

INSIGHTS Diplomatic Journal

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As you know the Diplomatic Journal of WAALM–School of Cultural Diplomacy has recently conducted series of interviews (6Qs) with artists and musicians asking them about their role of arts in raising bars of social awareness. Here is where we noted how like-minded are the two renowned vocalists, Maestro Andrea Bocelli of Italy and Maestro Sattar of Persia (based in LA).



That stroke us to conduct further mini studies on grounds of their deliverance to find out if there are other similarities and common strength between them.

For sure everybody is familiar with the name of Andrea Bocelli, a world-class vocalist who performs in not only Italian but also other European languages. However, the readers of this post may be less familiar with Sattar, another world-class vocalist who is probably less known since he sings in Persian.

To begin with, firstly we needed to affirm if we are correctly addressing them as tenors and secondly to find about their similarities or differences.

Roger Burnely^[1], a virtuoso Vocal Coach and guest expert in many TV shows of “American Idol” writes:



*“Yes, they are both **tenors** and the differences are in tonal quality and style of delivery. While Bocelli has more controlled vibrato, Sattar has a much faster vibrato. This is probably more culturally acceptable for his style of music. They both possess good techniques.”*



[2]

On the comparison note, **Dr. Patrick Hunt**, Operatic Composer writes:



“The basic comparisons I might make between Bocelli and Sattar is not so much in musical technique or general musicality or even voice as it is a difference in subject matter and genre since *both are tenors of great dynamic range and lyricism*. As I understand his music (having also heard him in person in concert in London as well as in recordings), Sattar sings and is world famous for a range of mostly Persian art songs, Persian folk songs, traditional Persian love songs and Persian sophisticated "pop" and what could be termed Persian "Classical" songs in his modern interpretations. He may well be also singing other material I have not heard.

Bocelli, on the other hand, whom I have watched and heard in concerts as well, sings a range of European Classical light operatic lieder and art songs and love songs accompanied by live orchestra (often filmed in Romantic Italian places for PBS television specials) or in recording studios, as well as singing modern "pop" of a much higher standard of musicality than normal pop music (same as Sattar in this aspect).



It seems to me that Sattar sings for a mostly Persian global audience - there is a plangency and chromaticism of sanguine tragedy in his Persian love stories in song, whereas Bocelli sings for a mostly Italian global audience (especially those who understand Italian or who love Italian ambient). Bocelli's marketers - who also market his very sweet touching personality - probably aim for a more American audience and Sattar's beautiful voice could be marketed for the same audience if he performed more European art songs from Puccini and light opera.

Both are so famous in their respective genres that they can be recognized by one name only, which is an apt expression of their individual interpretive musical genius for what some might call *bel canto tenor style* even if dramatic opera is not their preferential music genre. Crossover music across genres is a more commercial fling among contemporary tenors as the late Pavarotti and Domingo have explored. Sattar is such an accomplished vocal musician and tone poet and his Persian genre music may be more difficult culturally in technical demand than crossover genres might demonstrate.

Both tenors have rare gifts and are much appreciated globally.”



For the linguistics aspect of this study, we consulted with **Dr. Kaveh Farrokh**, Linguist and Historian:



“We find amazing connections between Italy’s Maestro, Andrea Bocelli and Iran’s Maestro Sattar - both world-class tenors in their own right. Sattar and Bocelli display striking similarities in the way they *pronounce vowels, and the stress and emphasis they place on intonations.*

One of the most interesting aspects of linguistics is the role of emotion in delivering speech (generally known as “affect” in linguistics). What constitutes “affect” or “emotion”? This is of course a gigantic topic, but for professional tenors such as Sattar and Bocelli, these can constitute domains such as joy, sadness, love (and/or adoration), lamentation and/or yearning (esp. over the loss of a loved one) and admiration. But world-class tenors such as Bocelli and Sattar have far more dimensions than just vocal prowess – at least in the linguistics sense.



Iran’s Maestro Sattar – a world class tenor who, like Bocelli, displays an amazing command of linguistics (semantics, syntax, affect and other non-linguistic cues) resulting in the exemplary delivery of musical pieces.

Linguistics places great emphasis on the role of non-semantic cues, notably intonation in speech in concert with gestures and facial expressions (linguists often refer to these as Para-linguistic cues). It is these very cues that have so much impact on the delivery of words in music (be it Italian, Persian, English, etc.). Sattar and Bocelli deliver a powerful emotional tone in their music- they are able to do this by synthesizing high-level technical linguistics (semantics or meaning of words and syntax or grammar) with an impeccable command of Para-linguistic cues.”



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<http://www.patrickhunt.net/music/music.html>
<http://waalmdiplomacy.org/page3.html>

[3] Dr Kaveh Farrokh, Linguists, Award Winner Writer, Professor / Head of Traditions & Cultural History , WAALM-SCD

<http://www.kavehfarrokh.com>
<http://waalmdiplomacy.org/page3.html>

6Qs With Maestro Bocelli:

<http://journal.waalmdiplomacy.org/#post64>

6Qs With Maestro Sattar:

<http://journal.waalmdiplomacy.org/#post73>

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