Weekly Subjects

Jan 25  Overview of Middle Eastern Music
- ‘iqa’at
- maqamat (makamlar)
- sharqi (şarqı, sharki)
- the rules of taqsim (taximi, taksim)
- alphabets, transliteration, and pronunciation; naming conventions

References:
www.maqamworld.com

Feb 2  Music of Modern Egypt
- Ottoman influence on modern Egyptian music
- relationship to N. Africa and the Levant
- Egyptian influence on American hip-hop culture

References:

Feb 9  Persian Music
- connections to India
- relationship to Central Asian music
- Dastgah & Avaz
- heavy influence on early Islamic culture, especially Turkey
  - spread of the harp
  - yuruk semai
- Revolutionary restrictions on music

References:
Feb 23  Ancient Arabian and Early Islamic Music; the Raj Movement
-origins in Greek academic culture
-Syrian Christian (Maroni) Sacred Music (maqamat)
-other possible influences
-classical Arabic theory sources
-Reconquista: 711(or 718) - 1492
-influence on W. European classical music
-Muwashshah diaspora
-classical Arabic rhythm in Latin music
-the emergence of Raj in Algeria

References:

Mar 2  Music of the Ottoman Empire
-Turkish migrations: origins in Central or NE Asia
-origins of the baglama
-Peşrev form
-unique usulu
-Persian influence (e.g. al-Farabi)
-talent-based classical musical system allowed for women and minorities

References:

Mar 9  Modern Turkish Music
-repression of Ottoman culture
-looking Westward/Euro-integration

Mar 16  The Ottoman Musical “Diaspora”
-Bulgarian/Macedonian
-Serb
-Romanian
Mar 23  Sacred Music of the Middle East
- Ancient Egypt
- Ancient Hittite
- Ancient Sumerian/Akkadian
- nomadic Hebrew music arises out of Egyptian and Akkadian traditions
- Christian music, the Pentarchy
- early Islamic poetry/music
- Mevlevi music
- Alevi ceremonial dance and music
References:

Apr 6  Greek Music: Ancient, Classical, & Modern
- Mount Athos
- Byzantine chant
- rebellion against Ottomans
- rebetika
References:

Apr 13  Music of the Hebrews and Jews
- ancient Hebrew instruments:
- Tehillim (Psalms) compiled under King David
- correlations to West Africa
- Jewish diaspora in the Middle East:
  - Persia
  - Khazar conversion to Judaism
  - Ladino (murrano)
  - Ottoman
-Yemen
-Jews in Islam
-modern Israeli music

References:

Apr 20  Levantine Music: Lebanon, Syria, Jordan, Iraq, Kurds, Alevi
References:

Apr 27  Hijaz/Khaleeji
-samri tradition
-Kuwait
-Yemeni singers

May 4  The Southeastern Pontos and the Musafiri
-Laaz
-Georgian
-Armenian
- Ossetian
-Baloch
-Azeri
-Roma
-Bedou
-Pashto
References:

General Resources
Grove Music Online (database via library.cornell.edu)
Ethno-musicology Online (database via library.cornell.edu)
www.maqamworld.com
www.ethnomusicology.org

Commencement Performance for Middle Eastern Studies:
May 24, 1pm, Arts Quad
**Repertoire**

I will be happy to accept suggestions for songs to learn and sing in the group. Musical works will get priority consideration for how much they diversify the group's perspective, in particular:

1) uniqueness of geographic or ethnic origin,
2) uniqueness or rarity of maqam (makam) or iqa' (usul),
3) associated composers or performers of the work and their historical relevance,
4) subject matter of the lyrics in historical or cultural terms, and
5) artistic cultural value of the lyrics.

**Class Participation**

Our main purpose here is to teach one another what we know about our own cultures. Your insight on historical or sociological issues is necessary and will be appreciated by all. Don't be shy in sharing your thoughts. Each of you is an expert with subject matter we all want to know.

To participate with the group, try to sing and clap at the very least. Some pieces are learned and sung to help the singers learn the anatomy of maqamat (makamlar), which improves the quality of singing and helps instrumentalists improve their ability. Clapping helps study the rhythmic cycles, which increases the power and artistry of both singers and instrumentalists. If you would like to try to learn an instrument from the Lincoln Hall collection, you are welcome to try. Just talk to me or Greg Ezra. To take an instrument home for further practise, you will need to sign an agreement with Cornell.

There are two ways to engage with the Ensemble on an academic level: a formal talk or translating lyrics. If you feel you can bring perspective to any of the weekly subject areas, please see me to request that date for your talk. We will also need help translating our lyrics for the concert, so feel free to volunteer to create English translations for your favorite songs!

**Academic Credit**

Since the Middle Eastern Music Ensemble is no longer offered as a for-credit course, you may ask a professor if he or she would be willing to accept your work for the ensemble as an independent study under him. That professor may require you to do more work, e.g. write a formal paper, in order for you to receive credit.

**Rehearsal Location**

All sessions will be held in Lincoln B21 unless otherwise notified. The group will be notified the week prior if the location changes, and a sign will be posted on the door of Lincoln B21.

**Rehearsal Format**

Closer to our performances, the rehearsals may become more orderly, but in general I will try to strike a balance between music rehearsal and the discussions we have about performance practise. This may be different from other musical ensemble rehearsals. This atmosphere is necessary for the study of performance practise.

**Performance**

Performance locations and dates have yet to be set, but will be posted on the website as soon as possible. I ask as many of you as possible to join us for these performances and help share the music with new listeners. Of course, the Cornell community and greater Ithaca community are welcome to visit us any time without obligation.