

Ethnomusicology

Musical Intersections between Judaism and Islam

Music 45/AMES 45/Jewish Studies 57

Winter 2014

Instructors: Theodore Levin (Music) and Edwin Seroussi (Jewish Studies)

Teaching Assistant: Sarah Wang

Office Hours: by appointment

Course Description

Ethnomusicology is the study of music-particularly that outside the Western classical tradition-in its social and cultural context. In 2014, the course focuses on the musical cultures of one large geographical area: the Middle East, North Africa, and Central Asia, where the interaction of Christianity, Islam, and Judaism has produced both convergence and contrast in the rich array of musical traditions shaped by the Abrahamic belief systems and the social practices that have emerged from them.

Course Requirements

- Regular class attendance (see attendance policy below)
- Timely completion of reading, viewing, and listening assignments.
- Submission of all written work in accordance with the deadlines stated in the syllabus; late submissions may be subject to grading penalties.

Course Materials:

Viewing, listening, and reading assignments will be made available on Course Reserves.

Course Work:

Course work consists of weekly assignments that include a combination of reading, viewing, listening, and writing.

Attendance Policy

The Music 45/AMES 45/Jewish Studies 57 attendance policy follows from the general attendance policy of Dartmouth College detailed in the ORC:

“Regular class attendance is expected of all students. Though academic schedules may sometimes conflict with College-sponsored or College-recognized extracurricular events, there are no excused absences for participants in such activities. Students who participate in athletics, debates, concerts, or other activities should check their calendars to see that these events do not conflict with their academic schedules. Should such conflicts occur or be anticipated, each student is responsible for discussing the matter with his or her instructor at the beginning of the appropriate term. Instructors may be accommodating if approached well in advance of the critical date. Such accommodations can be made only when the conflict occurs because of a scheduled College-sponsored or College-recognized event. No participant should expect to be excused in order to attend a team meeting or orientation session, practice session, meal, or other such activity.”

The only excused absences from class are in the event of illness or a family emergency (if you are absent for one of these reasons, please ask your dean or a health service professional to submit a note to the Music 45 TA, Sarah Wang, confirming the reason for your absence). Attendance will be taken at random times throughout the term. Unexcused absence from class will affect the class participation component of your course grade.

Evaluation and Grading:

Class members will be evaluated and graded on the following basis:

- Attendance and class participation (ability to offer informed comments on weekly reading and listening assignments) (15%)
- 3 quizzes (@5%)
- 1 critical listening exercise (15%)
- 1 essay assignment (15%)
- Recording review (15%)
- Research Paper or Project (25%)

Criteria for grading are those detailed in the ORC under “Scholarship Ratings”:

<http://dartmouth.smartcatalogiq.com/2013/orc/Regulations/Undergraduate-Study/Requirements-for-the-Degree-of-Bachelor-of-Arts/Scholarship-Ratings>

Grading of papers and exams is numerical. Numerical totals will be converted to letter grades at the end of the term according to the following scheme:

95-100: A	83-86: B	73-76: C	0-59: E
90-94: A-	80-82: B-	70-72: C-	
87-89: B+	77-79: C+	60-69: D	

Laptop Computers in Class

Please refrain from using laptops or other digital devices during class meetings.

Students with Disabilities

Students who may require special arrangements for completing assignments on account of a documented disability are invited to discuss their needs with the course instructor.

Distributive and World Culture Requirement

This course satisfied the ART Distributive Requirement and the NW (Non-Western Cultures) World Culture Requirement. Music 45/Jewish Studies 57 cannot be used to satisfy other distributive or world culture requirements.

Application of Dartmouth’s Academic Honor Principle to Coursework in CoCo 8

The general terms of the Academic Honor Principle apply to all coursework in Music 45/AMES 45/Jewish Studies 57. Unless otherwise specified, assignments submitted for evaluation are presumed to represent exclusively your own work. For all writing assignments, you are welcome to show a draft of your work to other Dartmouth students for critique as long as the writing is your own, both in the initial and final draft. In a footnote or Acknowledgments section, please note the name of anyone who has offered advice or critique, just as would be done in a scholarly article or book.

SYLLABUS

Jan 7 (Tues) Introduction: Ethnomusicology and the Study of Music in the Middle East, North Africa, and Central Asia

Jan 9 (Thurs) Islam, Music, and “The Art of Sound”: Qur’anic Cantillation and the Call to Prayer

Reading:

Seyyed Hossein Nasr, “Islam and Music: The Legal and the Spiritual Dimensions,” in Lawrence E. Sullivan, ed., *Enchanting Powers: Music in the World’s Religions* (Harvard Univ. Press/Harvard Center for the Study of World Religions, 1997), pp. 219-236.

Kristina Nelson Davies, “The Qur’an Recited,” in *Garland Encyclopedia of World Music*, Vol 6 (*The Middle East*), pp. 157-163 [online through Dartmouth Library: <http://glnd.alexanderstreet.com/View/330061>]

Bernard Lewis, *The Middle East: A Brief History of the Last 2,000 Years* (Scribner, 1995) Part II, “Antecedents”: Chapter 1, “Before Christianity” (21-32); Chapter 2, “Before Islam” (33-47); Part III, “The Dawn and Noon of Islam”: Chapter 3, “Origins” (51-74); Chapter 4: “The ‘Abbasid Caliphate” (75-85).
[Please read this material by Jan. 14]

Listening/Viewing:

Go to youtube.com and search for “Quran recitation.” Listen to some of the most popular reciters and as you do so, note both similarities and distinctions of recitation style. Be prepared to discuss these in class, with reference to your source.

Jan 14 (Tues) “Classical” Music in the Muslim World: *maqam* and the concept of melodic mode

Reading:

Will Sumits and Theodore Levin, “Maqam Traditions of the Tajiks and Uzbeks,” in *The Music of Central Asia*, chapter 19.

Listening:

Listen to the three music examples embedded in the reading assignment [available on Course Reserves]

Jan 16 (Thurs) Maqam and Modal Improvisation
Guest musician (by Skype): Kinan Azmeh

Critical Listening Exercise #1 assigned; due Jan. 21 by 10 am

Quiz #1 in class

Jan. 21 (Tues): Jews under Islam: Introduction; attitudes towards Music

Reading:

Bernard Lewis, *The Jews of Islam*, Chapter 2, "The Judeo-Islamic Traditions" (Princeton University Press, 1984)

Edwin Seroussi, "Music" in *Encyclopedia of Jews in the Islamic World*, Introduction, pp. 498-501

Henry George Farmer, "Maimonides on Listening to Music," *Journal of the Royal Asiatic Society of Great Britain and Ireland*, No. 4 (Oct., 1933), pp. 867-884 (Emphasis on pp. 878-884)

Paul Fenton, "A Jewish Sufi on the Influence of Music," *Yuval* 4, 124-130 (1984)

Jan 23 (Thurs) Contexts of Musical Performance: Synagogue and Home

Concepts: Cantillation, Psalmody, Prayer modes and Makam, Piyyut

Reading: Edwin Seroussi, "Music," in *Encyclopedia of Jews in the Islamic World*, pp. 503-505: "The Synagogue as a Musical Microcosm."

Listening:

Genesis, Chapter 1; Psalm 84; Sabbath prayer in Maqam Ajam, Ahot qetannah

Jan 28 (Tues) Yemen: Past/Present/Future

Reading: Bahat-Ratzon, Naomi and Avner Bahat, Introduction to *With songs they respond: The diwan of the Jews from central Yemen* [Jerusalem: The Jewish Music Research Centre, 2006]

Listening:

Im nin'alu (Traditional versions from Central Yemen)

Ofra Haza, Im nin'alu

<http://www.youtube.com/watch?v=O2xNTzlFSk0> (Earliest)

<http://www.youtube.com/watch?v=pkrlV9RZpi8> (Disco version)

http://www.youtube.com/watch?v=ZRnzTTYk7_Q (Late disco version for MTV)

Tzion Golan – Bint al Yaman

<http://www.youtube.com/watch?v=m3dSPYAXTR4>

Yemen Blues (Ravid Kahalani): Um min al Yaman

http://www.youtube.com/watch?v=vEG2SQ_BIAU

Jan. 30 (Thurs) Iraq: Baghdadi *maqam* and the modern song

Reading: Neil Van den Linden, "The Classical Iraqi *Maqam* and its Survival." In *Colors of Enchantment: Theater, Dance, Music and the Visual Arts of the Middle East*, ed. Sherifa Zuhur, pp. 321-335. [Cairo: American University in Cairo Press, 2001]

Esther Warkow, "Revitalization of Iraqi-Jewish Instrumental Traditions in Israel, The Persistent Centrality," pp. 9-31. *Asian Music* 17/2 (1986)

Yeheskel Kojaman, "Jewish Role in Iraqi Music" (unpublished paper)

Edwin Seroussi, "Music," *ibid*, pp. 509-510.

Listening:

Iraqi maqam Segah (part I) performed by Yusuf Omar and al-Chalghi al-Baghdadi, c. 1960.

http://www.youtube.com/watch?v=C_22ALT2SSk

Continuation (part II) of the previous performance by Yusuf Omar

<http://www.youtube.com/watch?v=y1ItQTPcoZc>

Iraqi maqam Segah performed by Rashid al-Qundarchi and al-Chalghi al-Baghdadi that included several Jewish musicians. 78 rpm studio recording for a German label in 1930. For comparison with the previous version.

Yusuf Omar, “Afaqi, afaqi”

http://www.youtube.com/watch?v=PqAUSbkMzYc&feature=PlayList&p=40004F4306B2BD80&playnext_from=PL&playnext=1&index=14

Iraqi singer Salima Murad (1905-1974) sings Yahamami, composed by Saleh al-Kuwaiti. Murad was the wife of the popular Iraqi singer Nathem al-Ghazali.

Feb. 4 (Tues) Maghreb (Morocco and Algeria)

Reading: Edwin Seroussi, “Music,” pp. 511-512.

Listening:

« Anenu » <http://www.youtube.com/watch?v=rGwbBmGcH5k&feature=related>;

Qaddish: two versions

Yedid nefesh from the Bakkashot repertoire and its Algerian source

<http://www.youtube.com/watch?v=-RQvcc-LvO0>

Rabbi Haim Louk performing with the great Moroccan singer Abdelrahim Souiri the song “Ana mani fiyash” made famous by Abdesadek Chekara (1931-1998).

<http://www.youtube.com/watch?v=8PpDfx3Orag&feature=related>

Original performance of “Ana mani fiyash” by Abdesadek Chekara (1931-1998).

http://www.youtube.com/watch?v=_sDbo3npx_c&feature=related

Sammy Elmaghribi and the Orchestra of Oudja,

http://www.youtube.com/watch?v=EWT_WpNneVc&feature=related

Tushiya Sikka, Edmond Yafil

<http://www.youtube.com/watch?v=37fh2cckSzs&feature=related>

Israel Andalusian Orchestra with the singer Shimon Iluz singing a string of *piyyutim* in the lighter Dziji (“Algerian”) Andalusian style, maqam “Sika spaniyol”

Feb. 6 (Thurs) The Ottoman Space

Reading: Edwin Seroussi. 2001. “From Court and *Tarikat* to Synagogue: Ottoman Art Music and Hebrew Sacred Songs,” pp. 81-96 in *Sufism, Music, and Society in the Middle East*, ed. Anders Hammarlund, Tord Olsson and Elisabeth Özdalga [Transactions vol.10. Istanbul: Curzon Press, pp 81-96]

Listening: Avinu malkenu, Hebrew prayer for the High Holidays performed by Isaac Algazi in makam Hüsseyini.

Yeheme levavi and Yismah har tzyyon (sung by Samuel Benaroya);

Pesrev makam segah (Yusuf Pasha) http://www.youtube.com/watch?v=81I24i-qW-A&feature=Playlist&p=48A98A732C9E73F7&playnext=1&playnext_from=PL&index=60;

Nihavent şarki by the Jewish composer Misirli Udi Avraham Ibrahim Effendi (1872-1933);

Beyati şarki by the Turkish composer Şevki Bey performed by Isaac Algazi

Quiz #2 in class

WRITING ASSIGNMENT #2 DUE BY 10:00 am

Feb. 11 (Tues) Modern Egyptian Music in Stage and Synagogue

Reading: Joel Beinin, *The Dispersion of Egyptian Jewry: Culture, Politics, and the Formation of a Modern Diaspora*. Berkeley: University of California Press, 1998. <http://ark.cdlib.org/ark:/13030/ft2290045n> (**Layla Murad: Popular Culture and the Politics of Ethnoreligious Identity**)

Edwin Seroussi, “Music,” Sections 5 & 6 (pp. 512-517: Modernity; Postmodern Processes”)

Listening:

<http://www.youtube.com/watch?v=XXQpPYSAKmw>

Layla Mourad sings “Ana albi dalili” (My Heart Is My Guide), one of her most famous songs, composed by the Egyptian composer and ‘ud virtuoso Muhammad al Qassabji (محمد القصبجي). Born at 1892, al Qassabji is considered as one of the leading composers of Egypt in the 20th century. He was the mentor for numerous giants of the golden age of Arabic music such as Ri’ad al Sunbati, Farid al Atrache, and Muhammad Abdel Wahab.

<http://www.youtube.com/watch?v=zeoxm-xJp7I>

Faiza Rujdi - a Jewish singer of Iraqi origin sings in 1976 accompanied by the Arabic Music Orchestra of Radio Israel, in the Egyptian style.

Cantor Moshe Habousha singing the Hebrew *piyyut* ‘El lakh el yahid’ set to the melody of the Egyptian song “al-Wardi Jamil” (Roses are beautiful) composed by the great composer Zakariya Ahmad to a text by Bayram al-Tunsi in *maqam* Huzam. This *ughniyah* (lit. song) premiered in the 1946 Egyptian musical *Fatima*, starring the Egyptian diva Umm Kulthum. Habusha is accompanied by an ensemble of young Israeli-born musicians.

<http://www.youtube.com/watch?v=-q9bIlk5q-0&feature=related>

An old Arabic recording of “al-Wardi Jamil” performed by the composer:

<http://www.youtube.com/watch?v=qUq1qgHWAw0&feature=related>

For maqam Huzzan see: <http://www.maqamworld.com/maqamat/sikah.html#huzam>

Um Kulthum’s version: <http://www.youtube.com/watch?v=F-qwkZJM1So>

Feb. 13 (Thurs) Post-Colonialism: The Modern Franco-Arab Song

Reading: Swedenburg, Ted. 2005. Against Hybridity: The Case of Enrico Macias/Gaston Ghrenassia, *Palestine, Israel, and the Politics of Popular Culture*, ed. Rebecca L. Stein & Ted Swedenburg, Duke University Press, pp. 231-258.

Listening:

<http://www.youtube.com/watch?v=Tgoh9JSwEf4>

Reinette l'Orainsse (1918-1998), the great Jewish singer from Oran in Western Algeria.

http://www.youtube.com/watch?v=SHtO_90gRO0

The legendary Algerian Jewish singer Raymond Leyris, aka Cheikh Raymond.

<http://www.youtube.com/watch?v=XfndAriojx8&feature=related>

The Jewish singer Lili Boniche (Eliyahu Bonichou, 1921-2008), star of the chanson Franco-Arab sings from France a song of longing for his mother town Algiers.

<http://www.youtube.com/watch?v=Dm-aK3rYUOY&feature=related>

Maurice El Medioni, master of Algerian-Andalusian piano crossovers.

<http://www.youtube.com/watch?v=4HeBFtbqUM>

Enrico Macias and his father.

Feb. 18 (Tues) Jewish and Muslim Musicians in Bukhara

Reading: Theodore Levin, "Music in the City of Bukhara," in *The Music of Central Asia* (Chapter 26)

Feb. 20 (Thurs) Jewish and Muslim Musicians in Bukhara and Queens, New York

Reading: Theodore Levin, *The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York)* [excerpts]

REVIEW/CRITIQUE OF RECORDING DUE

Feb. 25 (Tues) Sufism and Music

Reading and Listening:

Kudsi Erguner, *Journeys of a Sufi Musician* (London: Saqi, 2005), Appendix 1: "The Ney in the Mevlevi Tradition" (125-136) and Appendix 2: "The Ceremony of the Whirling Dervishes (137-140).

Annemarie Schimmel, "The Role of Music in Islamic Mysticism," in *Sufism, Music, and Society in Turkey and the Middle East* (Swedish Research Institute in Istanbul, 2001), pp. 9-17.

Viewing: Mahmoud Ben Mahmoud, "Les mille et une voix: terres et voix de l'Islam/un voyage musical de Mahmoud ben Mahmoud" [Course reserves]

Feb. 27 (Thurs) Sufism and Music
Visiting Lecturer, Prof. Kevin Reinhart (Dept. of Religion)

March 4 (Tues) Text and Music in the *Mugham* Tradition of Azerbaijan
Quiz #3 in class

March 6 (Thurs) The Diversity of Central Asian Music
Presentation by Sirojiddin Juraev (*dutar, tanbur*) and Professor Richard Wolf
(Harvard University)

March 7: Final Research Papers/Projects due by 2400

Readings for Prof. Seroussi's classes – January 21 to February 13

Basic Text (required)

Seroussi, Edwin. 2010. Music. *Encyclopedia of Jews in the Islamic World*, general editor Norman Stillman. Brill.

General Historical and Social Background (optional)

Biale, David. 2002. *Cultures of the Jews: a new history*. New York: Schocken Books.

Menocal, Maria Rosa. 2002. *The ornament of the world: how Muslims, Jews, and Christians created a culture of tolerance in medieval Spain*. Boston: Little, Brown.

Shenhav, Yehouda A. 2006. *The Arab Jews: a postcolonial reading of nationalism, religion, and ethnicity*. Stanford, CA, Stanford University Press. [DS113.8.S4 S5413 2006](#)

Simon, Reeva S., Michael M. Laskier, and Sara Reguer. 2003. *The Jews of the Middle East and North Africa in modern times*. New York: Columbia University Press.

Stillman, Norman A. (1979) 1991. *The Jews of Arab lands in modern times*. Philadelphia: The Jewish Publication Society. 2 vols.

Udovitch Abraham L. and Lucette Valensi. 1984. *The last Arab Jews: the communities of Jerba, Tunisia*, photographs by Jacques Perez. Cur: Harwood Academic Publishers.

Selection of Overviews of Selected Jewish Musical Cultures and Case Studies (optional)

Brinner, Benjamin. 2009. *Playing across a Divide: Israeli-Palestinian Musical Encounters*. Oxford University Press.

Davis, Ruth F. 1999. *Piyyut* melodies as Mirrors of Social Change in Hara Kebira, Jerba, *From Iberia to Diaspora*, ed. Y. K. Stillman and N. A. Stillman. Leiden, Boston, Köln, 477-495

Eliyahu, Peretz. 1999. *The Music of the Mountain Jews* (Yuval Music Series V). Jerusalem

Kligman, Mark. 2008. *Maqam and Liturgy*. Wayne State University Press.

- Lachmann, Robert. 1940. *Jewish Music and Cantillation in the Island of Djerba*. Jerusalem: Hebrew University. (2a. ed., *Gesänge der Juden auf Insel Djerba*, ed. E. Gerson-Kiwi, Jerusalem: Magnes Press, 1978)
- Levin, Theodore. 1996. *The Hundred Thousand Fools of God: Musical Travels in Central Asia (and Queens, New York)*. Bloomington and Indianapolis: Indiana University Press.
- Shelemay, Kay Kaufman. 1998. *Let Jasmine Rain Down: Song and Remembrance among Syrian Jews*, Chicago and London: Chicago University Press, 1998.
- Shiloah, Amnon. 1993. *The Dimension of Music in Islamic and Jewish Culture*. Aldershot: Variorum Reprints. Berkeley [ML189 .S5 1993](#)
- , 1997. On Muslim and Jewish musicians of the Mediterranean. *Ethnomusicology Online* [United States], vol. 3. <http://www.research.umbc.edu/eol/3/shiloah/index.html>
- , 2007. *Music and its virtues in Islamic and Judaic writings*. Aldershot, England ; Burlington, VT: Ashgate. [ML170 .M835 2007](#)
- Tamari, Salim. 2005. Wasif Jawhariyyeh, Popular Music and Early Modernity in Jerusalem, *Palestine, Israel, and the Politics of Popular Culture*, ed. Rebecca L. Stein & Ted Swedenburg, Duke University Press, pp. 27-50.