

IRANIAN MUSIC AND POPULAR ENTERTAINMENT

Iranian Music and Popular Entertainment

From Afshar to Esfahan and Beyond

GJ Breyler and Sasan Fatemi

ROUTLEDGE
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Iranian Music Popular Entertainment Losanjelesi

Ali-Asghar Seyed-Gohrab, Sen McGlinn

Iranian Music Popular Entertainment Losanjelesi:

Iranian Music and Popular Entertainment GJ Breyley, Sasan Fatemi, 2015-11-19 The word motreb finds its roots in the Arabic verb taraba meaning to make happy Originally denoting all musicians in Iran motrebi came to be associated pejoratively with the cheerful vulgarity of the lowbrow entertainer In Iranian Music and Popular Entertainment GJ Breyley and Sasan Fatemi examine the historically overlooked motrebi milieu with its marginalized characters from luti to gardan koloft and mashti as well as the tenacity of motreb who continued their careers against all odds They then turn to losanjelesi the most pervasive form of Iranian popular music that developed as motrebi declined and related musical forms in Iran and its diasporic popular cultural centre Los Angeles For the first time in English the book makes available musical transcriptions analysis and lyrics that illustrate the complexities of this history As it presents the findings of the authors years of ethnographic work with the history's protagonists from senior motreb to pop rock stars the book reveals parallels between the decline of motrebi and the rise of modernity In the twentieth century the fate of Tehran's motrebi music was shaped by the social and urban polarization that ensued from the modern market economy and losanjelesi would be similarly affected by transnational relations revolution war and migration Through its detailed and informed examination of Iranian popular music this study reveals much about the values and anxieties of Iranian society and is a valuable resource for students and scholars of Iranian society and history

Musical Spaces James Williams, Samuel Horlor, 2021-11-29 There is growing recognition and understanding of music's fundamentally spatial natures with significances of space found both in the immediacy of musical practices and in connection to broader identities and ideas around music Whereas previous publications have looked at connections between music and space through singular lenses such as how they are linked to ethnic identities or how musical images of a city are constructed this book sets out to explore intersections between multiple scales and kinds of musical spaces It complements the investigation of broader power structures and place based identities by a detailed focus on the moments of music making and musical environments revealing the mutual shaping of these levels The book overcomes a Eurocentric focus on a typically narrow range of musics especially European and North American classical and popular forms with case studies on a diverse set of genres and global contexts inspiring a range of ethnographic text based historical and practice based approaches

Popular Music Studies Today Julia Merrill, 2017-03-30 This volume documents the 19th edition of the biannual International Association for the Study of Popular Music In focus of the conference were present and future developments For example the diminishing income potential for musicians as well as the recording industry as a whole concurrent with the decreasing relevance of popular music in youth culture This is where computer games and social media come to the forefront At the same time the research of popular music has emancipated itself from its initial outsider

Popular Iranian Cinema before the Revolution Pedram Partovi, 2017-07-14 Critics and academics have generally dismissed the commercial productions of the late Pahlavi era best known for their songs and melodramatic plots as shallow

derivative entertainment. Instead they have concentrated on the more recent internationally acclaimed art films claiming that these constitute Iranian national cinema despite few Iranians having seen them. Film discourse and even fan talk have long attempted to marginalize the mainstream releases of the 1960s and 1970s with the moniker *filmfarsi* ironically asserting that such popular favorites were culturally inauthentic. This book challenges the idea that *filmfarsi* is detached from the past and present of Iranians. Far from being escapist Hollywood fare merely translated into Persian, it claims that the better films of this supposed genre must be taken as both a subject of and source for modern Iranian history. It argues that they have an appeal that relies on their ability to rearticulate traditional courtly and religious ideas and forms to problematize in unexpectedly complex and sophisticated ways the modernist agenda that secular nationalist elites wished to impose on their viewers. Taken seriously, these films raise questions about standard treatments of Iran's modern history. By writing popular films into Iranian history, this book advocates both a fresh approach to the study of Iranian cinema as well as a rethinking of the modernity/tradition binary that has organized the historiography of the recent past. It will appeal to those interested in Iranian cinema, Iranian history and culture, and more broadly, readers dissatisfied with a dichotomous approach to modernity.

Vamping the Stage Andrew N. Weintraub, Bart Barendregt, 2017-07-31. The emergence of modernity has typically focused on Western male actors and privileged politics and economy over culture. The contributors to this volume successfully unsettle such perspectives by emphasizing the social history, artistic practices, and symbolic meanings of female performers in popular music of Asia. Women surfaced as popular icons in different guises in different Asian countries through different routes of circulation. Often these women established prominent careers within colonial conditions which saw Asian societies in rapid transition and the vernacular and familiar articulated with the novel and the foreign. These female performers were not merely symbols of times that were rapidly changing. Nor were they simply the personification of global historical changes. Female entertainers positioned at the margins of intersecting fields of activities created something hitherto unknown: they were artistic pioneers of new music, new cinema, new forms of dance and theater, and new behavior, lifestyles, and morals. They were active agents in the creation of local performance cultures of a newly emerging mass culture and the rise of a region-wide and globally oriented entertainment industry. *Vamping the Stage* is the first book-length study of women, modernity, and popular music in Asia, showcasing cutting-edge research conducted by scholars whose methods and perspectives draw from such diverse fields as anthropology, Asian studies, cultural studies, ethnomusicology, and film studies. Led by an impressive introduction written by Weintraub and Barendregt, fourteen contributors analyze the many ways that women performers supported, challenged, and transgressed representations of existing gendered norms in the entertainment industries of China, Japan, India, Indonesia, Iran, Korea, Malaysia, and the Philippines. Placing women's voices in social and historical contexts, the essays explore salient discourses, representations, meanings, and politics of voice in Asian popular music. Historicizing the artistic sounds, lyrical texts, and visual images of female performers, the essays reveal how women used popular music to

shape the ideas practices and meanings of modernity in various Asian contexts and time frames The ascendancy of women as performers paralleled and in some cases generated developments in wider society such as suffrage social and sexual liberation women as business entrepreneurs and independent income earners and particularly as models for new life styles Women s voices mediated through new technologies of film and the phonograph changed the soundscape of global popular music and resonate today in all spheres of modern life *Social Histories of Iran* Stephanie Cronin,2021-01-28 A social history of modern Iran from below focused on subaltern groups and contextualised by developments within Middle Eastern and global history *Performing Iran* Babak Rahimi,2021-08-26 The result of collaborative research from noteworthy dramatists and scholars this volume investigates the dynamic relationship between culture performance and theatre in Iran The studies gathered here examine how various forms of performances especially theatre have and continue to undergo change in response to shifting political and social settings from the antiquity to the present day The analysis in this book focuses on performance practices examining drama texts rituals plays music cinema and drama technologies This is done in order to show how Iran has been imagined through enactments and representations and reproduced through these performative actions The book uses a wider definition of the concept of performance offering analysis of a wide range of phenomena including indigenous rituals such as the naqqali and taziye and online performances by diaspora communities

Soundtrack of the Revolution Nahid Siamdoust,2023-05-25 A lovely tribute to the courage and creativity of Iran s musicians filled with hope and sadness and the universal human desire for freedom Joe Klein Time Music was one of the first casualties of the Iranian Revolution It was banned in 1979 but it quickly crept back into Iranian culture and politics Now more than forty years on both the children of the revolution and their music have come of age Soundtrack of the Revolution offers a striking account of Iranian culture politics and social change to provide an alternative history of the Islamic Republic Drawing on over five years of research in Iran including during the 2009 protests Nahid Siamdoust introduces a full cast of characters from musicians and audience members to state officials and takes readers into concert halls and underground performances as well as the state licensing and censorship offices She closely follows the work of four musicians a giant of Persian classical music a government supported pop star a rebel rock and roller and an underground rapper each with markedly different political views and relations with the Iranian government Taken together these examinations of musicians and their music shed light on issues at the heart of debates in Iran about its future and identity changing notions of religious belief and the quest for political freedom Music will continue to offer an opening for debate and defiance As the 2009 Green Uprising and the 1979 Revolution before it have proven the invocation of a potent melody or musical verse can unite strangers into a powerful public Paints a vivid portrait of the struggles over popular music in the Islamic Republic Mark Levine author of Heavy Metal Islam **Women's Leadership in Music** Iva Nenic,Linda Cimardi,2023-03-03 Various modes of women s contemporary cultural social and political leadership can be found in music Informed by different histories and

culturally bound social mores but also by a comparative perspective the contributors of this volume ask what can be considered leadership in culture from women's point of view They deconstruct the notion of leadership as corporative and career related modes of success by showing how women's agency power and negotiation in and through music can and should be considered as empowering transformative and role modeling By interweaving several disciplinary perspectives from ethnomusicology musicology and cultural management to sociology and anthropology this volume aims to substantially contribute to the study of women's leadership

Jazz and Totalitarianism Bruce Johnson, 2016-08-12 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

Asian Women Artists Mary Ellen Snodgrass, 2022-11-01 This book is a guide to identifying female creators and artistic movements from all parts of Asia offering a broad spectrum of media and presentation representing a wide variety of milieus regions peoples and genres Arranged chronologically by artist birth date entries date as far back as Leizu's Chinese sericulture in 2700 BCE and continue all the way to the March 2021 mural exhibition by Malaysian painter Caryn Koh Entries feature biographical information cultural context and a survey of notable works Covering creators known for prophecy dance epic and oratory the compendium includes obscure artists and more familiar names like biblical war poet Deborah Judaeen dancer Salome Byzantine Empress Theodora and Myanmar freedom fighter Aung San Suu Kyi In an effort to relieve unfamiliarity with parts of the world poorly represented in art history this book focuses on Asian women often passed over in global art surveys

Iran and Russian Imperialism Moritz Deutschmann, 2015-12-22 Rather than a centralized state Iran in the nineteenth century was a delicate balance between tribal groups urban merchant communities religious elites and an autocratic monarchy While Russia gained an increasingly dominant political role in Iran over the course of this century Russian influence was often challenged by banditry on the roads riots in the cities and the seeming arbitrariness of the Shah Iran and Russian Imperialism develops a comprehensive picture of Russia's historical entanglements with one of its most important neighbours in Asia It recounts how the Russian Empire strived to gain political influence at the Persian court promote Russian trade and secure the enormous southern borders of the empire Using hitherto often neglected documents from archives in Russia and Georgia and reading them against the grain this book reveals the complex reactions of different groups in Iranian society to Russian imperialism As it turns out the Iranians were in the words of the Russian orientalist Konstantin Smirnov ideal anarchists whose resistance to imperial domination as well as to centralized state institutions more

generally impacted developments in the region in the century to come Iran's troubled relationship with the wider world continues to be a topic of considerable interest to historians yet little focus has been given to Russia's historical connections to Iran This book thus represents a valuable contribution to Iranian and Russian History as well as International Relations

Gender and Dance in Modern Iran Ida Meftahi, 2017-07-14 Gender and Dance in Modern Iran Biopolitics on Stage investigates the ways dancing bodies have been providing evidence for competing representations of modernity urbanism and religiosity across the twentieth century Focusing on the transformation of the staged dancing body its space of performance and spectatorial cultural ideology this book traces the dancing body in multiple milieus of performance including the Pahlavi era's national artistic scene and the popular café and cabaret stages as well as the commercial cinematic screen and the post-revolutionary Islamized theatrical stage It links the socio-political discourses on performance with the staged public dancer in order to interrogate the formation of dominant categories of modern high and artistic and the subsequent othering of cultural realms that were discursively peripheralized from the national stage Through the study of archival and ethnographic research as well as a diverse literature pertaining to music theater cinema and popular culture it combines a close reading of primary sources such as official documents press materials and program notes with visual analysis of filmic materials and imageries as well as interviews with practitioners It offers an original and informed exploration into the ways performing bodies and their public have been associated with binary notions of vice and virtue morality and immorality commitment and degeneration chastity and eroticism and veiledness and nakedness Engaging with a range of methodological and historiographical methods including postcolonial performance and feminist studies this book is a valuable resource for students and scholars of Middle East history and Iranian studies as well as gender studies and dance and performance studies

Iran and the Nuclear Question Mohammad Homayounvash, 2016-09-13 Spanning over a period of more than five decades since its inception Iran's nuclear programme is the most protracted civilian nuclear program in the world and one of the most politicized projects in Iran's history Iran and the Nuclear Question offers a historiographical portrait of Iran's early nuclear program under Mohammad Reza Shah Pahlavi Using declassified archival material the book thematically chronicles the program's genesis evolutionary trajectory and devolution from the 1950s through to the 1970s It also catalogues the Revolutionary Iran's early socialization into the atom and the Islamic Republic's gradual change of heart about nuclear energy that culminated in the incremental resuscitation of the Shah's nuclear enterprise in the 1980s As the first archive-based account of one of the most long-lasting and capital-intensive nuclear enterprises during the Cold War Iran and the Nuclear Question is a valuable resource for students and scholars of Iranian Middle East and Security Studies Written in a clear and accessible format it will also appeal to those with a more general interest in Iran and its nuclear journey

Heart And Soul Martin J. Power, Eoin Devereux, Aileen Dillane, 2018-10-05 Led by the iconic Ian Curtis Joy Division remains one of the most influential bands to emerge in the British Post Punk Scene In spite of Joy Division's

relatively short existence their unique sound and distinct iconography have had a lasting impact on music fans and performers alike This book disassembles the band s contribution to rock music Based on up to date original research Heart And Soul brings together established and newly emerging scholars who provide detailed examinations the many layers of this multi faceted and influential band and their singer the late Ian Curtis in particular Given Joy Division s complexities the book draws upon a wide range of academic disciplines and approaches in order to make sense of this influential band

Persian Authorship and Canonicity in Late Mughal Delhi Prashant Keshavmurthy, 2016-01-29 Writing in the eighteenth century the Persian language litterateurs of late Mughal Delhi were aware that they could no longer take for granted the relations of Persian with Islamic imperial power relations that had enabled Persian literary life to flourish in India since the tenth century C E Persian Authorship and Canonicity in Late Mughal Delhi situates the diverse textual projects of Abd al Q dir B dil and his students within the context of politically threatened but poetically prestigious Delhi exploring the writers use of the Perso Arabic and Hindavi literary canons to fashion their authorship Breaking with the tendency to categorize and characterize Persian literature according to the dynasty in power this book argues for the indirectness and complexity of the relations between poetics and politics Among its original contributions is an interpretation of B dil s Sufi adaptation of a Braj Avadhi tale of utopian Hindu kingship a novel hypothesis on the historicism of Sir j al Din Al Kh n rz s oeuvre and a study of how Bindr ban D s Khvushg entwined the contrasting models of authorship in B dil and rz to formulate his voice as a Sufi historian of the Persian poetic tradition The first book length work in English on Abd al Q dir B dil and his circle of Persian literati this is a valuable resource for students and scholars of both South Asian and Iranian studies as well as Persian literature and Sufism

Persian Literature as World Literature Mostafa Abedinifard, Omid Azadibougar, Amirhossein Vafa, 2021-07-15 Confronting nationalistic and nativist interpreting practices in Persianate literary scholarship Persian Literature as World Literature makes a case for reading these literatures as world literature as transnational worldly texts that expand beyond local and national penchants Working through an idea of world literature that is both cosmopolitan and critical of any monologic view on globalization the contributors to this volume revisit the early and contemporary circulation of Persianate literatures across neighboring and distant cultures and seek innovative ways of developing a transnational Persian literary studies engaging in constructive dialogues with the global forces surrounding and shaping Persianate societies and cultures

Women Singers in Global Contexts Ruth Hellier, 2013-02-05 Exploring and celebrating individual lives in diverse situations Women Singers in Global Contexts is a new departure in the study of women s worldwide music making Ten unique women constitute the heart of this volume each one has engaged her singing voice as a central element in her life experiencing various opportunities tensions and choices through her vocality These biographical and poetic narratives demonstrate how the act of vocalizing embodies dynamics of representation power agency activism and risk taking Engaging with performance practice politics and constructions of gender through vocality and vocal aesthetics this collection offers

valuable insights into the experiences of specific women singers in a range of sociocultural contexts Contributors trace themes and threads that include childhood families motherhood migration fame training transmission technology and the interface of private lives and public identities *The True Dream* Ali-Asghar Seyed-Gohrab, Sen McGlinn, 2017-01-20 The True Dream Front Cover The True Dream Title Page Copyright Page Contents Introduction Seyyed Jam l al Din W ez Esfah ni A sermon by Seyyed Jam l al Din Seyyed Mirz Nasroll h Beheshti Malek al Motakallemin H jj Mirz Ahmad Kerm ni Majd al Esl m The plot of The True Dream History of the text and publications The book s literary merits Works cited Translation of The True Dream Appendix The True Dream in Malekz de s History of the Iranian Constitutional Revolution Notes Index

Crime, Poverty and Survival in the Middle East and North Africa Stephanie Cronin, 2019-11-28 The concept of the dangerous classes was born in a rapidly urbanizing and industrializing nineteenth century Europe It described all those who had fallen out of the working classes into the lower depths of the new societies surviving by their wits or various amoral disreputable or criminal strategies This included beggars and vagrants swindlers pickpockets and burglars prostitutes and pimps ex soldiers ex prisoners tricksters drug dealers the unemployed or unemployable indeed every type of the criminal and marginal This book examines the dangerous classes in the Middle East and North Africa their lives and the strategies they used to avoid evade cheat placate or occasionally resist the authorities Chapters cover the narratives of their lives their relationship with respectable society their political inclinations and their role in shaping systems and institutions of discipline and control and their representation in literature and in popular culture The book demonstrates the liminality of the dangerous classes and their capacity for re invention It also indicates the sharpening relevance of the concept to a Middle East and North Africa now in the grip of an almost permanent sense of crisis its younger generations crippled by a pervasive sense of hopelessness prone to petty crime and vulnerable to induction as foot soldiers into drug and people smuggling petty gangsterism and jihadism

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