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In this companion volume to the successful *Images of Enchantment: Visual and Performing Arts of the Middle East* (AUC Press, 1998), historian and ethnomusicologist Sherifa Zuhur has once again commissioned and edited authoritative essays from noteworthy scholars from around the globe that explore the visual and performing arts in the Middle East. What differentiates this volume from its predecessor is its investigation of theater, from the early modern period to the contemporary. Topics include race and national identity in Egyptian theater, early writing in the Arab theater in North America, Persian-language theater from its origins through the twentieth century, Palestinian nationalist theater, and a sur-

vey of the work of noted Egyptian playwright Yusuf Idris. Other aspects of the arts are not neglected, of course, as further avenues of dance, music, and the visual arts are explored. Marked by interesting and fresh perspectives, *Colors of Enchantment* is another vital contribution to scholarship on the arts of the Middle East. Contributors: Najwa Adra, Wijdan Ali, Sami Asmar, Clarissa Burt, Michael Frishkopf, M. R. Ghanoonparvar, Tori Haring-Smith, Kathleen Hood, Deborah Kapchan, Neil van der Linden, Samia Mehrez, Mona Mikhail, Sami A. Ofeish, 'Ali Jihad Racy, Rashad Rida, Tonia Rifaey, Edward Said, Lori Anne Salem, Philip D. Schuyler, Selim Sednaoui, Reuven Snir, James Stone, Eve Troutt Powell, and Sherifa Zuhur.

Questions of creativity, and particularly

the processes which underlie creative performance or 'improvisation', form some of the central areas of interest in current musicology. Yet the predominant discourses on which musicological thought in this area are based have rarely been challenged. In this book Laudan Nooshin interrogates musicological discourses of creativity from the perspective of critical theory and postcolonial studies, examining their ideological underpinnings, the relationships of alterity which they sustain, and the profound implications for our understanding of creative processes in music. The repertoire which forms the book's main focus is Iranian classical music, a tradition in which the performer plays a central creative role. Addressing a number of issues regarding the nature of musical creativity, the author explores both the discourses through which ideas about creativity are constructed, exchanged and negotiated within this tradition, and the practice by which new music comes into being. For the latter she compares a number of performances by musicians playing a range of instruments and spanning a period of more than 30 years, focusing on one particular section of repertoire, *dastgāh Segāh*, and providing transcriptions of the performances as the basis for analytical exploration of the music's underlying compositional principles. This book is about understanding musical creativity as a meaningful social practice. It is the first to examine the ways in which ideas about tradition, authenticity, innovation and modernity in Iranian classical music form part of a wider social discourse on creativity, and in particular how they inform debates regarding national and cultural identity.

Since it was first published in 1993, the Sourcebook for Research in Music has become an invaluable resource in musical

scholarship. The balance between depth of content and brevity of format makes it ideal for use as a textbook for students, a reference work for faculty and professional musicians, and as an aid for librarians. The introductory chapter includes a comprehensive list of bibliographical terms with definitions; bibliographic terms in German, French, and Italian; and the plan of the Library of Congress and the Dewey Decimal music classification systems. Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items, this updated and expanded edition accounts for the rapid growth in new editions of standard works, in fields such as ethnomusicology, performance practice, women in music, popular music, education, business, and music technology. These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come.

In spite of the negative reactions solo improvised dance can evoke, nonetheless it is also loved and performed throughout the Iranian world, emphasizing the ambiguity that accompanies its performances in various social contexts."--Jacket.

Includes record reviews.

"This is a multimedia history of literary Arabic that describes the evolution of Arabic poetry and prose in the context of music, ritual performance, the arts, and architecture. This work focuses on what is unique about Arabic compared to other languages and how the distinct characteristics of Arabic took shape at various points of its history"--

The strict prohibition on the representation of the human form has channeled artistic creation into architecture and architectural decoration. This book is a

magical tour through Central Asia - Khirgizia, Tadjikistan, Turkmenia, and Uzbekistan - a cradle of Ancient civilisations and a repository of the Oriental arts inspired by Buddhism and Islam. There are magnificent, full-colour photographs of the abandoned cities of Mervand Urgench, Khiva, the capital of the Kharezmi, with its mausoleum of Sheikh Seid Allahuddin, and, the Golden Road to Samarkand, the Blue City, a center of civilisation for 2,500 years.

The Art of Avaz and Mohammad Reza Shajarian: Foundations and Contexts, by Rob Simms and Amir Koushkani, examines the traditional art of singing classical Persian poetry, as represented by its greatest living exponent. Focusing on Shajarian's early career up to 1979, this in-depth study includes a panoramic view of the social and historical context of the twentieth-century tradition of avaz, along with a detailed presentation of Shajarian's musical toolkit for weaving together poetry and Iranian musical modes.

A full length treatment of the modal system used in Turkish art music including the music of the Whirling Dervishes. An invaluable aid to students of Turkish music and ethnomusicologists

A comprehensive overview of Islamic architectural decoration in all its diversity from a vast geographical area: not only the Middle East, but also Spain, northern Africa, Turkey, Iran and the Indian sub-continent.

This dissertation studies the modal system of Persian music. While modern Iranian musicians explain their music as a of seven dastgah plus five sub-dastgah called avaz, the dominant interpretation in the ethnomusicology literature describes the Persian modal system as a set of twelve dastgah. Part I of this dis-

sertation studies how the system of seven dastgah and five avaz was introduced to the ethnomusicology literature and how it was simplified as a set of twelve dastgah. Part I shows that the modal system of Persian music was introduced to the ethnomusicology literature by a generation of Persian musicians who were trained in European music and thus were a hybrid of insider and outsider. Part II studies the historical root of the concept of dastgah. Persian writings on modulation from one mode to another date back to the fourteenth century. This theme was developed into a few collections of modes which were meant to help musicians as modulation instruction. Those collections were developed further and found an order which advised musicians to perform modes in sequences. Modulation instructions were titled "shad" in the seventeenth century. During the late eighteenth and early nineteenth century, the shad was developed further and was renamed dastgah. Part III shows that, while dastgah was an important concept of multi-modal performance, avaz was the general term for Persian modes. Various sources from the nineteenth century and early twentieth century, including musical texts, diaries and travel accounts, old newspapers, early European publications on Persian music, early Persian books on music, and the first catalog of Persian records show that avaz was the general term to refer to Persian modes. Part IV studies the impact of early commercial records on the formation of the Persian modal system. During the first recording session, most labels featured an avaz or a tasnif (song), while seven sets of records were allocated to record the seven dastgah briefly. During the subsequent recording sessions, not only the number of recorded modes decreased, but also more tracks were allo-

cated to the few popular modes. The top ten recorded modes included five avaz that were the central modes of five of the seven dastgah, and five other avaz that became popular through the process of recording. When the seven dastgah were retrieved as an icon of national identity, the five popular avaz retained their modal status but the rest of the avaz were downgraded as pieces of a dastgah only. During the interwar recording sessions, the pattern for coupling tracks on double-sided Persian records was coupling two rhythmic performances in the same mode or two non-rhythmic performances in related modes. Those related modes (avaz) were usually included in a certain dastgah or followed another avaz that was more popular. Each double-sided record became a mode unit, thus, the five popular dastgah were squeezed into one mode while the five popular avaz were extended into smaller dastgah.

Throughout its history, the United States has become a new home for thousands of immigrants, all of whom have brought their own traditions and expressions of ethnicity. Not least among these customs are folk dances, which over time have become visual representations of cultural identity. Naturally, however, these dances have not existed in a vacuum. They have changed—in part as a response to ever-changing social identities, and in part as a reaction to deliberate manipulations by those within as well as outside of a particular culture. Compiled in great part from the author's own personal dance experience, this volume looks at how various cultures use dance as a visual representation of their identity, and how "traditional" dances change over time. It discusses several "parallel layers" of dance: dances performed at intra-cultural social occasions,

dances used for representation or presentation, and folk dance performances. Individual chapters center on various immigrant cultures. Chiefly the work focuses on cultural representation and how it is sometimes manipulated. Key folk dance festivals in the United States and Canada are reviewed. Interviews with dancers, teachers, and others offer a first-hand perspective. An extensive bibliography encompasses concert programs and reviews as well as broader scholarly sources.

The second half of the nineteenth century marks a watershed in human history. Railroads linked remote hinterlands with cities; overland and undersea cables connected distant continents. New and accessible print technologies made the wide dissemination of ideas possible; oceangoing steamers carried goods to faraway markets and enabled the greatest long-distance migrations in recorded history. In this volume, leading scholars of the Islamic world recount the enduring consequences these technological, economic, social, and cultural revolutions had on Muslim communities from North Africa to South Asia, the Indian Ocean, and China. Drawing on a multiplicity of approaches and genres, from commodity history to biography to social network theory, the essays in *Global Muslims in the Age of Steam and Print* offer new and diverse perspectives on a transnational community in an era of global transformation.

This book is the first full-length analysis of the theory and practice of Persian singing, demonstrating the centrality of Persian elements in the music of the Islamic Middle Ages, their relevance to both contemporary and traditional Iranian music and their interaction with classical Persian poetry and metrics.

From New York Times bestselling author Jennifer Weiner comes "a smart, witty fairy tale for grownups" (Maureen Corrigan, NPR). Addie Downs and Valerie Adler will be best friends forever. That's what Addie believes after Valerie moves across the street when they're both nine years old. But in the wake of betrayal during their teenage years, Val is swept into the popular crowd, while mousy, sullen Addie becomes her school's scapegoat. Flash-forward fifteen years. Valerie Adler has found a measure of fame and fortune working as the weathergirl at the local TV station. Addie Downs lives alone in her parents' house in their small hometown of Pleasant Ridge, Illinois, caring for a troubled brother and trying to meet Prince Charming on the Internet. She's just returned from *Bad Date #6* when she opens her door to find her long-gone best friend standing there, a terrified look on her face and blood on the sleeve of her coat. "Something horrible has happened," Val tells Addie, "and you're the only one who can help." *Best Friends Forever* is a grand, hilarious, edge-of-your-seat adventure; a story about betrayal and loyalty, family history and small-town secrets. It's about living through tragedy, finding love where you least expect it, and the ties that keep best friends together.

Mike Oeming never prepared for any way to make a living other than drawing. Now the co-creator of *Powers*, *United States of Murder, Inc.*, *Takio*, *Mice Templar*, and more offers an in-depth look into his artistic archives, the creative process, and a career that has touched every corner of the comics industry over the last thirty years, from *The Mighty Thor* and *Cave Carson* to dark, personal work and video games. He talks to John Siuntres of the *Word Balloon* podcast

about long-term creative partnerships with Brian Michael Bendis, David Mack, and Taki Soma, and explores the secrets of thriving through the ups and downs of the comics industry. Previously unpublished artwork includes whole pages from *Powers*, *The Victories*, and other series, as well as collaborations with Mike Mignola, Eric Powell, Kevin Smith, Douglas Rushkoff, Gerard Way, and video-game developer Valve ... With an introduction by Brian Michael Bendis and an afterword by David Mack.

Oxford University Press is proud to present the most up-to-date and comprehensive encyclopedia in this field. In three illustrated volumes with more than 1,500 entries, the *Encyclopedia* deals with all aspects of this important area of study, ranging from the Middle East to Central Asia to Southeast Asia and Africa as well as Europe and North America. The *Grove Encyclopedia of Islamic Art and Architecture* covers all subject areas including: artists, ruler, writers, architecture, ceramics, sculpture, painting, calligraphy, coins, textiles, and much more. The *Encyclopedia* offers fully-updated articles and bibliographies that draw upon the expansive scholarship of *The Dictionary of Art*, as well as more than 500 plans, maps, diagrams, illustrations, and color plates. This exciting reference work is accessible to scholars, students, and general readers, making it a reliable and essential resource covering this topic of burgeoning importance in world history and the visual arts.

Thought and Play in Musical Rhythm offers new understandings of musical rhythm through the analysis and comparison of diverse repertoires, performance practices, and theories as formulated and transmitted in speech or writing. Editors Richard K. Wolf, Stephen Blum, and Christopher Hasty address a

productive tension in musical studies between universalistic and culturally relevant approaches to the study of rhythm. Reacting to commonplace ideas in (Western) music pedagogy, the essays explore a range of perspectives on rhythm: its status as an "element" of music that can be usefully abstracted from timbre, tone, and harmony; its connotations of regularity (or, by contrast, that rhythm is what we hear against the grain of background regularity); and its special embodiment in percussion parts. Unique among studies of musical rhythm, the collection directs close attention to ways performers and listeners conceptualize aspects of rhythm and questions many received categories for describing rhythm. By drawing the ear and the mind to tensions, distinctions, and aesthetic principles that might otherwise be overlooked, this focus on local concepts enables the listener to dispel assumptions about how music works "in general." Readers may walk away with a few surprises, become more aware of their assumptions, and/or think of new ways to shock their students out of complacency.

Ethnomusicology: A Research and Information Guide is an annotated bibliography of books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts; Part One is organized by resource type in categories of greatest concern to students and scholars. This includes handbooks and guides; encyclopedias and dictionaries; indexes and bibliographies; journals; media sources; and archives. It also offers annotated entries on the basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book serves as an excel-

lent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the past decades.

Mohammad Reza Shajarian's *Avaz in Iran and Beyond, 1979-2010* is a comprehensive study of the legacy of Mohammad Reza Shajarian, the greatest living exponent of avaz, the traditional art of singing classical Persian poetry. Focusing on Shajarian's career after the Islamic Revolution of 1979, the study includes a detailed examination of the landmark recordings that established him as a national and then global icon of refined Persian culture, artistic excellence, and courageous political resistance.

The contributors to *Negotiated Moments* explore how subjectivity is formed and expressed through musical improvisation, tracing the ways the transmission and reception of sound occur within and between bodies in real and virtual time and across memory, history, and space. They place the gendered, sexed, raced, classed, disabled, and technologized body at the center of critical improvisation studies and move beyond the field's tendency toward celebrating improvisation's utopian and democratic ideals by highlighting the improvisation of marginalized subjects. Rejecting a singular theory of improvisational agency, the contributors show how improvisation helps people gain hard-won and highly contingent agency. Essays include analyses of the role of the body and technology in performance, improvisation's ability to disrupt power relations, Pauline Oliveros's ideas about listening, flautist Nicole Mitchell's compositions based on Octavia Butler's science fiction, and an interview with Judith Butler about the relationship between her work and improvisation. The contributors' close attention

to improvisation provides a touchstone for examining subjectivities and offers ways to hear the full spectrum of ideas that sound out from and resonate within and across bodies. Contributors. George Blake, David Borgo, Judith Butler, Rebecca Caines, Louise Campbell, Illa Carrillo Rodríguez, Berenice Corti, Andrew Raffo Dewar, Nina Eidsheim, Tomie Hahn, Jaclyn Heyen, Christine Sun Kim, Catherine Lee, Andra McCartney, Tracy McMullen, Kevin McNeilly, Leaf Miller, Jovana Milovic, François Mouillot, Pauline Oliveros, Jason Robinson, Neil Rolnick, Simon Rose, Gillian Siddall, Julie Dawn Smith, Jesse Stewart, Clara Tomaz, Sherrie Tucker, Lindsay Vogt, Zachary Wallmark, Ellen Waterman, David Whalen, Pete Williams, Deborah Wong, Mandy--Suzanne Wong

Diverse perspectives and alternate takes on musical improvisation

With entries on topics ranging from non-Western instruments to distinctive rhythms of music of various countries, this one-stop resource on global music also promotes cultural appreciation of other countries and cultural groups. A perfect resource for students and music enthusiasts alike, this expansive three-volume set provides readers with multidisciplinary perspectives on the music of countries and ethnic groups from around the globe. Students will find *Music around the World: A Global Encyclopedia* accessible and useful in their research, not only for music history and music appreciation classes but also for geography, social studies, language studies, and anthropology. Additionally, general readers will find the books appealing and an invaluable general reference on world music. The volumes cover all world regions, including the Americas, Europe, Africa and the Middle East, and

Asia and the Pacific, promoting a geographic understanding and appreciation of global music. Entries are arranged alphabetically. A preface explains the scope of the set as well as how to use the encyclopedia, followed by a brief history of traditional music and important current influences of music in each particular world region. Presents information that is accessible for general readers but will also be useful to specialists and music scholars Examines music from a geographical and cultural viewpoint, allowing students to make cross-cultural comparisons Includes numerous sidebars and appendices that provide even more compelling information of interest to readers, such as information on top-selling artists and albums in various countries, biographies of well-known musicians, and other fascinating "fun facts" and statistics Supports the National Geography Standards and AP Human Geography topics by examining cultural patterns, experiences, and influences

Following the 1979 revolution, the Iranian government set out to Islamize society. Muslim piety had to be visible, in personal appearance and in action. Iranians were told to pray, fast, and attend mosques to be true Muslims. The revolution turned questions of what it means to be a true Muslim into a matter of public debate, taken up widely outside the exclusive realm of male clerics and intellectuals. *Say What Your Longing Heart Desires* offers an elegant ethnography of these debates among a group of educated, middle-class women whose voices are often muted in studies of Islam. Niloofar Haeri follows them in their daily lives as they engage with the classical poetry of Rumi, Hafez, and Saadi, illuminating a long-standing mutual inspiration between prayer and poetry. She recounts how different forms of prayer may trans-

form into dialogues with God, and, in turn, Haeri illuminates the ways in which believers draw on prayer and ritual acts as the emotional and intellectual material through which they think, deliberate, and debate.

Known affectionately as "The Red Book," Bruno Nettl's *The Study of Ethnomusicology* became a classic upon its original publication in 1983. Scholars and students alike have hailed it not just for its insights but for a disarming, witty style able to engage and entertain even casual readers while providing essential grounding in the field. In this third edition, Nettl revises the text throughout, adding new chapters and discussions that take into account recent developments across the field and reflecting on how his thinking has changed or even reversed itself during his sixty-year career. An updated bibliography rounds out the volume.

The fascinating story of how premodern Anatolia's multireligious intersection of cultures shaped its literary languages and poetic masterpieces. By the mid-thirteenth century, Anatolia had become a place of stunning cultural diversity. *Kindred Voices* explores how the region's Muslim and Christian poets grappled with the multilingual and multireligious worlds they inhabited, attempting to impart resonant forms of instruction to their intermingled communities. This convergence produced fresh poetic styles and sensibilities, native to no single people or language, that enabled the period's literature to reach new and wider audiences. This is the first book to study the era's major Persian, Armenian, and Turkish poets, from roughly 1250 to 1340, against the canvas of this broader literary ecosystem.

The Other Classical Musics will help both

students and general readers to appreciate musical traditions mostly unfamiliar to them.

A full text and translation, with commentary, of a prosimetric tale from the rich repertoire of Central and West Asian bards, the first to be published with ready access to recordings of both the prose narration and the sung verse.

The most fundamental subject of music scholarship provides the common focus of this volume of essays: music itself. For the distinguished scholars from the field of musicology and related areas of the humanities and social sciences, the search for music itself—in its vastly complex and diverse forms throughout the world—characterizes the lifetime of reflection and writing by Bruno Nettl, the leading ethnomusicologist of the past generation. *This Thing Called Music: Essays in Honor of Bruno Nettl* salutes not only a great scholar and beloved teacher, but also a thinker whose search for the meaning and ontology of music has exerted a global influence. Editors Victoria Lindsay Levine and Philip V. Bohlman have gathered essays that represent the many dimensions of musical meaning, addressing some of the most critically important areas of music scholarship today. The social formations of musical communities play counterpoint to analytical studies; investigations into musical change and survival connect ethnography to history, offering a collection of essays that can serve as an invaluable resource for the intellectual history of ethnomusicology. Each chapter explores music and its meanings in specific geographic areas—North and South America, Europe, Asia, and the Middle East—crossing the boundaries of genre, repertory, and style to provide insight into the aesthetic zones of contact between and among

the folk, classical, and popular musics of the world. Readers from all disciplines of music scholarship will find in this collection a proper companion in an era of globalization, when the connections that draw musicians and musical practices together are more sweeping than ever. Chapters offer models for detailed analy-

sis of specific musical practices, while at the same time they make possible new methods of comparative study in the twenty-first century, together posing a challenge crucial to all musicians and scholars in search of “this thing called music.”