



THE
REPERTOIRE
OF IRANIAN
MAQAM

ROB SIMMS

Repertoire Of Iraqi Maqam

Rob Simms



Repertoire Of Iraqi Maqam:

The Repertoire of Iraqi Maqam Rob Simms, 2003-12-23 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 reference 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 *Repertoire of Iraqi Maqam* aims to foster a better musical understanding of a relatively little-known tradition, promote further research, and enhance appreciative listening to this inspiring facet of Iraqi culture.

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Longing for the Lost Caliphate Mona Hassan, 2018-08-14 In the United States and Europe, the word caliphate has conjured historically romantic and increasingly pernicious associations. Yet the caliphate's significance in Islamic history and Muslim culture remains poorly understood. This book explores the myriad meanings of the caliphate for Muslims around the world through the analytical lens of two key moments of loss in the thirteenth and twentieth centuries. Through extensive primary source research, Mona Hassan explores the rich constellation of interpretations created by religious scholars, historians, musicians, statesmen, poets, and intellectuals.

Hassan fills a scholarly gap regarding Muslim reactions to the destruction of the Abbasid caliphate in Baghdad in 1258 and challenges the notion that the Mongol onslaught signaled an end to the critical engagement of Muslim jurists and intellectuals with the idea of an Islamic caliphate. She also situates Muslim responses to the dramatic abolition of the Ottoman caliphate in 1924 as part of a longer trajectory of transregional cultural memory revealing commonalities and differences in how modern Muslims have creatively interpreted and reinterpreted their heritage. Hassan examines how poignant memories of the lost caliphate have been evoked in Muslim culture, law and politics similar to the losses and repercussions experienced by other religious communities including the destruction of the Second Temple for Jews and the fall of Rome for Christians. A global history *Longing for the Lost Caliphate* delves into why the caliphate has been so important to Muslims in vastly different eras and places. **The Ma'luf in Contemporary Libya** Philip Ciantar, 2016-03-03

The musical tradition of Ma'luf is believed to have come to North Africa with Muslim and Jewish refugees escaping the Christian reconquista of Spain between the tenth and seventeenth centuries. Although this Arab Andalusian music tradition has been studied in other parts of the region, until now the Libyan version has not received Western scholarly attention. This book investigates the place of this orally transmitted music tradition in contemporary Libyan life and culture. It investigates the people that make it and the institutions that nurture it as much as the tradition itself. Patronage, music making, discourse, both about life and music history and ideology, all unite in a music tradition which looks innocent from the outside but appears quite intriguing and intricate the more one explores it. *Mohammad Reza Shajarian's Avaz in Iran and Beyond, 1979-2010* Rob Simms, Amir Koushkani, 2012-03-22 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. Picking up where the authors' previous volume *The Art of Avaz and Mohammad Reza Shajarian: Foundations and Contexts* left off, this study examines the landmark recordings Shajarian made following the Islamic Revolution of 1979 as artistic masterpieces of avaz and as shrewd mass-mediated expressions of frustration and dissent that boldly crystallized public sentiments under highly repressive conditions. These recordings transformed Shajarian into a national icon in Iran and through the diaspora. The book traces the subsequent expansion of Shajarian's music and presence in ever-widening circles to his current global profile, powerfully underlined by his receipt of prestigious awards from UNESCO and other global institutions. Shajarian's artistic accomplishments, including his recent activity in designing and crafting a range of new stringed instruments and socio-political significance, are placed in the broader context of Iranian musical culture in the decades following the Revolution. In surveying Shajarian's legacy, this study concludes with questions arising from the Election Crisis of 2009, where he was popularly proclaimed as Master of the Green Movement. Ostad-e Sabz for his outspoken opposition to the violent crackdown, the subsequent political stalemate, and how these dynamics resonate with issues of the present state and relevance of Persian classical music in the twenty-first century. This book forms the

conclusion of the most detailed study to date of the music life and environment of the most influential musician in Iranian classical music of the past three decades **The Art of Avaz and Mohammad Reza Shajarian** Rob Simms, Amir Koushkani, 2012-01-20 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 This in depth study surveys the social and historical context of the twentieth century tradition of avaz while placing Shajarian s early career within this complex culture from being a child prodigy of Qur an recitation in Mashhad to his rise to national prominence in the 1970s As a globetrotting celebrity who is renowned for singing medieval poetry with impeccable technique and radiant inspiration Shajarian s life and work provide a compelling case study for larger issues of reconciling tradition and modernity and the crucial role of the individual in maintaining and renovating traditional art forms Avaz is discussed in the broader context of Iranian narrative performance traditions where the performer retells well known scripts in a way that is appropriate to the audience and the present occasion spinning the tale to convey a personal message Shajarian s career also exemplifies the huge changes that Iranian musical culture underwent in the 1960s and 70s Finally the study includes a detailed examination of the materials and creative processes of Shajarian s artistic craft including his acquisition process and training vocal technique selection and treatment of poetry use of traditional musical materials and his balance of engaging preset materials with improvisation The Art of Avaz and Mohammad Reza Shajarian is an impressively detailed study of the music life and environment of the most influential musician in Iranian classical music of the past three decades

Historical Dictionary of Sacred Music Joseph P. Swain, 2016-10-11 Sacred music is a universal phenomenon of humanity Where there is faith there is music to express it Every major religious tradition and most minor ones have music and have it in abundance and variety There is music to accompany ritual and music purely for devotion music for large congregations and music for trained soloists music that sets holy words and music without words at all In some traditions Islamic and many Native American to name just two the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual Rather to perform the ritual is to sing and to sing the ritual is to perform it This second edition of Historical Dictionary of Sacred Music contains a chronology an introduction appendixes and an extensive bibliography The dictionary section has over 800 cross referenced entries on major types of music composers key religious figures specialized positions genres of composition technical terms instruments fundamental documents and sources significant places and important musical compositions This book is an excellent access point for students researchers and anyone wanting to know more about sacred music *Music and Traditions of the Arabian Peninsula* Lisa Urkevich, 2014-12-17 Music and Traditions of the Arabian Peninsula provides a pioneering overview of folk and traditional urban music along with dance and rituals of Saudi Arabia and the Upper Gulf States of Kuwait Bahrain and Qatar The nineteen chapters introduce variegated regions and subcultures and their rich and dynamic musical arts many of which

heretofore have been unknown beyond local communities The book contains insightful descriptions of genres instruments poetry and performance practices of the desert heartland Najd the Arabian Persian Gulf shores the great western cities including Makkah and Medinah the southwestern mountains and the hot Red Sea coast Musical customs of distinctive groups such as Bedouin seafarers and regional women are explored The book is packaged with downloadable resources and almost 200 images including a full color photo essay numerous music transcriptions a glossary with over 400 specialized terms and original Arabic script alongside key words to assist with further research This book provides a much needed introduction and organizational structure for the diverse and complex musical arts of the region

Theory and Practice in the Music of the Islamic World Rachel Harris, Martin Stokes, 2017-11-20 This volume of original essays is dedicated to Owen Wright in recognition of his formative contribution to the study of music in the Islamic Middle East Wright's work which comprises at the time of writing six field defining volumes and countless articles has reconfigured the relationship between historical musicology and ethnomusicology No account of the transformation of these fields in recent years can afford to ignore his work Ranging across the Middle East Central Asia and North India this volume brings together historical philological and ethnographic approaches The contributors focus on collections of musical notation and song texts on commercial and ethnographic recordings on travellers reports and descriptions of instruments on musical institutions and other spaces of musical performance An introduction provides an overview and critical discussion of Wright's major publications The central chapters cover the geographical regions and historical periods addressed in Wright's publications with particular emphasis on Ottoman and Timurid legacies Others discuss music in Greece Iraq and Iran Each explores historical continuities and discontinuities and the constantly changing relationships between music theory and practice An edited interview with Owen Wright concludes the book and provides a personal assessment of his scholarship and his approach to the history of the music of the Islamic Middle East Extending the implications of Wright's own work this volume argues for an ethnomusicology of the Islamic Middle East in which past and present text and performance are systematically in dialogue

Situating the Uyghurs Between China and Central Asia Ildiko Beller-Hann, M. Cristina Cesàro, Joanne Smith Finley, 2016-12-14 Drawing together distinguished international scholars this volume offers a unique insight into the social and cultural hybridity of the Uyghurs It bridges a gap in our understanding of this group an officially recognized minority mainly inhabiting the Xinjiang Uyghur Autonomous Region of the People's Republic of China with significant populations also living in the Central Asian states The volume is comparative and interdisciplinary in focus historical chapters explore the deeper problems of Uyghur identity which underpin the contemporary political situation and sociological and anthropological comparisons of a range of practices from music culture to life cycle rituals illustrate the dual fused nature of contemporary Uyghur social and cultural identities Contributions by local Uyghur authors working within Xinjiang also demonstrate the possibilities for Uyghur advocacy in social and cultural policy making even within the current political climate

Inside Arabic Music Johnny

Farraj, Sami Abu Shumays, 2019-07-18 What makes hundreds of listeners cheer ecstatically at the same instant during a live concert by Egyptian diva Umm Kulthum What is the unspoken language behind a taqsim traditional instrumental improvisation that performers and listeners implicitly know How can Arabic music be so rich and diverse without resorting to harmony Why is it so challenging to transcribe Arabic music from a recording Inside Arabic Music answers these and many other questions from the perspective of two insiders to the practice of Arabic music by documenting a performance culture and a know how that is largely passed on orally Arabic music has spread across the globe influencing music from Greece all the way to India in the mid 20th century through radio and musical cinema and global popular culture through Raqs Sharqi known as Bellydance in the West Yet despite its popularity and influence Arabic music and the maqam scale system at its heart remain widely misunderstood Inside Arabic Music de mystifies maqam with an approach that draws theory directly from practice and presents theoretical insights that will be useful to practitioners from the beginner to the expert as well as those interested in the related Persian Central Asian and Turkish makam traditions Inside Arabic Music s discussion of maqam and improvisation widens general understanding of music as well by bringing in ideas from Saussurean linguistics network theory and Lakoff and Johnson s theory of cognition as metaphor with an approach parallel to Gjerdingen s analysis of Galant period music offering a lens into the deeper relationships among music culture and human community **Asian Music**, 2008 Iraq Shams Constantine Inati, 2003-03-01 A collection of essays covering the religious cultural and political history of Iraq from its Mesopotamian beginnings to the contemporary period **The Garland Encyclopedia of World Music** Virginia Danielson, Dwight Reynolds, Scott Marcus, 2017-09-25 Expert writers present the major traditions of North Africa the Middle East and Central Asia together with personal accounts of performers composers teachers and ceremonies A special feature of this volume is the inclusion of dozens of brief snap shot essays that offer lifestories of typical musicmakers and their art as well as first person descriptions of specific music performances and events Also includes maps and music examples The Arab Avant-Garde Thomas Burkhalter, Kay Dickinson, Benjamin J. Harbert, 2013-11-13 The first in depth study of diverse and radical innovation in Arab music From jazz trumpeters drawing on the noises of warfare in Beirut to female heavy metallers in Alexandria the Arab culture offers a wealth of exciting challenging and diverse musics The essays in this collection investigate the plethora of compositional and improvisational techniques performance styles political motivations professional trainings and inter continental collaborations that claim the mantle of innovation within Arab and Arab diaspora music While most books on Middle Eastern music making focus on notions of tradition and regionally specific genres The Arab Avant Garde presents a radically hybrid and globally dialectic set of practices Engaging the avant garde a term with Eurocentric resonances this anthology disturbs that presumed exclusivity drawing on and challenging a growing body of literature about alternative modernities Chapters delve into genres and modes as diverse as jazz musical theatre improvisation hip hop and heavy metal as performed in countries like Iraq Egypt Lebanon Syria Palestine and the United

States Focusing on multiple ways in which the Arab avant garde becomes manifest this anthology brings together international writers with eclectic disciplinary trainings practicing musicians area studies specialists ethnomusicologists and scholars of popular culture and media Contributors include Sami W Asmar Michael Khoury Saed Muhssin Marina Peterson Kamran Rastegar Caroline Rooney and Shayna Silverstein as well as the editors Sampling Politics M.I.

Franklin, 2021-07-28 Music sampling has become a predominantly digitalized practice It was popularized with the rise of Rap and Hip Hop as well as ambient music scenes but it has a history stretching back to the earliest days of sound recording and experimental music making from around the world Digital tools and networks allow artists to sample music across national borders and from diverse cultural traditions with relative ease prompting questions around not only fair use copyright and freedom of expression but also cultural appropriation and copywrongs For example non commercial forms of sharing that are now commonplace on the web bring musicians and their audiences into closer contact with emerging regimes of commercial web tracking and state sponsored online surveillance Moreover when musicians actively engage in political or social causes through their music they are liable to both commercial and state forces of control Shifts back to corporate ownership and control of the global music business online and offline highlight competing claims for commercial and cultural ownership and control of sampled music from local communities music labels and artists Each case study is based on archival research close listening and musical analysis alongside conversations and public reflections from artists such as David Byrne Annirudha Das Asian Dub Foundation John Cage Brian Eno Sarah Jones Gil Scott Heron Karlheinz Stockhausen Dunya Yunis and Sonia Mehta Sampling Politics provides ways to listen and hear again how sampling practices and music making work on its own terms and in context In so doing M I Franklin corrects some errors in the public record addressing some longstanding misperceptions over the creative legal and cultural legacy of music sampling in some cases of rich and complex practices that have also been called musical borrowing cultural appropriation or theft This book considers the musicalities and musicianship at stake in each case as well as the respective creative practices and performance cultures underscoring the ethics of attribution and collaboration when sampling artists make music The A to Z of Sacred Music Joseph P.

Swain, 2010-04-09 Nearly all religious traditions have reserved a special place for sacred music Whether it is music accompanying a ritual or purely for devotional purposes music composed for entire congregations or for the trained soloist or music set to holy words or purely instrumental in some form or another music is present In fact in some traditions the relation between the music and the ritual is so intimate that to distinguish between them would be inaccurate The A to Z of Sacred Music covers the most important aspects of the sacred music of Buddhism Christianity Confucianism Hinduism Islam Judaism and other smaller religious groups It provides useful information on all the significant traditions of this music through the use of a chronology an introductory essay a bibliography appendixes and hundreds of cross referenced dictionary entries on major types of music composers key religious figures specialized positions genres of composition technical terms

instruments fundamental documents and sources significant places and important musical compositions *Maqām traditions of Turkic peoples* International Council for Traditional Music. Study Group "Maqām." Arbeitstagung, 2006

Bloomsbury Encyclopedia of Popular Music of the World John Shepherd, 2015 **Ethnomusicology** Jennifer Post, 2013-03-01 Ethnomusicology A Research and Information Guide is an annotated bibliography to 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 It 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 last decades

Repertoire Of Iraqi Maqam Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Repertoire Of Iraqi Maqam**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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Repertoire Of Iraqi Maqam Introduction

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