Syllabus

MUSIC IN THE ISLAMIC COUNTRIES - 23839

Last update 18-01-2014

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

Responsible Department: Musicology

Academic year: 1

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Prof. Edwin Seroussi

Coordinator Email: seroussi@mscc.huji.ac.il

Coordinator Office Hours: Monday 11:30-12:30

Teaching Staff:
Prof Edwin Seroussi
Course/Module description:

The music of the world of Islam will be analyzed as a cultural system based on the aesthetic and ethics ideals of Islam as well as the tensions challenging these ideals, especially in modernity. The course will treat a variety of urban and rural musical genres in spaces inhabited by different ethnicities (Arabs, Turks, Iranians, etc.) with the exception of South-East Asia. The historical depth of the music of the world of Islam will be discussed on the basis of present-day practices with emphasis on issues such as national and sub-national identities as well as globalization. Musical principles shared by different musical cultures within the Islamic space will be addressed, such as modality, rhythmic cycles, compound forms, and performance practices.

Course/Module aims:

To examine the music of the world of Islam in its historical, social and geographical contexts.

To become familiar with the scholarly literature on the music of the world of Islam as well as with data bases and the sonography pertinent to the subject.

The develop the ability to analyze aurally music from diverse areas of the world of Islam.

Learning outcomes - On successful completion of this module, students should be able to:

- Capability to identify music from different areas of the world of Islam and to analyze it in its sonic form and texture, and its social, religious and/or historical contexts.

Attendance requirements(%):

85

Teaching arrangement and method of instruction: Frontal lectures mixed with discussions of a selection of texts and analysis in class of a selection of musical works.

Course/Module Content:

Introduction: Geography and History of Islam; what to listen to in the music of the world of Islam; gender issues in music; music in the desert, village and city; Islam, Christianity and Judaism.
Music history, aesthetics, notation: tradition and modernity in music of Islamic spaces.

Modality: the basics of maqam, improvisation, musical genres and forms; music with and without clear beat; the multi-part structure versus the modern song; taqsim; muwwashshah, samai, dor.

The Ottoman Empire: Mevlevi and Bektasi traditions in imperial and republican periods; the fasil; the modern sharki

Egypt: the waslah and taqtuqa.

Syria and Lebanon: the Aleppine waslah and the modern national Lebanese song

The Iraqi maqam

The Persian dastgah, the Central Asian Shashmakam.

The Maghreb: Andalusian nawba, and the Algerian sha'abi

Contemporary popular music from a pan-Islamic perspective: pop-rock, rap, world music, rai, arabesk

Required Reading:
Introduction


Frishkopf, Michael Aaron, Music and media in the Arab world. Cairo: The American University in Cairo Press, 2010. NOT in MS.

Nooshin, Laudan, Music and the play of power in the Middle East, North Africa and Central Asia. Farnham [u.a.]: Ashgate, 2009. (ML 3916 M86 2009) Also online.


Modality


Improvisation, genres and forms


Music, Religion and Sufism


Al-Ghazali, Jajd al-Din al-Tusi. Tracts on listening to music: being dhamm al-Malahi and Bawariq al-Ilma, edited with introduction, translation, and notes by James Robson 1938 (BP 190.5 M8 T7)


Frishkopf, Michael Aaron, “Tarab in the Mystic Sufi Chant of Egypt,” In Zuhur, Colors of Enchantment


Ottoman Empire


Egypt


Syria and Lebanon


Iraq


Persia and Central Asia


Maghreb


Popular music


Additional Reading Material:

Introduction to Islam


Encyclopedias and reference works

General works of music of Islam


Mallah, Issam. Arab music and musical notation. 1997 [with sound recording] (ML 189 M35; OMD 1582)


Course/Module evaluation:
End of year written/oral examination 80 %
Presentation 0 %
Participation in Tutorials 20 %
Project work 0 %
Assignments 0 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information: