

The Art Of Avaz And Mohammad Reza Shajarian Foundations And Contexts By Simms Rob Koushkani Amir 2012 Hardcover

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.

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.

Revivals - movements that revitalize, resuscitate, or re-indigenize traditions perceived as threatened or moribund into new temporal, spatial, or cultural contexts - have been well-documented in Western Europe and Euro-North America. Less documented are the revival processes that have been occurring and recurring elsewhere in the world. And particularly under-analyzed are the aftermaths of revivals: the new infrastructures, musical styles, performance practices, subcultural communities, and value systems that have grown out of revival movements. The Oxford Handbook of Music

Revival helps us achieve a deeper understanding of the role and development of traditional, folk, roots, world, classical, and early music in modern-day postindustrial, postcolonial, and postwar contexts. The book's thirty chapters present innovative theoretical perspectives illustrated through new ethnographic case studies on diverse music cultures around the world. Together these essays reveal the potency of acts of revival, resurgence, restoration, and renewal in shaping musical landscapes and transforming social experience. The contributors present research from Euro-America, Native America, Latin America and the Caribbean, Africa, Europe, the former Soviet bloc, Asia, Australia, and the Pacific. They enrich the field by applying approaches and insights from across the disciplines of ethnomusicology, ethnochoreology, historical musicology, folklore studies, anthropology, ethnology, sociology, and cultural studies. The book makes a powerful argument for the untapped potential of revival as a productive analytical tool in contemporary, global contexts—one that is crucial for understanding manifestations of musical heritage in postmodern, cosmopolitan societies. With its detailed treatment of authenticity, recontextualization, transmission, institutionalization, globalization, and other key concerns, the collection makes a significant impact far beyond the field of revival studies and is crucial for understanding contemporary manifestations of folk, traditional, and heritage music in today's postmodern cosmopolitan societies.

Jazz and Totalitarianism examines jazz in a range of regimes that in significant ways may be described as totalitarian, historically covering the period from the Franco regime in Spain beginning in the 1930s to present day Iran and China. The book presents an overview of the two central terms and their development since their contemporaneous appearance in cultural and historiographical discourses in the early twentieth century, comprising fifteen essays written by specialists on particular regimes situated in a wide variety of time periods and places. Interdisciplinary in nature, this compelling work will appeal to students from Music and Jazz Studies to Political Science, Sociology, and Cultural Theory.

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 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.

Samantha Ringle is your average fourth grader—or so you might think. She loves winter and all it brings: fluffy snowflakes, warm clothes, igloos, ice skating, cocoa, and snowball fights with friends. But in a heartbeat, everything she thinks she knows about winter will change. Samantha has just made a new friend—a snowflake fairy princess named Rebecca who needs her help. In her home world of Freeze-Land, life was once joyful, and laughter rang through the streets—until the darkest day in its history, when Santa Claus died in a freak accident. Now an evil warrior named Lord Ninstragger is in charge. A dark sun shoots dark rays into a sky filled with tiny black rocks and even black snowflakes. Everywhere she looks, she sees darkness and danger. Goblins blow fountains of smoke, working with black rain clouds to keep out the light. Lord Ninstragger wants the world to be as sad as it can be, and he's succeeding. If there is any hope that joy can return to their world, the Freezians know they need a champion, and Samantha is just the girl for the job. She's filled with confidence that she can save her friend—but will her confidence and new superpowers be enough to save her friend's world? Six earlier champions have failed, and Samantha is Freeze-Land's last hope. Can Samantha defeat Lord Ninstragger and his ninstings?

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

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.

Jennifer Weiner, author of *Good in Bed*, *In Her Shoes* and the forthcoming *Who Do You Love*, explores the nuances of female friendship with relish... Addie Downs and Valerie Adler were eight when they first met and decided to be best friends forever. But, in the wake of tragedy and betrayal during their teenage years, everything changed. Val went on to fame and fortune. Addie stayed behind in their small Midwestern town. Destiny, however, had more in store for these two. And when, twenty-five years later, Val shows up at Addie's front door with blood on her coat and terror on her face, it is the start of a wild adventure for two women joined by love and history who find strength together that they could not find alone.

SOCRATES is an international, multi-disciplinary, refereed and indexed scholarly journal. This journal appears quarterly in English. Disciplines Covered: English literature; Philosophy; Politics, Law and Governance/Public Administration. About this issue: This issue of Socrates has been divided into three sections. The first section is English Language & Literature. The paper authored by Mounir Sanhaji discusses the construction of 'otherness' in media discourse that is meant to legitimize and naturalize the reproduction of the ideology of opposition that widens the gap between the identification of "Self" and "Other". The second section of this issue is Philosophy. The Paper authored by Nadia Maftouni has conceptualized "Scientart" and has discussed the interaction between the worlds of art and science. The Paper authored by Dabbagh Hossein has intended to propose a critical leap in Persian music which leads to the creation of three different paradigms in Persian music. The Paper authored by Hareesh Alikkal Gopalakrishnan and Upendra C sketches out the intractable nature of species through a historical account of the species problem. Through this paper, they have tried to decipher a 'common thread' that, perhaps, binds all our ideas of species together. The Paper authored by Tang Man-to aims at explaining the ambiguous meaning of forgetting in Meno, Phaedo, Theaetetus and Philebus. It concludes by drawing attention to Paul Ricoeur's critical examination of Plato's philosophy of forgetting that he fails to provide an effective resolution to the ordinary forgetting as an attack on the reliability of memory. The Paper authored by Viviana Yaccuzzi Polisena concluded that the Being cannot be localized, it is infinite and continuous; the Being bears the cosmic code. Therefore, existence basically shares the same cosmic information because everything was thought for its flutter to eternity. The Paper authored by Alexandros Schismenos illuminates the importance of time for philosophical thought and, more generally, for human social and psychical life, in the context of the ontology of Cornelius Castoriadis. Castoriadis, who asserted that "being is time – and not in the horizon of time", correlated history to society and being to temporality within the social-historical stratum, the ontological plane created by human existence, where "existence is signification". The Paper authored by Miquel Ricart is primarily in Spanish with it's abstract in English and Spanish. This paper aims to interpret and comment on some of Fernando Vallejo's

thoughts contained in his novel *El Desbarrancadero*. It says that the Colombian author's text includes deep reflections on essential issues of human existence and their fundamental circumstances. Throughout the pages of *El Desbarrancadero*, ideas about life are exposed in their most critical aspect, masterfully described by Vallejo. The third section of this issue is Political Science. The Paper authored by Manas Roy enquires into the challenges in front of the Government in India for the successful implementation of E-governance services. It also tends to find out the potential opportunities available.

The classical music of Iraq, known as Iraqi Maqam, features classical and vernacular poetry sung by a virtuoso soloist and accompanied by a small instrumental ensemble. It is a remarkably cosmopolitan art, sharing many features with neighboring classical traditions, particularly Iranian. Its repertoire consists of orally transmitted, multi-sectioned compositions, performed with some flexibility regarding ornamentation, arrangement and development. Focusing on the period between 1930-1980. This is a reference source that offers the first comprehensive view of the musical contents of the repertoire—scalar structure, melodic materials and overall form—through various tables and musical transcriptions. This reference consolidates information from prominent Iraqi sources and draws upon a selection of recordings by master musicians, including Rashid Qundarchi and Yusuf Omar. An introductory section provides a brief overview of pan-Middle Eastern modal theory along with an outline of the terminology, theory and practices specific to Iraqi Maqam. The main section of the work is a catalog of 40 maqams that constitute the central core of the contemporary repertoire.

The Greek name Mesopotamia means 'land between the rivers.' The Romans used this term for an area that they controlled only briefly (between 115 and 117 A.D.): the land between the Euphrates and Tigris rivers, from the south Anatolian mountains ranges to the Persian Gulf. It comprises the civilizations of Sumer and Akkad (third millennium B.C.) as well as the later Babylonian and Assyrian empires of the second and first millennium. Although the 'history' of Mesopotamia in the strict sense of the term only begins with the inscriptions of Sumerian rulers around the 27th century B.C., the foundations for Mesopotamian civilization, especially the beginnings of irrigation and the emergence of large permanent settlements, were laid much earlier, in the fifth and fourth millennium. The second edition of the *Historical Dictionary of Mesopotamia* defines concepts, customs, and notions peculiar to the civilization of ancient Mesopotamia, from adult adoption to ziggurats. This is accomplished through a chronology, an introductory essay, a bibliography, appendixes, and hundreds of cross-reference dictionary entries on religion, economy, society, geography, and important kings and rulers.

Here is New York Times bestselling author Eric Jerome Dickey's debut novel, a celebration of Black sisterhood hailed by *Essence* as one of the "50 Most Impactful Black Books Of The Last 50 Years". Valerie, Inda, and Chiquita are three women looking for love in Los Angeles. Valerie became the perfect wife to please her husband, Walter, whose football career has gone nowhere—along with their marriage. Then she meets Daniel. Valerie's divorced sister, Inda, has Raymond, who has a hot body, smooth moves—and another girlfriend on the side. Now Inda's scheming to get even. After telling her last boyfriend to hit the road, Chiquita takes up with Thaddeus, Inda and Valerie's irresistible brother. Has Chiquita finally found a good man? Sexy and in-your-face,

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Sister, Sister depicts a modern world where woman may have to alter their dreams, yet never stop embracing tomorrow. “Brimms with humor, outrageousness, and affection.”—Publishers Weekly

This book examines in-depth the evolution of the Lebanese Forces from a coordinated body of militias, to a surrogate government, to a political organization, and finally to banned political movement. It sheds light on how the Lebanese Forces paved the way for the Cedars Revolution.

Known as a writer whose stories “balanced romance, scandal, and a considerable amount of heart” (A.V. Club), New York Times bestselling author Eric Jerome Dickey fearlessly explores how bad even good people can sometimes behave in the game of love.... Stephan loves 'em and leaves 'em, just like his dad. Chanté thinks she's found her dream man—until his wife and kids come banging on her door. Jake is a player—left with bad dreams he just can't shake. Darnell is true to his wife...but the temptation's getting tougher every day. Tammy is caught between the man she loves, and the woman he's promised to. And while Karen lectures her friends about fooling around, she may not live up to her own high standards.... This is the world of Eric Jerome Dickey. It's heart-wrenching and hilarious, smart and soulful, and as honest and recognizable as your own—and that of everyone who never loved you back.

From Eric Jerome Dickey comes the New York Times bestselling book that stirred up controversy with its bold portrayal of racial identity and subtle understanding of sexual intimacy. Jordan Greene is in culture shock when he arrives in Manhattan from his Tennessee hometown. Still, he manages to keep the pace and stay in the race, with a Wall Street job, a Queens apartment, and a very sexy girlfriend named J'nette. But when Jordan meets Kimberly Chavers, what starts as a shared cab ride turns into something more. This girl is funny, fiesty, fine...and white. And for a man with Malcolm X's picture hanging on his office wall, that's a definite problem.... This brightly entertaining and emotionally complex novel demonstrates why Eric Jerome Dickey was “one of the most successful Black authors of the last quarter-century” (The New York Times).

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 transform 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.

This Festschrift is a collection of articles dedicated to one of the most distinguished scholars of Iranian Studies and a most prolific teacher of Zoroastrian and Kurdish literatures and religions, Philip G. Kreyenbroek.

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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 organised 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 excellent 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.

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.

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

Music, Power, and Politics presents sixteen different cultural perspectives on the concept of music as a site of socio-political struggle. Essays by scholars from around the world explore the means by which music's long-acknowledged potential to persuade, seduce, indoctrinate, rouse, incite, or even silence listeners, has been used to advance agendas of power and protest. The essays included examine: music used to convey political ideology in Nazi Germany, apartheid-era South Africa, and modern-day North Korea postcolonial musical efforts to reclaim ethnic heritage in Serbia and the Caribbean music as a means of establishing new cultural identities for recently empowered social groups in the UK and Brazil the subversion of racial stereotypes through popular music in the USA music as a tool of popular resistance to oppressive government policies in modern day Iran and the Bolivian Andes

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 are pository 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 Kharezm, with its mausoleum of Sheikh Seid Allahuddin, and, the Golden Road to Samarkand, the Blue City, a center of civilisation for 2,500 years. form has channeled artistic

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"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"--

First Published in 2005. Routledge is an imprint of Taylor & Francis, an informa company.

While Western medicine has conventionally separated music, science, and religion into distinct entities, traditional cultures throughout the world have always viewed music as a bridge that connects the physical with the spiritual. Now, as people in even the most technologically advanced nations across the globe struggle with obtaining affordable and reliable healthcare coverage, more and more people are turning to these ancient cultural practices of ICAM healing (integrative, complementary, and alternative medicine). With *Beyond the Roof of the World*, Dr. Benjamin D. Koen unearths the Western separation of healing from spiritual and musical practices as a culturally determined phenomenon, and proves the relevance of medical ethnomusicology in light of the globally spreading ICAM healing practices. Using the culture found within the towering Pamir Mountains of Badakhshan Tajikistan, in a place poetically known as the Roof of the World, as the paradigm of ICAM healing, Koen shows spirituality and musicality to be intimately intertwined with one's physical life, health and healing. For the first time, Koen bridges the widespread gap between ethnomusicology and music therapy. Koen's extensive research and immersion into the Badakhshan culture provides the reader with an "insider" perspective while maintaining an "observer's" view, as he infuses the text with relevant scholarship.

The Other Classical Musics will help both students and general readers to appreciate musical traditions mostly unfamiliar to them. 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. *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. This study analyzes the theory and practice of Persian singing (Avaz), 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.

This volume establishes the discipline of medical ethnomusicology and expresses its broad potential. It also is an expression of a wider paradigm shift of innovative thinking and collaboration that fully embraces both the health sciences and the healing arts.

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.

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 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

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more sweeping than ever. Chapters offer models for detailed analysis 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.”

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

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 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 survey 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,

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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.

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