



An Introduction to Sociology of Music

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ABSTRACT

It can be noted that music is a product born of mankind. Music has emerged wherever he stepped. There are few places in the social conditions of the modern world that music is not there and the less time occurs that music has no effect. By this definition, a similar definition can be argued that the social function of music is undoubted. In so doing of social music, music- sociology as an incipient science examined the relationship between society and music to survey the relationship between music and sociology and vice versa. The evolutionary history of science suggests that sociology of music is born of musical knowledge and culture discussions. In this paper by using descriptive- library method and credit documents as a tool to check is to evaluate what is the sociology of music. What this paper has been to study the sociology of music: introducing subjects such as nature of art, history of music, defining sociology of music, goals of sociology of music and surveying of the next generation of research on the sociology of music.

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Introduction

Music like art is derived from the inner of man and also has an emotional need and like any art can be vulgar or committed (Faqour Mozrebi, 2007: 121). What has made music to be more in the context of human life than any other art is due to characteristics unique to this art which has turned it into non-artist art. Music has a remarkable ability to change base of music (from art to the tools of entertainment). Such readiness and ability in music is an exquisite border. Although this property is not sign music deficiency and but also it is the perfect sign of flexibility of music (Tajrishi, 1992) and its flexibility and ability to change has turned it into different subjects of the sciences such as sociology.

Sociology of music is an incipient science that examines the relationship between society and music and deals with the inter play of music with society and vice versa. The evolutionary history of science suggests that sociology of music is born of musical knowledge and culture discussions (Wetsler and Tesiler; 37;2004).

The sociological study of music is important for several reasons. Music is a part of human artistic activity, perhaps more than any other artistic product, people are exposed to music in their daily lives. Every moment, music is used by media to send messages to amplify the impact of their messages. Less social or religious ceremonies and rituals there exist that music is not part of it. Political assemblies are often accompanied by music and song. Music has revealed the presence of major sports events. National Anthem as a musical effect with the aim of linking the global system is introduced as a national identity. At social events where people want to manifest their joy or sorrow, music is often used as a tool to reinforce the emotions. During war as a social phenomenon, music plays a vital role in exciting warriors and soldiers. In political revolution, composers could have an important role in serving as an important factor in creating

solidarity and brother-hood among the revolutionaries. ..(Ghasemi, 2003: 195).

Music is also important because the landscape of music is changing. People can get music from the internet, audio from different carriers and large volumes of small devices that many hours listening to the sounds of music in its place. The influx of media and recording technology and music players has changed the role of music in the modern society (Fazeli, 2005: 28).

Because music is extremely combined in people life and influence on creativity, positive and negative emotions, mental illness and pathological activity, and sexual behavior of human action and social factors (Bilhartz and others, 2000: 615- 636. Jackson, 2000. Forsyth, 1998: 125 - 132) it should be examined in a sociological framework (quoted from Fazeli, 2005: 28).

What Is Art

In Dehkhoda dictionary, "art" has the following meaning: science, wisdom, knowledge, virtue, perfection, perspicacity, sagacity, and subtlety. The word actually means the degree of perfection of human consciousness and intelligence and erudition that holds the artist superior to the others. Considering where the creator will appear in all the major arts.

Risk, importance, capability, competency, efficiency, extraordinary physical and mental abilities, industry, profession, occupation, craft or business property are other meanings of art (Dehkhoda, 1998).

The root of the word art is derived the Latin word "Ares" means to build. In different historical periods, the word art was named for making and creating right things. Skills to work in practice as a result of knowledge and technical and professional skills, application of skills in subjects such as poetry, music and dancing hobby and... are the meanings which is considered for the (art) (Simpson, & Weiner, 1989: 657).

For many scholars of the arts, humanities scholars, philosophers and artists has been an important issue. This secret

should be searched in two categories; "nature of art" and "social function of art". In the present age, "art" has an important role as one of the most common features of human life. "Art", with a view to its essence, is a way to better understanding of the human world and a way to know God better and regarding to the social aspects as well as its inherent nature is one of the basic elements of civilization.

For these reasons, recently it is essential in the light of discussions as globalization, dialogue among civilizations and cultures and religions. More attention should be given to the art as a "common language of humanity". Although, today the word art refers to visual art but the concept of art has been constantly changing during decades. Perhaps the most concise definition of the concept art which can be obtained is that "Art refers to all human creative efforts that are not directly related to survival and reproduction" (Hemmat Khani, 2007: 16).

The Seven Arts are defined as:

- 1-Music
- 2-Crafts, such as sculpture, glass-work and...
- 3-Graphic arts including painting and calligraphy...
- 4-literature including poetry, stories, plays, screenplays, and prose
- 5-Architecture
- 6-Sports, dance and drama
- 7-Performing arts: film, theater, cinema and ...(Hemmat Khani, 2007: 16).

Art arises from the nature of human beings. In humans, there is a tendency to beauty and elegance, whether in meaning of beauty or in creating a sense of beauty which is called art whose meaning is absolute (Motahari, 1991: 80). Art is a combination of creativity, imagination, human feelings and thoughts that is a global phenomenon and is able to communicate with all the people from every tribe and nation. In the present era, artistic oeuvre of every nation such as poetry, music, painting, calligraphy, sculpture, architecture, graphic arts, cinema and theater...represents the nation's growth and its culture (Faqour, 2007: 122).

Various approaches have been proposed in the definition of art. Plato knows the beauty as a divine truth (Plato, 1348: 96). Tolstoy knows the art as a spreading and promoting emotion (Tolstoy, 1994: 57). Some people refer to it as a creation of beauty (Daneshvar, 1978: 30). The common and comprehensive definition of art is that "art is the expression of the beauty and sublime of feelings, emotions and thoughts of human beings" (Abrahimi, 2008: 7). Manifestations such as balance, creativity, feelings, emotions and thoughts have been applied to art (Ghandi, 1999: 160) and is more heart work (Faqour, 2007: 122).

History of Art

About the origin of music in various human societies have mentioned different opinion, but these theories have a common point which these melodies are taken from "the voice" and sound walks wheel (Ashraf, M. 2009:8). From the perspective of Native Americans, "Sacred Song belongs to God endowment. According to mythologies, Lord Shiva created the sound of the first song and taught it to the goddess Parvati who was his wife in order to Parvati teach it to other gods and idols.

Brahma, that God who has compassion for human beings, brings music as the fifth clime, then Hindus praise wife of Brahma-Sarvaty- as the god of music, science and speech (Camp Bell, 2001: 243) .

The followers of Pythagoras that know the number as the basic things and sounds combination to produce melodies, then image the numerical proportions of thought and assume that the intervals between planets are as far as the numbers that makes the songs they sing and these songs are the soul of the universe and this music- which is also pleasant – is called tone music of the creation and in fact called tone music of the creation is named soul of the universe (Foroughi, 2010).

Sages and philosophers know music as a circulation of the planets and believed that the flow of sound is raised of the circulation of the planets which the angels enjoy it. Some of the children of rich people who resort sharp IQ and HTC and exact reception, sometime heard these voices and the science of music were formed according to these receptions (A. M., 2009:9-8). But if we look at music scientifically, it can be said that the scientific music there was for the first time in the 8th century BC in Greece and was founded on the rules. Romans who inherited the Greek civilization had adopted their music. After Western adopted Christendom during the first four centuries AD, contemporarily, music developed by evolution of the religious rhyme (Roushan Zehn, 1997: 1; quotes from Faqour, 2007).

But if you want to examine Iranian music separately, it should be mentioned that music evolved in Iran under the influence of Greek civilization on Persian civilization. According to historians such as Herodotus and Xenophon, in ancient Iran music has been used for the dead as well as warriors in the form of singing (Shabani, 1974: 2). Iranians celebrate National Anthem with song and music (Joneidi, 1993: 118) which in the Sassanid has extraordinary brilliance. Arabs before Islam were not familiar with the music and other fine arts and had a lifelong interesting in poetry and verse parts. When they were still nomadic, music was restricted to the songs which was used to stimulate and excite the camel which was so called "Hadi" (Faqour, 2007:122).

However, the Arabs have a kind of music. History of the prophet wars shows that a type of music has been used by polytheists of Quraysh to stimulate the warriors (Palmer, 1983: 315).

Faraj Isfahani, in his book "Alaghany", Massoudi in "Moraj-al-zahab", and Ibn Khaldun in "an Introduction to History" show that Umayyad and Abbasid music has been entered from Iran. Iranians have a long experience in music. During the translation period, scientific music was translated from Greek and gradually Iranian and Arab music became more science-based (Faqour, 2007: 122).

Interestingly, after the Prophet Muhammad (PBUH) lyrical tone music, common to users, stopped of development and declined and was introduced without mixing new music with the unlawful act. But with the rise of the Umayyads and then the Abbasids, lyric music again was followed by unlawful acts and permeated in ceremonies, feasts and debauchery and corruption of men and women.

Muhammad Abu Nasr-al-Farabi, the Iranian Khorasani philosopher has written several books on the music faculty including; "Word in Music" and "Almousiqi-al-Kabeer" . Avicenna also wrote two treatises on music which is in Arabic and is a part of the book "Shifa" (healing) and another essays is in the book "Encyclopedia Alai" in Persian (ibid.).

Zakariya Razi, Faraj Isfahani, Mohammad Ghazali, Khajeh Nasir have generally studied the science of music then Safi Ramoi changed music into notes. In fact, the third to seventh

century Hejira is most productive academic music courses in Iran (Roushan Ravan, 1997: 6; quotes from Faqour, 2007).

Later, during the Safavid and Qajar music has developed. Traditional Arabic and Iranian music was greatly influenced in the modern world by Western music, so whether in the mechanism or in rhythms of songs has been generally away from the traditional Iranian music. However, the distance means that this distance is not absolute and is already used in many of our traditional music.

Definition of Sociology of Music

Sociology of music as a branch of sociology of art is to find the relationship between music and social construction. In fact, the sociology of music is a combination of music and sociology. The authors consider music as a socio-cultural phenomenon that there exist a close relationship between music and society. Therefore, the study of music and its interact with our society leads us to the study of social conditions and their interaction with each other, especially to the influence of social conditions on the music. Professional musicians or experts of music look at this phenomenon more as a science, art, or art that is purely artistic and professional, while sociologist sees music as a cultural phenomenon which within the culture is associated with other cultural elements and has a network of mutual influence.

Since music is an essential element of the culture it greatly shows some general cultural orientations and cultural changes occurred. Tendency toward a particular behavior, such as listening to music would be helpful in understanding of culture and subculture in a society (Ghasemi and Mirzaee, 2006: 99).

To achieve this goal which is always associated with musical acts we consider social science, social sciences, culture and music through musical aesthetic and cognitive science. Blaukopf used musical concept to provide a precise definition of the nature of sociology of music (Blaukopf, 1992).

In the midst of "methods of music", he mixed "musical expectations "into each other. Hence the definition of these concepts in the sociology of music was written so: " Sociology of music is the science of gathering all the important social facts for musical experience (equivalent to musical applications; Practice) ordering these facts based on the values having musical use and finally recording and writing crucial communications of functional changes" (ibid.).

He accepted that the sociology of music originally cannot describe music in all areas of sociology. Basic of sociology of music obviously is based on recording the musical application of changes.

But social evolution that will lead to changes in musical application cites an increasingly complex of composition as the example of the 19th century. Sociology of music is not clearly able to prove the cause of these changes in the composer's musical compositions, but firstly deals to the reasons for the ease of the complexity of the way: the cited example is perhaps the reason for the increasingly development of musical instruments. Especially in piano its manufacturing methods evolved rapidly. Here, dialectical relationship emerges between production of sound and its mechanism. Structural development of valuable instruments is suitable with the great demands of composers. Music's place in society is constantly changing. Blaukopf believes that sociology of music does not examine use of music, but discovers the reason of its changes (Ibid).

Lipp definition is almost the same for the sociology of music "Sociology of music identifies and examines the

relationship of music with society and vice versa." (Wetsler and Tesiler, 2004:39).

Purposes of Sociology of Music:

Fuchs believes that mankind cannot deny that music is a product of his nature wherever he stepped the music emerged. There are few places in the social modern conditions that music do not exist there and less time occurs that music has no effect. By this definition and similar definitions could be argued that the social function of music is unmistakable. However, the essential question is how the sociology can be closer to the social function of music. It should be kept in mind that the literal interpretation of the music here is of a general nature and music is whatever which makes it distinct, in other words includes all branches.

But undoubtedly, it should be stated that sociology of music does not dominate the whole musical area, so the question is what purposes does follow sociology of music?

According to Walter Serauky, the main purpose of music is that in what social and cultural circumstances does music arise? This definition is very general, since in most cases cannot be sure that in what cultural conditions does music emerge which sociology of music is in close relationship with it. However, Serauky defines sociology of music just as an important helpful science not as a separate category (Serauky, 1983; derived from Wetsler and Tesiler, 2004). Unlike Serauky, Blaukopf limits the range of tasks of sociology more narrow and claims that sociology of music considers musical tasks as social behavior to deliver an issue to describe musical acts.

In the above definition, the study of music and musical behavior is necessary; first, it is based on artistic criteria and materials have established its forms. At least, according to this definition, it is clear that artistic criteria are considered the benchmark value of music, otherwise, apart from these artistic criteria, your music does not say anything.

It should be noted, however, without having the least understanding of the different types of music and different historic structures and behaviors of music cannot be talked about music.

The second, musical actions and behaviors are a set of applications that merely produce a musical sound and vocal effects which have a different human structures and different reactions to it. We briefly define that almost all the acoustic fields are included and correspondingly covers the languages.

But today we look at music and language as two distinct categories. It should be noted that, in the today circle of European culture, music is clearly distinct from language. But by elaboration on other cultural domains we find that this separation is not accepted. In this case, Kubik believes that most African languages do not have words to fit music. "The concepts more or less simultaneously incorporate the concept of music and dance." Meyer encyclopedia also refers to the situation that today in most cultures there is no sense of belonging to that music to lonely incorporate concept of music, dance, culture and linguistics. Music concept, adopted from ancient Greek, firstly was considered as a unit sense for poetry, music and dance that in the fourth century was used to limiting and separating meaning of art sound. Western history has witnessed the evolution of language and music and newly in Renaissance emerged morphological musical instruments which make the concepts clear without help of the language of relations. This clearly shows that how the nature of music has changed over time. It is therefore necessary to look at music scientifically to

consider the inseparable relationship of music and occasionally cultural and linguistic elements. Gaspar Ruppert believes "musical behavior is not simply limited to music... but also incorporate social issues, customs, values, expectations and peripheral (marginal) requirements. (Ruppert, 1992; derived from Wetsler and Tesiler, 2004).

Generations of research on sociology of music

What is discussed in this section is a summary of the various generations of sociology of music as a science. In this section the main searching questions of any generation, methods and achievements are surveyed to see what the course of Sociology of music is spent to this date and what are characteristics of these courses.

Doctor Fazel Mohammadi in his article adapted from (Grazian: 2004) refers to seven generations of music. (Fazeli, 2005 C: 37-33).

The seven generations include:

The first generation:

The first period is related to the 1920s and coincided with the birth of the Chicago school in America. Ethnography is a key method used in this study. In the social conditions of the time, which coincided with the massive urbanization of immigrants to America, and particularly the city of Chicago, there were social problems such as a wide range of disparate cultures.

In this social conditions research about music in the Chicago School, means striving to show the use of music in everyday life experience, joining the daily lives of American immigrants and creating friendships and social networks. Chicago school also pioneered the use of ethnographic methods in the field of music.

The second generation:

The second generation of ethnographic research on the music insisted on the music producers instead of consumption. This generation of musicians around the world is to share how their work will be read. The second generation belongs to one of the major paradigms in the sociology of art. Many have tried to explain causes of social conditions and creating works of art, including literature, painting and music. The second generation research in the sociology of music should be seen as a mid-level.

In this generation, neither macro social structures nor individual variables can be referenced, but the communication network between artists - in recent times - and the vertical connections between generations of musicians as explanatory variables are examined. In this generation of sociological research, ethnographic study is the main analysis method (Fazeli, 2005 vol. 33-32).

The third generation:

The third generation of the sociology of music had been discovered in situations that "Theodore Adornov" stinging critique is concerned to pop music. In Adornov opinion, firstly, mass culture created pop music has contributed to the creation of realistic power control. Secondly, pop music requires focus and reflection and hence enhances the decentralization process and because of familiarizing people with simplicity returns to his childhood and is open to the reflection. Thirdly, pop music despite the serious forms of music deviate the focus of person away from the whole piece of music and makes him concentrate on the obvious and repetitive pieces, so alleviates the musical taste. Fourthly, the music repeats itself frequently, so causes drowsiness, malaise and inaction. Under this stinging critique, research on the influence of music was considered worthless. So

the third generation of research on music noted all the music functions from the perspective of Adorno's critique.

The fourth generation:

The fourth generation of sociological research on the music begins from David Reisman in America. He tried to decipher the musical tastes among the American young. His studies later followed in the tradition of cultural studies in Birmingham. The school with the combination of social history of English, French Neo-Marxist theory and fieldwork tried to show young people how to understand music within their subculture. That question was how music will reflect a collective identity of subculture as a whole and is available for persons' experience. In this tradition of studies, the relationships of music, group interaction and identity processes within groups are important. This is the core concept of subculture. In fact, because of the fragmentation of modern culture in the period after World War II, incidence of youth subcultures, the emergence of movements in different formats including counterculture behaviors and lifestyles that were focused primarily on the particular conception of group identity, added the importance of such studies. Today, these studies are an acceptable position. Especially in societies like Iran because of the occurrence of the phenomenon of globalization, transition and dealing with underground movements and subcultures facing this generation of research on the sociology of music can be very attractive (Fazeli, 2005, Edition: 33).

The fifth generation:

Since 1970, the fifth generation of the quantitative research tradition starts about music. Pierre Bourdieu from France is undoubtedly the most important and most influential figures of this movement. Bourdieu by proposing concepts such as life style, cultural capital, social reproduction, and the most important distinction, began a new wave of research in the field of cultural consumption. De Nora believes that this form of social research focusing on the relationship between consumption of music, musical taste, cultural and social bases is the dominant form of music in two or three recent decades. The rising wave of sociological research on cultural consumption, especially consumption of music should be possible with the help of computers as well as survey research. Social distribution of the taste of cultural consumption, class distinctions in cultural consumption and consumption to create differentiation and illustrating the main research topics are the most principal categories in this tradition. Later the tradition is continued in the works of persons as "Paul Dimaggio" and "Richard Peterson".

Several original sociological hypothesis are the main product of this research tradition. These assumptions are described in the following formats:

1. Social classes having high economic and social base in listen to high musical genres and transcending social classes and low socio-economic listen to low popular music genres. (This assumption is attributed to Bourdieu).
2. Social classes having high economic and social bases use more musical genres and more eclectic, and in social classes having low economic and social bases finite-dimensional genres are used. (This assumption is attributed to Richard Peterson) (Fazeli, 2005).

The sixth generation:

Until the end of the fifth generation, sociology of music have a prevailing looking at other aspects of individual and group music. But the sixth generation witnessed the emergence of attitudes that according to "Tia de Nora" music is "self-

technology". We mean by "self-technology" that music is as a source for meaning of everyday life and its management. According to De Nora people use music to conform to the life - from walking to work - "Music provides mental preparation for routines, concentration on difficult duties, relax and remove stress, gain institutional and romantic moments...."

"According to the purposes of the sixth generation, ethnography and qualitative work is entered to methodological sociology of music (Fazeli, 2005 c: 34).

The seventh generation:

The generation that emerged in the 1990s can be consequence of feminist approaches in social science, strengthening discourses of globalization and theories of postmodernist of cultural consumption. In this generation of studies, gender and women's roles in music, the relationship between urban space and its cultural impact of globalization on music, especially local music at the center of sociological debates are surveyed.

In this generation, gender differences in consumption and production of music, sexual use of music, the dominant male criticism on music, the relationship between the musical cultures in facing with globalization, the issue of homologizing the culture of music, or to diversify in the course of globalization, and the question of how to use music in urban areas are turned into sociological topics of music (Ibid).

Conclusion:

In the present article, the answer to this question: What is the sociology of music?, topics such as nature of art, history of music, definition of sociology of music, purposes of sociology of music and generations of the research were studied on sociology and music. What we saw was that this art arose from the nature of man and at the beginning of have had several departments. Art at different periods have different definitions and also different variety which music is the first of the seven cases. Music has long been considered as one of the most important arts for man and has its origins in ancient civilizations.

As mentioned in the text it can be noted that music is a product born of mankind. Music has emerged wherever he stepped. There are few places in the social conditions of the modern world that music is not there and the less time occurs that music has no effect. By this definition, a similar definition can be argued that the social function of music is undoubted;

In so doing of social music, music- sociology as an incipient science examined the relationship between society and music to survey the relationship between music and sociology and vice versa.

But sociology of music as new science, despite its history is not so long until today have been several generations of research which in the last part of this study, it is named in seven generations. What makes this generation more attentive and causes differences between the generations or in other words, causes naming of each generation as a distinct and new generation is looking at music, research questions, predominant methods and their accomplishments.

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