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Sommario/riassunto

Law and Evil opens, expands and deepens our understanding of the phenomenon of evil by addressing the theoretical relationship between this phenomenon and law. Hannah Arendt said 'the problem of evil will be the fundamental question of post-war intellectual life in Europe'. This statement is, unfortunately, more than valid in the contemporary world: not only in the events of war, crimes against humanity, terror, repression, criminality, violence, torture, human trafficking, and so on; but also as evil is used rhetorically to condemn these acts, to categorise their perpetrators, and

2. Record Nr.	UNINA9910795547603321
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Nota di contenuto	Cover -- Title Page -- Copyright Page -- Contents Page -- Sources of illustrations -- Foreword -- Recorded Music -- Transliteration of the Arabic letters -- Introduction -- Beginning of tamla sznk -- to the left the notation according to Abd al-Munim Arafa (1976:81) and to the right the notation according to li al-Mahd (1990:193). -- 1 Two Tunisian musicians, a drum player and an oboist, are about to play at a festive village gathering. The drum player uses two different sticks, while playing the two headed drum (abl). In his right hand he holds a rather firm stick fit for heavy beat -- Historical background --

Introduction -- The legacy of past centuries -- Egypt and Mesopotamia -- 2 A small ensemble of seven seated musicians. Three instrumentalists play the flute, the clarinet and the arched harp. Between them sit four so-called cheironomists (Greek: cheiros = hand), who all make the same gesture with their right hands. The meaning -- 4 Old Babylonian female figure playing a frame drum. The frame drum is held with the left hand by the rim in such a way that the fingers can be used independently to play on the edge of the skin. This playing method is still practised in the Middle East. -- 3 A three-thousand-year-old Egyptian burial gift, which shows a domestic musical performance. An aristocratic couple, surrounded by two harpists playing their instruments and three girls who appear to accompany their performance with rhythmic clapping. -- 5 A terracotta relief of an angular harp played by a seated Mesopotamian musician. On an angular harp the sound box and string holder form either a right or an acute angle. Compared to the Egyptian bow harp the angular harp is held upside down, with the s.

6 Drawing from a Egyptian mural from the fourteenth century BC. The three female musicians playing the double oboe, the long-necked lute and the arched harp are depicted accurately. Unlike those of the double clarinet, the two pipes of the double oboe are -- From the third century BCE to the seventh century CE. -- 7 Four Assyrian musicians playing and dancing face to face. Detail of a larger relief also depicting several soldiers and two horses. The position of the four musicians, their waving hair and the lifted heels of the two figures to the right suggest that t -- 8 Detail of an ivory box made in 1004 for a civil and military ruler, during the Caliphate of Hisam II. Three musicians are depicted. The one on the left plays a wind instrument, made of two pipes. This is probably a double oboe as the player keeps the tw -- Arab music before the arrival of the Islam. -- The Bedouins -- Mecca and Medina -- Musical instruments -- 9 The d is the main instrument of Arab music. It is a so-called short-necked lute, which means that the neck is shorter than the length of the body. Al-Frb attributed its invention to the biblical figure Lamech -- later authors also point to Greek scho -- 10 Ny player. The modern ny is not very different from the instrument that was played at the time of Hrn ar-Rašd by a virtuoso such as Barawm. It is made of a cane stem which consists preferably of eight or nine internodes of equal length and has a -- 11 This Tunisian musician plays the r, a small frame drum with a wooden shell in which five 'jingles' (pairs of little cymbals) are mounted. The word r is onomatopoeic, as the sound of the word ending on -r mimics the sound of the cymbals after the in -- The early Islamic period and the Umayyad Caliphate (600 - 750) -- The muanna -- Damascus -- The Golden Age of the Abbasids (eighth and ninth centuries).

Music at the court of Harun ar-Rasid -- The emergence of Andalusia -- The beginning of the Andalusian music tradition: Ziryb -- Music theory -- The location of the tones on the lute according to al-Kind's tone system. -- Fingering of the eight tones of the eight modes, according to al-Munajjim. -- The tenth to the thirteenth century -- Music theory in the Mashriq -- Abu-l-Faraj Al-Frb -- The positions of the tones on the d according to al-Frb's tuning system. -- -- The seven rhythmical patterns (qt) described by al-Frb. -- Al-asan ibn Amad -- Ibn Sn -- Developments since the tenth century in the Maghreb -- 12 Miniature from the Libro de los juegos. This Spanish book deals with chess and other games. It was written by order of Alfonso X (1221-1284) and displays numerous images of chess positions. Both Arabs and Christians, men and women are portrayed as

play -- From circa 1250 to 1600 -- Musical life -- 13 This presumably Egyptian miniature, from a fourteenth-century manuscript of the Maqmt of Hariri shows a drinking-bout, in which one of the participants plays the lute. The round spots on the cheeks of the attendants suggest that they are somewhat fl -- Music Theory -- The basic tone range -- The seventeen basic tones of f ad-Dn's tonal system, tuned as a succession of Pythagorean fifths. -- The seventeen basic tones arranged in an order of rising pitches within an octave. -- The position of the tones on the lute according to f ad-Dn. -- Safi ad-Din's ten musically practicable ajns. -- The basic scales jins and šadd -- Safi ad-Din's twelve šudd. -- Transpositions of the mode uššq, displayed according to the Safi ad-Din's tuning system. In his original notation, every pitch is represented by one or two letters. -- NB. Original pitch: b<.

This is the mode nawrz according to al-Liq, who adds the following note: 'This mode is attributed to Jupiter -- therefore, its temperament is that of fire. It consists of ten notes which form nine intervals, on the [...] manner [as indicated above].' -- Transposition of modes -- The possibilities of modal shift between the modes uššq, naw, and bsalk, and between the modes rst, usayn and muayir represented by means of concentric circles. -- The basic rhythmical cycles of al-Frb and f ad-Dn. -- Rhythm -- Forms of compositions -- -- ariqa, as notated by Safi ad-Din. Transcription in modern notation -- the rhythmic cycle of the tariqa is indicated as taqil awwal. -- ariqa - ala sabbikum. Transcription in modern music notation. The melodic mode is nawruz, according to Safi ad-Din and the rhythmic cycle is ramal. -- 14 f ad-Dn's notation of the awt 'al abbikum'. Below the text lines, the pitches are given in Arabic letters and the durations in ciphers (14th century manuscript). -- Kullu-l-nim. Arrangement of the seventeen pitches of f ad-Dn's scale in four ajns as basis for a composition. -- The organization of the modes and cosmology -- Notation of a arb, i.e. a composition or improvisation in which different rhythms are performed simultaneously. -- Survey of the cosmological relations of the twelve wzt according to an anonymous commentary on a poem by Kab al-Irbil. -- Cosmological relations of the four principal modes, employed in Morocco according to as-Salmn ibn al

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ab or Abdu-l-Wad al-Wanšaris. -- 15 The arrangement of the Moroccan modes, depicted 16-20 Five miniatures from the Kašf al-umm ('The unveiling of grief). Egypt, fourteenth century. -- Miniature 1 shows a lute player. On the neck of the instrument nine tuning pegs are depicted, which suggests that the instrument has four double strings and single one. -- The musician in miniature 2 plays the jank, a Persian harp with fourteen strings. The construction of this harp is identical to that of the arched harp from Mesopotamia (page 8): there is no supporting pillar (typical of the European harp) between the hor -- To the 10-string instrument shown in miniature 3, the author of the Kašf al-umm comments that it is called qann in Syria and santr in Egypt. The first one should be rectangular and the second trapezoidal. Today both instruments are held horizontally b -- The figure on miniature 4 plays a three-stringed rabb with a strongly bent bow. -- Miniature 5 shows a flute player. The instrument, which is cut from a single bamboo cane is called šabbba or ny by the author of the Kašf al-umm. -- Musical instruments -- From the late fifteenth to the mid-nineteenth century -- 22 A band or abl na, composed of a trumpet player, an oboe player and a bandr player, bid welcome to the Dutch ambassador Van Liederkercke on his

arrival in Marrakesh in 1640. Detail of an engraving by the painter Adriaen Matham, who was a member of the 23 Moroccan rabb player. The two strings of the instrument are tuned in a fourth. The sound box and the peg box are cut out of a single piece of wood. The top of the instrument is covered at the front with a thin brass or wooden plate, in which one or more 24 Algerian muwašša, notated by Thomas Shaw (18th century).

25 An 18th century music ensemble from Aleppo. Alexander Russell gave the following explanation to this engraving: [...] The first [musician, at the left side of the engraving] is a Turk of the lower class, [...]. He beats the Diff [daff] and sings at the same time.

Sommario/riassunto

This book offers a comprehensive survey of the history and the development of Arab music and musical theory from its pre-Islamic roots until 1970, as well as a discussion of the major genres and forms practiced today, such as the Egyptian *gīl*, the Algerian *raï* and Palestinian hip hop; it also touches upon musical instruments and folk music.