

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

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.

This book explores pathways to redress for main groups of victims/survivors of the 1992-5 Bosnian war —families of missing persons, victims of torture, survivors of sexual violence, and victims suffering physical disabilities and harm. The author traces the history of redress-making for each of these groups and shows how differently they have been treated by Bosnian authorities at the state and subnational level. In Bosnia and Herzegovina, thousands of war victims have had to suffer re-traumatizing ordeals in order to secure partial redress for their suffering during 1992–1995 and after. While some, such as victims of sexual violence, have been legally recognized and offered financial and service-based compensation, others, such as victims of torture, have been recognized only recently with a clear geographical limitation. The main aim of the book is to explore the politics behind recognizing victimhood and awarding redress in a country that has been divided by instrumentalized identity cleavages, widespread patronage and debilitating war legacies. It shows how war victims/survivors navigate such fragmented and challenging public landscape in order to secure their rights.

The Art of Avaz and Mohammad Reza Shajarian Foundations and Contexts Lexington Books

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 subcontinent.

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.

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.

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.

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.

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 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.

Reports for 1980-19 also include the Annual report of the National Council on the Arts.

Includes record reviews.

The massive intentional destruction of cultural heritage during the 1992-1995 Bosnian War targeting a historically diverse identity provoked global condemnation and became a seminal marker in the discourse on cultural heritage. It prompted an urgent reassessment of how cultural property could be protected in times of conflict and led to a more definitive recognition in international humanitarian law that destruction of a people's cultural heritage is an aspect of genocide. Yet surprisingly little has been published on the subject. This wide-ranging book provides the first comprehensive overview and critical analysis of the destruction of Bosnia-Herzegovina's cultural heritage and its far-reaching impact. Scrutinizing the responses of the international community during the war (including bodies like UNESCO and the Council of Europe), the volume also analyses how, after

the conflict ended, external agendas impinged on heritage reconstruction to the detriment of the broader peace process and refugee return. It assesses implementation of Annex 8 of the Dayton Peace Agreement, a unique attempt to address the devastation to Bosnia's cultural heritage, and examines the treatment of war crimes involving cultural property at the International Criminal Tribunal for the former Yugoslavia (ICTY). With numerous case studies and plentiful illustrations, this important volume considers questions which have moved to the foreground with the inclusion of cultural heritage preservation in discussions of the right to culture in human rights discourse and as a vital element of post-conflict and development aid.

"Contemporary Art, World Cinema, and Visual Culture: Essays by Hamid Dabashi" is a collection of writings by the acclaimed cultural critic and scholar. A thorough Introduction rigorously frames chapters and identifies in Dabashi's writings a comprehensive approach, which forms the criteria for selecting the essays for the volume. The Introduction also teases out of these essays the overarching theme that holds them together, the manner they inform a particularly critical angle in them and the way they cohere. The Introduction dwells on the work of one scholar, public intellectual and theorist of modern and contemporary arts to extrapolate more universal issues of concern to art criticism in general.

These scattered materials and their underlying theoretical and critical logic are a unique contribution to the field of modern and contemporary arts.

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.

When Men Dance explores the intersection of dance and perceptions of male gender and sexuality across history and different cultural contexts. Chapters tackle the history and dilemmas that revolve around dance and notions of masculinity from a variety of dance studies perspectives, and are accompanied by fascinating personal histories that complement their themes.

Explores the visual and performing arts in the Middle East

An artist of pivotal importance to the generation of post-Impressionists from Seurat and Gauguin to Matisse and Picasso, Pierre Puvis de Chavannes (1824 - 1898) played a crucial role in the history of late-19th-century French art and the development of modernism. He was an artist of great range, originality, and idiosyncratic invention who executed mural complexes, compelling easel paintings, and numerous works on paper. These two companion volumes—a critical study of the artist's life and art, and a catalogue raisonné of his paintings—introduce many of Puvis's works for the first time, assess his contribution, and restore him to the pantheon of modern masters. Volume I situates Puvis and his work in his time. With a wealth of new documentation, it addresses the theories, forces, and events that impinged on his art. Volume II is a complete compendium of Puvis's easel paintings and mural cycles for civic buildings throughout France as well as for the Boston Public Library.

The Encyclopedia of the Modern World delves into the period from 1750 to the present, providing special attention to social, economic, cultural and political topics applicable to the time. The breadth of knowledge offered within this multivolume set is astounding, with features spanning articles on countries, regions, and ethnic groups; themes involving social history, demography, family life, politics, economics, religion, thought, education, science and technology, and culture; events such as major wars; and extensive coverage of the United States. Detailed articles cover not only the major facts but the interpretations as well and are written for readers who are not specialists in the particular area. Enriched with over 800 halftones and 50 maps, this reference work is essential for any scholar, general reader, collector or curator interested in this rich and varied time in history. Through its fluent global coverage The Encyclopedia of Modern World provides information about and interpretation of major developments across particular regions—both salient events and regional perspectives on common themes such as politics, demography, social class, and gender. Readers can explore topics that have global implications, such as migration, childhood, and foods, topics that can be viewed through a combination of global patterns and key comparisons. Entries also shed light on standard geographic and ethnic units, such as Scandinavia, Korea, or the Gypsies, in the modern period. The Encyclopedia presents unprecedented coverage of global processes and institutions themselves including the International Red Cross, and the League of Nations. - Publisher.

This book interrogates musicological discourses of creativity from the perspective of critical theory and postcolonial studies, examining their ideological underpinnings and the relationships of alterity which they sustain. 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 central 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 practices by which new music comes into being.

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.

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.

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 Merv and Urgench, Khiva, the capital of the Khwarezm, with its mausoleum of Sheikh Seid Allahuddin, and, the Golden Road to Samarkand, the Blue City, a center of civilisation for 2,500 years.

In this book, Owen Wright analyses a single recording of classical Persian music made by Touraj Kiaras, a distinguished singer, accompanied by four noted instrumentalists. The analysis identifies salient structural features in a way accessible to the western reader, but it also takes account of the analytical metalanguage used in Persian scholarship, and includes consideration of the relationship between music and poetry. It is also framed by an introduction which combines a biographical sketch of Touraj Kiaras with a survey of the twentieth-century evolution of Persian classical music and of the position of the vocal repertoire within it, and an epilogue which examines further the ideological basis of prevalent attitudes to music, and seeks to explore the validity of the analytical enterprise within this context.

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 its 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 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.

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.

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.

This book examines Azerbaijani musical culture of the soviet and post-soviet era with a special focus on mugam . Mugam , bringing together classical poetry with musical improvisation, is examined as a

symbol of both continuity and adaptability in response to the social, political and gender dynamics of the Soviet Union.

The Other Classical Musics will help both students and general readers to appreciate musical traditions mostly unfamiliar to them.

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