further refers to the marketing of a destination using music to develop the economic activities of that place. Gibson and Connell (2007) investigated the links between tourism, music, and place in the state of Memphis, USA, demonstrating that music tourism can create new social encounters and cause economic improvements. Gibson and Connell (2005), in their book titled Music and Tourism, categorized creative places, performance places, production places, recording studios, performance cities, specialized tour packages, guided tours, music in tourist camps, and song-making places as musical perspectives. In another part of the book, by introducing music tourism as a type of cultural tourism, its growth is expressed in recent years. Examining and introducing places related to music that can be useful in attracting tourists, as well as the relationships and mutual effects of music, economy, culture and society are other parts of this book.

Tourism

Tourism is the action and traveling in which people go outside their residence place for various recreational or economic purposes which include costs (Lundberg et al., 2008). Tourism converts to a growing market and can greatly help local economies and create jobs (UNWTO, 2010). The World Tourism Organization determined new directions for the development of tourism policies in the Manila Declaration in 1980. This document, in addition to economic benefit, emphasizes the social, political, cultural, and environmental aspects of tourism and its impact on living standards. According to this announcement, the positive economic effects of tourism, the increase in the number of guests, and the ever-increasing income of this section are still significant factors (Bujdoso et al., 2015).

Cultural tourism

Culture is the set of efforts people in societies have performed during their long and extensive history to achieve an ideal life. Thus, the arts, including music, can be a diagram of the taste, spirit, and feeling of that nation (Binesh, 2021). Most of the different interpretations emphasize the concept that culture is the link between the human-made world, including humans, and the world in which we live. In other words, culture means the sum of the distinctive aspects of nations and nationalities, including all their tangible and intangible values and properties. The World Tourism Organization (1985) defines cultural

tourism as the people's movement of cultural attractions far from their usual residence place to gather new information and experiences to satisfy their cultural needs. In a wider concept, it included all the free movements of people away from their places of residence and worked well as created service industries to resolve the needs of these movements. Cultural tourism is at the intersection of two activities: cultural participation and tourism (Bujdoso et al., 2015). Noonan and Rizzo (2017) point out that cultural tourism can be summarized as the analysis of the interrelationships between cultural participation and the tourism organization and how the former affects the organization. Cultural tourism usually does not appear as an independent product and cannot be separated from other motives (Montoro-Pons & Cuadrado-Garsia, 2021). For example, a participant in a scientific conference is probably to visit a nearby classical exhibition or concert. In some cases, cultural tourism can be an independent tourism product, herein, the main reason for traveling is getting to know cultural values, and the tourist travels with the motivation of a cultural experience or event, for example, a concert or a music festival. It is estimated that the cultural tourism market size is about 40% of the total international tourist arrivals. A process that is expected to grow more in the following years (UNWTO, 2018). This type of tourism has expanded its concept beyond historical places and monuments toward creativity, lifestyle, traditions, daily culture, historical and cultural heritage, art, gastronomy, film, and music (Richards, 2018).

Art tourism

Fine art can be considered as the most valuable and original cultural manifestation of nations (Binesh, 2021). Art tourism is generally defined as any activity that involves travel to see art and includes people who travel to another place specifically to see art or those who perform frequent or occasional visits to view art, among other activities during tours, vacations, or other trips away from home (Franklin, 2018). Tourists' and visitors' interest in performing and visual arts such as opera, ballet, music, and art festivals cause artistic tourism. Different arts have been a stimulus for travel for a long time. Grand Tour tourists showed great enthusiasm for visiting theaters, opera houses, concert halls, and festivals. The buildings that are the venue for artistic performances are as attractive as the performance, and many of these places are still the basis of art tourism (Smith et al., 2012).

Event tourism

Several prefixes can be related to tourism, one of the most important of which is event tourism, which is both an applied field of study and an important part of the global economy. Events (including festivals, exhibitions, conferences, etc.) of any kind are considered important parts of tourist destination attractions. Event tourism can be defined with reference to supply, demand, and context (Getz, 2022).

Events are transitory phenomena, both designed and undersigned, as well as a unique combination of duration, environment, management, and people (Johnson, 2010). Event tourism brings people together in various forms, such as festivals and celebrations, which have many attractions for visitors, and is one of the most dynamic types of tourism (Getz, 1997). The increasing relevance of music festivals as cultural events where audiences experience live music, possesses great impact, and in the music industry, where the management and packaging of cultural content along with spatial and temporal focus have been offered, live music has emerged as a successful business model. In fact, music festivals represent a type of cultural tourism in which cultural participation induces tourism flows. In other words, festivals and events are tourist destinations (Montoro-Pons & Cuadrado-Garsia, 2021).

Music tourism

Cultural tourism during its development has found several sub-branches, among which music tourism is outstanding. Music, as an expression of culture, a form of heritage, and a sign of place and moments, provides an important and emotional narrative for tourists (Gortan-Carlin & Krajnovic, 2016). In fact, it is difficult to imagine tourism in silence without using songs that accompany the journey (Lashua et al., 2014). Music tourism increases the interest, passion, and dependence of tourists. This type of tourism has the potential to be developed as a source of regional income. According to Wibisono, music tourism is one of the tourism activities that are motivated by music, such as visiting a certain country to watch a concert or visiting a popular music venue in a certain region. Music is usually inseparable from an event (Puspita, 2021). Music tourism (traveling to another place to listen to music) is a historical phenomenon associated with industrialization and modernity. Despite examples such as the troubadour movement in the medieval period in southern France, in the 19th century, as the distinction between classical and popular music began, European elites traveled to see the music of famous composers played at festivals (Lashua et al., 2014). Considering the internal changes and transformations of the Iranian society and the natural evolution of social, economic structures, and production relations, the music of this multi-ethnic society has experienced part of its cultural levels throughout history and various and inevitable formations and forms (Nasr Ashrafi & Shirzadi Ahodashti, 2009) which subsequent effects can be attributed to the slow formation of music tourism in recent years in the country.

The distinctive capacities of Iranian music in music tourism

Music has been prevalent in Iran for a long time, and there is much evidence of its growth and perfection in this country (Nasri Ashrafi & Shirzadi Ahodashti, 2009). Among the oldest of these works, which shows the continuity of musical art in Iran, is a seal, a cylinder belonging to the fourth millennium B.C, which was discovered by Delugaz and Helen Kantor between 1961 and 1966 in Chogha Mish near

Dezful. It shows the world's oldest accompaniment, which prefigures the world of today's orchestras (Binesh, 2021).

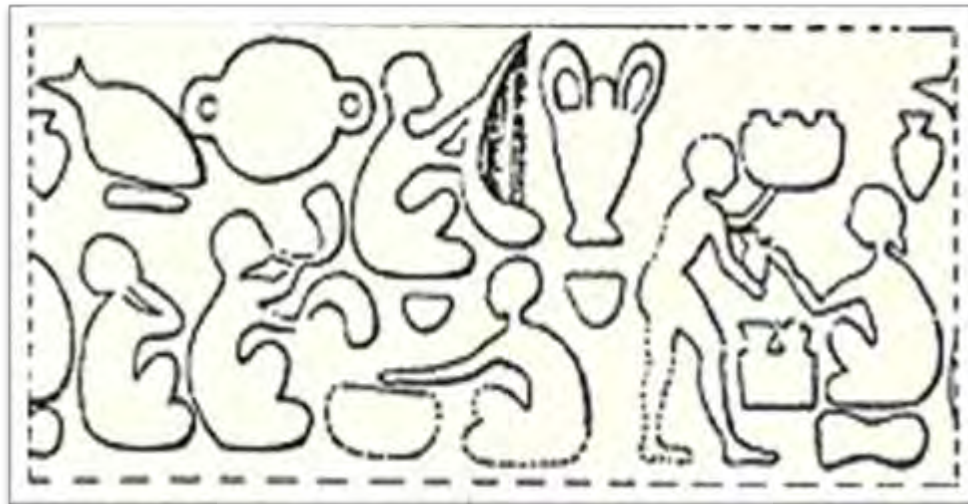


Figure 1. Chogha Mish seal (Binesh, 2021)

Fortunately, Iranian music has been formed in a historical background which that is unique, indicative, mysterious, and accompanied by many variations, developments, and complexities. Jean Doring mentioned that some characteristics of Iranian are completely distinct and different from other neighboring countries (Doring, 2004).

Variety of dastgāh and forms of traditional Iranian music

First, we will briefly describe the literature of dastgāh in Iranian music so that this type of music is more noticed. The dastgāh is a combination of two words, “hand” and “gah” In old Iranian music, “gah” means tone maker. Thus, dastgāh means the way that the fingers are placed on the instrument tone (Fakhredini, 2015). In Iranian dastgāh, the arrangement of the gashes and notes of the music is called radif (same). The emergence of the seven dastgāh and radif scan be considered one of the most important events in Iranian music history (Binesh, 2021). Ruhollah Khaleghi introduces seven dastgāhs: Mahur, Hodayun, Sehghah, Chahargah, Shur, Nava, and Rastpanjgah. Among the seven dastgahs, Shur is the biggest Shur is the biggest among the seven dastgāhs and has independent avaz , including Abu Ata, Bayat-Turk, Afshari, and Dashti. For a long time, one of the Iranian avaz in music books is Bayat-e Esfahan , which belongs to dastgāh-e Hodayun (Khaleghi, 2008). In his book titled the opinion to music, he evaluates the scope of Iranian from a scientific point of view vastly and considers Iranian music to possess special moods and characteristics that distinguish it from foreign (western) music and adds that quarter-tone intervals create new agreements in Iranian music. (Khaleghi, 2008) Jean Doring also knows

the richness of Iranian music in its dastgāh (200-400 gushes) and arrays. Chart 1 shows the traditional musical dastgāh of Iran (Doring, 2004).

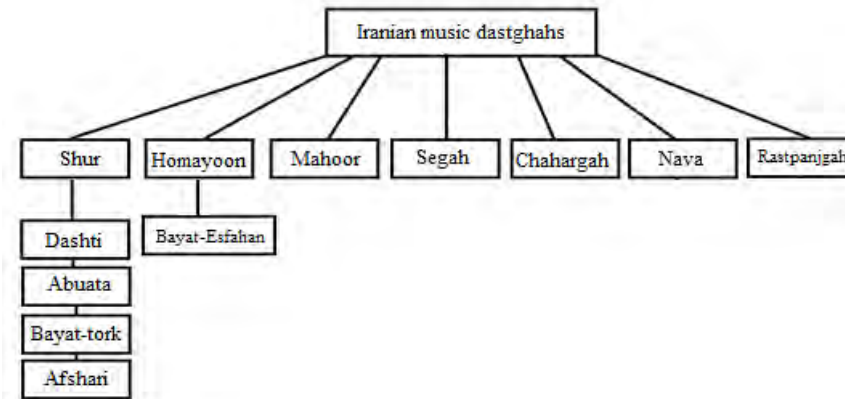


Chart 1. The variety of Iranian music dastgāh (Khaleghi, 1998)

In addition to the traditional musical dastgāh of Iran, many forms have a unique variety and are considered as unique characteristics of Iranian music. Rojer Kimi Yen defines this musical form as follows: the word form reminds shape, structure, system, and integrity. It visualizes in mind the form of the human image or the balanced arrangement of roles in a painting. Form in music is a system of musical ideas in time (Kimi Yen, 2010). Table 1 shows the common forms of traditional Iranian music.

Table 1. Iranian music forms (Rahgani, 1998)

Iranian music forms							
Pishdadramad	Moqadame	Chaharmezrab	Zarbi	Kar-o-amal	Tasnif	Reng	Sorood

The presence of various steps in traditional Iranian music, which are called dastgāh, along with unique tunes and melodies, as well as numerous and diverse forms of presentation, each of them is performed with its own musical characteristics and is considered as an important capacity and attraction for Iranian music tourism. By using this significant feature in programs and concerts, Iranian music groups can confront the audience with numerous and extensive sound spaces, and by creating new listening experiences, they can provide the necessary attraction for more interest and commitment of music tourists.

The musical diversity of Iran’s regions

Folk music and other forms of Iranian music have always been prominent. Most of the composers, in the most captivating and emotional moments of their works, by taking advantage of the characteristics of the local music of their country and especially its melodic characteristics, made their expression more

expressive and by taking advantage of the possibilities of this music and its wide connection with the people, have taken steps to communicate more between themselves and the listeners (Darvishi, 2001). In the music of different regions of Iran, there are countless themes, including work (agriculture, livestock, fishing, etc.), birth and death, mourning, joy, religion, love, legends, myths, etc. Since the music of different regions of Iran relates to all aspects of the people's life of each region, which includes different and diverse themes (Nasr Ashrafi & Shirzadi Ahodashti, 2009) and topic and it is a precious treasure that familiarizes us with the cultural souvenirs of the region (Darvishi, 2001). This music includes the songs of the countryside people, which are far from the city, and due to its simplicity and nature, it is very effective and pleasant (Rahgani, 1998). Gilan, Mazandaran, Kurdistan, Lorestan, Azerbaijan, Khorasan, Sistan and Baluchistan, Khuzestan, Fars, and Bushehr are the most well-known provinces of Iran in the field of local music. Bakhtiari, Turkmen, and Qashqai music are also types of local music in Iran. The investigation of these cases requires separate researches, and in this section, we will limit ourselves to this brief mention.

Today, Folk music has converted into one of the important ways of attracting tourism in the world (Mousavi et al, 2014) and because of many capabilities that can be used to hold cultural events, invite and attract tourist attention to urban and rural areas of the country (Gorji Douz & Shekari Namin, 2021). In the meantime, because of this type of music, in addition to attracting tourists, Iran can also provide this capability to reduce the acceleration and slow tourism. People love music and are willing to get to know the music of any region (Mousavi et al, 2014).



Figure 2. Shir-Mohammad Espandar, Music of Sistan and Balochistan (www.honaronline.ir)

Diversity and the plurality of Iranian musical instruments in traditional music and regions

An instrument can be used for expressing and performing music. In other words, any instrument which can produce a musical sound, in the general sense, is called an instrument (Mansouri, 2007). In different world cultures, instruments have a particular concept and are employed in musical applications. Investigating instruments in the symbology of ethnomusicology is of particular importance (Darvishi, 2001). In *Shahnameh*, Ferdowsi's Great Memoir, a treasure of old instruments of ancient Iran, is used. Each one expresses the special ceremonies of that period, which can be used for both martial and blasphemy purposes (Rahgani, 1998). Tables 2 and 3 show the instruments used in *dastgāh* and folk music of Iran.

Table 2. Instruments used in Iranian *dastgāhs* (Atrai & Darvishi, 2013)

Instruments used in Iranian <i>dastgāhs</i>			
Percussion	Aerophones	Chordophones	
Tombak Daf Dayereh	Ney	Arshe-e	Mezrabi
		Kamancheh Qeychak	Tar Setar Oud Rubab Santur Qanun

Table 3. Instruments used in Iranian folk music (Atrai & Darvishi, 2013)

Instruments used in Iranian folk music			
Ideophones	Membranophones	Aerophones	Chordophones
Chak Karb, Senj, Zanbourk, Tashtak and Kouzeh	Dohol, Timbok, Jorre, Damam, Naqara, Doholakna, Dokkor, Daf, Dayereh, Qaval, Tombak, and Tombak Zoorkhaneh	Ververak, Ney, Laleva, Neylabak, Qareney, Dozalleh, Sorna, Neyanban, Neyjofti, Karna, Balaban, Harmonic, and Garmon	Dotar, Tanbur, Tambure, Tamburak, Rubab, Binjo, Qopouz, Tar-e Azerbabejani, Baqlama, Tambirenoban, Sorood, Qeychak, Kamancheh, and Rabab.



Figure 3. Kamkar's group and Iranian musical instruments (www.mehrnews.com)



Figure 4. Folk music orchestra (www.ana.press)

As can be observed, the instruments used in Iranian music are of great variety, and each is used with a specific sound color in a solo group. In addition to the sound characteristics, Iranian musical instruments, as part of Iranian handicrafts, also have significant visual beauty. These features can provide many attractions for music audiences and attract many national and foreign tourists to different regions of Iran.

The unique form of Iranian vocal and its link with Iran's noble poetry and literature

Although the profession and art of playing have an important place in music, it must be acknowledged that vocal is admired and pursued by music lovers more than any other means of expression. Iranians have made a special artistic development in vocals. Perhaps in no other musical tradition like the Iranian tradition, the vocal technique is not so advanced in terms of skill. The main characteristic of the Iranian scientific vocal is using tahrir with a kind of hammering sound and fast cutting (Doring, 2004) Poetry

is also the most distinguished art of Iranians, a unique and general example of innovation and beauty. It is equal to the best literary schools in the world and is superior to them in many ways. Poetry is an inseparable part of Iranian music; most of the time, it uses the word of instrument and song together (Rahgani, 1998). Poets of the past periods knew music and combined their poems with it (Khaleghi, 2008). Ruhollah Khaleghi, in his book titled the opinion to music, mentions artists such as Barbad and Roudaki, both poets and musicians (Same).

Iranian vocal is considered as a unique species in world music. On the other hand, Iranian literature, which has many fans in the world, has rich and meaningful concepts and is also tied to Iranian vocal. If translated, it can be very attractive for tourists. A foreign tourist does not encounter this kind of combination of song and poetry in other countries and can only get to know it in Iran. Therefore, it can be said that Iranian music, along with the famous poetry of the country's ancient literature, has a special capacity to attract the audience and tourists, sending people to Iran to listen to this type of music. In addition, Iranian music concerts held in different countries can play an important role in introducing this important capacity of Iranian music. Nowadays, prominent Iranian traditional music composers and singers attach their works to the poems of famous poets such as Ferdowsi, Molana, Hafez, Saadi, Attar, etc. Poetry can be mentioned as an important supplement to performing Iranian music.

Mystical dimensions of Iranian music

Due to its unique features, music has been one of the tools that humankind has used and benefited from in the field of spiritual affairs since long ago. Therefore, from the viewpoint of many musicians, there is an inseparable connection between spirituality and mysticism and some types of music (Safvat, 2007). Mystical music is the result of the fusion of mystical literature with the music world and since mystical music is a reflection of pure mystical emotions and imaginations, caused to evoke mystical feelings (Shayesteh & Khosropanah, 2017). The mystical character of Iranian music is undeniable: singing is accompanied by mystic poems (Hafez, Saadi, Jami, Molana, and Baba Taher), and Sufis consider music practice as a means of elevating the soul. Some gushes are rooted in mystical principles which can be recognized by their names, such as Sufi Namah, Ruh al-Arawah, Shah Khatai, and Takht-Taghdis (Doring, 2004). The application of music and singing in mystical assemblies is to create excitement in the listeners and disciples. This state is a heart state without authority, acquisition, and imitation, which is caused by paying attention to the beloved and God and is intensified by music. Music, with its strong power, has easily strengthened the moods of excitement and sadness in the disciples. The mystics, according to their chants, poems, and goals, have led the participants' feelings towards a heart and meaningful state and, on the other hand, created a desire and enthusiasm to pay more attention to God in them (Zadeh Mohammadi, 2009). Iranian literature is full of mystical teachings, and mystical music has

the ability to create ecstasy and meditation in the listener, and its simultaneous use with Iranian mystical music has a high capacity to attract the audience, especially the foreign audience. The inclusion of assemblies and concerts in the program of tourism tours in Iran centered on mystical music that can create special emotional states in listeners and viewers, creating pleasant and unforgettable memories for tourists traveling to Iran and encouraging them to travel to Iran again. The frequent presence of visitors and enthusiasts of mystical music causes the prosperity and development of tourism in the country.

Improvisation

Improvisation is the most excellent, attractive, and special form of performance in music art (Akshshabi & Maisami, 2017). Akshshabi and Maisami in their research based on mystical, philosophical, ethnomusicological, and scientific sources, have listed the creation pillars and improvisation formation in Iranian music: intention, skill, progress, innovation, state, tradition, knowledge, memory, imagination. While, the artist relies on these characteristics, can be an improviser (Same). Original Iranian music is known for its improvisation and has shown the importance of addressing this phenomenon in Iran. Bruno Nettel considers improvisation studies in ethnomusicology to be focused on three sections from the beginning: Iranian music, jazz and Indian art music (Piravi Vanak & Tajkey, 2017). Creating songs at the performance moment can cause more performer interaction with the viewers and listeners, and this interaction can create memorable moments in their minds. The uniqueness of improvisation in Iranian music is one of the important features of this part of Iranian music so it is rarely seen in the music of other nations of the world. Explaining the improvisation pillars to the audience can give them the necessary awareness to pay more attention to this feature of Iranian music and create attraction for them. The idea that everything is created in the scene and the present moment makes the audience and the tourist more surprised and interested. It can be considered as an important capacity in attracting tourists, especially foreign tourists, to Iranian music.

Variety of Iranian dances, depending on the types of music

Dance is one of the seven arts that is as old as human civilization. A sequence of purposeful and symbolic human movements with aesthetic value and their masters in different cultures perform and display various manifestations of it. The remains of various dance ceremonies and methods from ancient times to before the great empires are enough to prove the all-around existence of this art on the Iranian plateau (Nasr Ashrafi Shirzadi Ahodashti, 2009). The dance, this long-standing human art, increases the richness of the body, soul, and society because it causes the understanding of living joy in the present and the experience of a liberation and dignity sense and leads to an increase in vitality, rationality, and social

resilience (Bastehegar, 2021). In addition to dances related to religious ceremonies such as Pirkhwani (related to the eastern plateau of Iran), Zar (in the south and southeast), and Sama. Each region of Iran has special dances. Table 4 shows Iranian dances.

Table 4. Iranian dance (Nasri Ashrafi, 2000)

Row	Provinces	Folk dances
1	Gilan	Pabazi (dance for men) and Qasemabadi (dance for women)
2	Mazandaran	Sama (laksari sama or chekkesama) and chobi dances
3	Kurdistan	Group dances for men and women, sepi, chapirasti, sechar, daqe, geroyan, and shalan dances
4	Kermanshah	Sechar, geryan, chepiffatapashae, and khanamiri dances
5	Lorestan	Sword, tarkebazi, and chappie dances
6	Baluchistan	Dolatchap-e zaboli, zaboli dance, geran chap, se chap, kalampour, chouchap, sword dance, and dochoobeh dances
7	Hormozgan	Chobi, sarkangi, balouchi, kalampu, and chouchap dances
8	Bushehr	Chobi chahardasmale and chobi bushehri dances
9	Khuzestan	Bakhtiyari and sword dances
10	Azerbaijan	Yalli, qaytaqi, and lezgi dances
11	Khorasan	Chobi-, hilesharyane, yekghorse, do gorse, chaberasteh, shelang, hate and ghenke, paltan, akharhezaregi, hahghanbakhezri, hahtanjami or se tekke, charteke, chappie, mashghpaltan, pareshjal, khorousjangi, and dastbazi

In Iran, it is almost impossible to find a poet or a writer in the history of Islamic and Iranian literature history who has not made references and expressions about the subject of Sama and dancing in her poetry and prose works. It is possible to take advantage of various dances in different regions and religious ceremonies, as well as the mystical dance of Sama, which are all unique in their own way and are accompanied by music, to perform happy and enjoyable programs for tourists and audiences. This human art possesses high capacity for personal, social and cultural development and can be turned into symbolic capital to bring the country's tourism development. This is considered an important capacity in music tourism and can greatly contribute to the prosperity of music tourism.



Figure 5. Folk dance in southern Kerman (Source: Authors)

Traditional music therapy ceremony

Traditional music is based on spiritual needs (Safvat, 2007). Using music and musical programs for the rehabilitation of patients (physical and mental) is called music therapy (Zadeh Mohammadi, 2009). Iran, as one of the ancient civilizations, has shown its interest and cultural ability in using music in various fields, and like other ancient civilizations, it has used music in therapeutic, spiritual, and mystical fields (Zadeh Mohammadi, 2009). Iranian music with the ability of introspection and unification around the dynamism and centrism rotations with various elements that provide suitable ways to create an emotional connection, which can be exploited and used as soothing and relaxing music (Zadeh Mohammadi, 2009).

The zar ceremony has a therapeutic position in southern Iran with great popularity. In the past, the cause of mental illnesses was considered to be supernatural powers that caused illness by capturing evil spirits. As a result of capturing, a person may suffer from a disease with physical and mental symptoms. It is possible to tame these spirits, known as wind, by holding a zar ceremony (Amamnullah Khani Ghashgaei & Javidi, 2016). The Gowati ceremony, like the zar ceremony, is a kind of traditional music therapy ceremony in Iran with a relatively long history. This ceremony is held in Balochistan, Iran (Parsai, 2019). The Parkhani custom among the Turkmens is also a remnant of one of the music therapy methods from ancient times (Moradi, 2009). In Iran, effective steps can be taken by designing and compiling various music therapy programs, using the experiences of other countries in this matter, and providing suitable facilities along with comprehensive advertising in this field. Every year, many tourists

are brought from other countries to Iran to use music therapy programs and benefit from its benefits in terms of tourism development.



Figure 6. The zar ceremony in southern Iran (www.chtn.ir)

Ability to combine Iranian music with other music

Fusion music combines elements from different cultural traditions (Sutton, 2003). The fusion word is used to describe the combination of two or more styles of music (Norman, 2002). In music, fashion, clothing, and other aspects of culture, the word fusion implies cultural mixing (Sutton, 2003). Rojer Kimi yen writes in his book about fusion music like this: Rock music became an influential factor in jazz in the late 1960s, 1970s, and 1980s. This influence led to the emergence of jazz-rock or fusion. A new style that combined the improvisational tendencies of jazz musicians with the rhythms and sound colors of rock (Kimi Yen, 2010). This type of music is not exclusive to jazz-rock. In European music history, new styles have emerged from combining classical music with Folk music, electronics, and jazz (Norman, 2002). The combination of Iranian music with other nations' music in the world by creating new types of pieces and songs attracts the attention of the people of different nations. In this space, along with the other capabilities of Iranian music, this capability can be introduced to the world more than ever. During the holding time of various concerts and festivals in this direction, providing the necessary grounds for sending visitors and tourists from other countries to Iran is possible. The presence of the capabilities of Iranian musical instruments in the role of a soloist and the performance of the subtleties and special arrays of Iranian music can be very helpful in attracting the audience. It is possible to create remarkable, beautiful music by combining harmonic and acoustic spaces using western music and electronics and assigning the melody line to Iranian musical instruments.

Traditional Iranian instrument making

The making of musical instruments is accomplished concerning the conditions and customs of each region and owing of a special value, as in Kurdistan Shambhala is known as a symbolic and fundamental

instrument well as in Khorramabad Kamancheh, in Kermanshah Dohol and Dozleh and Azerbaijan Tar Ashiq. Ha and Qareni, in southern Anbune reed or Anban reed, in Turkmen Sahara, two Turkmen strings and Sistan and Balochistan a type of sitar and a type of drum called Tenbao are known as symbolic and original instruments of those regions (Rahgani, 1998).

As mentioned before, Iranian music has a unique diversity in the field of instruments, and the music of each region of Iran is performed with its instruments that are made in the same place. Traditional instrument-making workshops in Iran, which have important differences from instrument-making factories in terms of stages and construction methods, can be considered an tourist attraction. Tourists are interested in learning the steps and how to make the unique musical instruments of Iran, which can be seen only in Iran.

Conclusion

Fine arts can be considered as the most precious and original cultural manifestations of nations. Today, the attraction and function of these arts in the tourism industry are obvious. It is estimated that the cultural tourism market size is about 40% of the total international tourist arrivals. This trend is expected to grow more in the following years. Cultural tourism has found many sub-branches during its development, among which music tourism is very important. In other words, it is difficult to imagine tourism in silence and without using music during the trip. Music can have an effective presence in all tourism sectors, along with adding value to them. In this practical-developmental study, the coordinates and capacities of Iranian music were investigated and explained from the viewpoint of music tourism using a descriptive-analytical method, to recognize and introduce the valuable features and capabilities of Iranian music from other well-known kinds of music in the world. According to the findings, ten titles were introduced as coordinates of Iranian music in music tourism: various traditional Iranian musical instruments and forms, the variety of regional music, the variety and plurality of Iranian musical instruments, the Iranian vocal forms and their connection with Iranian poetry and literature, mystical dimensions of Iranian music, improvisation, the variety of Iranian dances related to types of music, music therapy, ability to combine Iranian music with other music and traditional instruments. Obviously, the results can be useful for researchers and activists as well as the country's future policies in the field of tourism to pay attention, emphasize and invest as much as possible in the capabilities of such a unique national heritage.

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