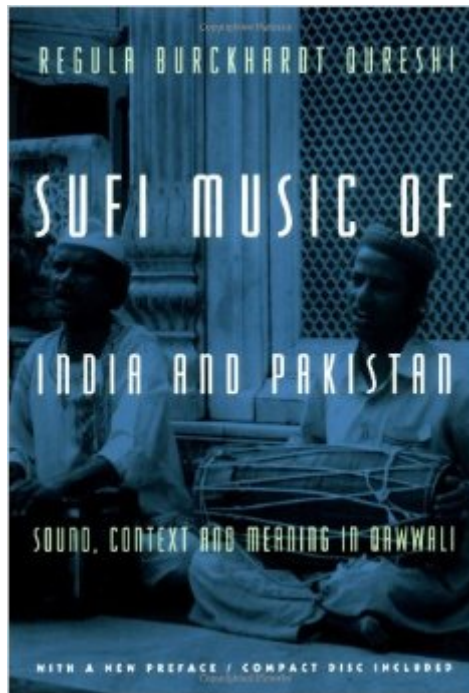


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Sufi Music Of India And Pakistan: Sound, Context And Meaning In Qawwali



Synopsis

The most distinctive and important genre of Muslim devotional music, Qawalli is closely identified with Sufism, the mystical form of Islam. At a Qawalli assembly, Sufi devotees gather under the guidance of a spiritual leader to experience states of mystical love and divine ecstasy through a ritual listening to music. In this study, Qureshi creates a "context-sensitive musical grammar"â "a way to study the setting, audience, and performance as elements of the music." Superbly documented. . . . Sufi Music is an engaging read for those interested in understanding not just qawwali, but also how musicâ "perhaps all musicsâ "is informed by, shaped by, and interacts with the ideological, socio-economic, and performance environment of its composers and performers."â "Kenneth Chen, Canadian University Music Review" A remarkably rigorous, creative, and insightful treatment of music as process, [this book] should serve as an exemplary approach to documenting performance in general. . . . A welcome addition to literature in ethnomusicology and Indian studies in general."â "Peter Manuel, 1989 Yearbook for Traditional Music" An accomplished musician as well as an anthropologist-ethnomusicologist, [Qureshi] has applied her formidable skills to analysis of the role of music in contemporary Sufi practice in India and Pakistan. . . . The whole is a most impressive work of scholarship."â "F. and J. Lehmann, Pacific Studies

Book Information

Paperback: 284 pages

Publisher: University Of Chicago Press; new edition edition (October 15, 1995)

Language: English

ISBN-10: 0226700925

ISBN-13: 978-0226700922

Product Dimensions: 10 x 7 x 0.8 inches

Shipping Weight: 1.3 pounds

Average Customer Review: 4.5 out of 5 starsÂ Â See all reviewsÂ (2 customer reviews)

Best Sellers Rank: #1,739,579 in Books (See Top 100 in Books) #398 inÂ Books > Arts &

Photography > Music > Musical Genres > Ethnic & International > International #2458 inÂ Books >

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Customer Reviews

This book on Sufi music (250 pages) does NOT include CDrom, but an ordinary audioCD.

Otherwise it's fabulous value for the money! Great research with lots of music examples and some

photos!

Qureshi offers an in-depth analysis of Qawwali music, without ever referring to the ever-popular Nusrat Fateh Ali-Khan. Truly a provocative look at the context, meaning, and structure of Qawwali music and dance performances. At times, however, I felt that the analysis was unnecessarily complicated, constantly referring to the author's complicated (musical notation) field notes, but who am I to criticize the work of an ethnomusicologist. Besides, the only thing I wanted to get out of the book was the context of Qawwali performances, not the precise musical structures of Sufi

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