



THE
REPERTOIRE
OF IRANIAN
MAQAM

ROB SIMMS

Repertoire Of Iraqi Maqam

Mona Hassan



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 **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

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 *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 *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 ***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

Inside Arabic Music is a comprehensive introduction to Arabic music theory and performance Basing their work largely on oral traditions of performance practice renowned musicians Johnny Farraj and Sami Abu Shumays cover melodic and percussion instruments vocal and instrumental forms ornamentation improvisation rhythm ensembles and arrangement the Arabic Maqam the tuning system and Tarab **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

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