

**The Ohio State University  
Colleges of the Arts and Sciences New Course Request**

\_\_\_\_\_ Music \_\_\_\_\_  
 Academic Unit  
 Music \_\_\_\_\_  
 Book 3 Listing (e.g., Portuguese)  
 555.11 CHINESE MUSIC \_\_\_\_\_  
 Number Title U 5  
 Chinese Music Level Credit Hours  
 18-Character Title Abbreviation  
 Summer Autumn Winter Spring X Year\_2008  
 Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

**A. Course Offerings Bulletin Information**

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): An introduction to the history, theory, and practice of Chinese music, with special reference to the socio-cultural conditions of its development.

Quarter offered: \_\_\_\_\_ Distribution of class time/contact hours: \_\_\_\_\_  
 Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no): no

Prerequisite(s): \_\_\_\_\_

Exclusion or limiting clause: \_\_\_\_\_

Repeatable to a maximum of \_\_\_\_\_ credit hours.

Cross-listed with: \_\_\_\_\_

Grade Option (Please check): Letter  S/U  Progress  What is course is last in the series? \_\_\_\_\_

Honors Statement: Yes  No  GEC: Yes  No  Admission Condition  
 Off-Campus: Yes  No  EM: Yes  No  Course: Yes  No

Other General Course Information: \_\_\_\_\_  
 (e.g. "Taught in English." "Credit does not count toward BSBA degree.")

**B. General Information**

Subject Code 500905 \_\_\_\_\_ Subsidy Level (V, G, T, B, M, D, or P) B \_\_\_\_\_  
 If you have questions, please email Jed Dickhaut at [dickhaut.1@osu.edu](mailto:dickhaut.1@osu.edu).

- Provide the rationale for proposing this course:  
The 555 series allows a tiny number of highly qualified undergraduates, especially music history majors, access to a selection of grad-only courses in musicology. The courses are offered concurrently. Course content is identical at both levels. For the 555 series, expectations and grading standards are adjusted to an appropriate upper-division undergraduate level.
- Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.  
 This course is (check one):  Required on major(s)/minor(s)  A choice on major(s)/minors(s)  
 An elective within major(s)/minor(s)  A general elective:  
 Musicology B.M.
- Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.  
 N/A

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes  No  List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: 10 exist; 3 are being proposed at this time \_\_\_\_\_


6. Expected section size: 1 or 2 Proposed number of sections per year: 1 every third year

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes  No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):  
Not Applicable

9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

  
1. Academic Unit Undergraduate Studies Committee Chair Lora Gingerich Dobos 12-19-2007  
Printed Name Date

2. Academic Unit Graduate Studies Committee Chair Printed Name Date

  
3. ACADEMIC UNIT CHAIR/DIRECTOR Mellasenah Y. Morris  
Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

**CHINESE MUSIC**  
**MUS 555.11**  
**U 5**  
**2, 1½ -hour classes per week**

**The Ohio State University**  
**School of Music**  
**Prerequisite:** Admission to BM in music history, or permission of the instructor

**Instructor: TBA**  
**Office: TBA**  
**Office Hours: TBA**

### **Description**

An introduction to the history, theory and practice of Chinese music, with special reference to the socio-cultural conditions of its development.

### **Objectives**

This course is intended primarily as a first in-depth study of a specific non-Western musical culture for graduate students. They will learn how to apply various ethnomusicological approaches in order to analyze and understand Chinese music within its historical, social, and cultural framework.

### **Requirements and Grading**

1. Attendance and participation in discussion of readings: 30%  
Participation requires the following elements: attending class; carefully preparing all reading assignments before class; paying attention at all times; and avoiding distracted or distracting behavior (such as using electronic devices for non-course related activities, reading or conversing about non-course related material, or acting inappropriately toward other students, guests, or the instructor). You should listen to others, respond to ideas proposed by your classmates, ask relevant questions of the instructor, attempt to answer the instructor's questions, and take responsibility for keeping the discourse on track. Attendance, active engagement with the course materials, and appropriateness of comments and behavior will be assessed at each class session. If there is any reason you cannot fully participate in class, inform me as soon as possible so that we may discuss your options.
2. Article review and/or book chapter presentation in class: 30%  
Participants are expected to give two presentations of their own choice, with approval of the instructor, from the bibliography below.
3. Term paper (a research paper on a relevant topic of your choice, with the approval of the instructor, approximately 10 double-spaced pages. Any consistently applied style guide is acceptable): 40%

### **Grading Scale**

A, >95%; A-, 90-94%; B+, 85-89%; B, 80-84%; B-, 75-79%; C+, 70-74%; C, 65-69%; C-, 60-64%; D+, 55-59%; D, 50-54%; E, <50%

**Readings:** All readings will be available on Carmen or will be on reserve in the Music Library. There is no required textbook.

1. *Basic Texts:*

Liang Mingyue: *Music of the Billion: an Introduction to Chinese Musical Culture* (New York, 1985).

R. C. Pian: "China: I. General," *Grove* 6.(2000)

Han Kuo-huang and Lindy Li Mark: "Evolution and Revolution in Chinese Music," *Musics of Many Cultures*, ed. E. May (Berkeley, CA, 1980), 10-31.

*For those reading German:*

Udo Will: *Die Zerstörung der Tiao. Untersuchungen zu Veränderungen in der chinesischen Musik* (Frankfurt, 1994).

*For those reading French:*

M. Courant: "Essai historique sur la musique classique des Chinois," in A. Lavignac: *EMDC*, 1/v (Paris, 1922), 77-241.

*2. Specialized References:*

N. Baranovitch: *China's new voices. Popular music, ethnicity, gender, and politics 1978-1997*. (Berkeley, University of California Press, 2003).

"Chinese Music Theory," *Asian Music*, xx/2 (1989), ed. A. Thrasher.

K. DeWoskin: "Early Chinese Music and the Origins of Aesthetic Terminology," *Theories of the Arts in China*, ed. S. Bush and C. Murck (Princeton, NJ, 1983), 187.

W. Kaufmann: *Musical Notations of the Orient: Notational Systems of East, South, and Central Asia* (Bloomington, IN, 1967).

A.F. Jones: *Yellow Music. Media Culture and Colonial Modernity in the Chinese Jazz Age*. (Durham, Duke University Press, 2001).

R. C. Kraus: *Piano and Politics in China: Middle-Class Ambitions and the Struggle over Western Music* (New York and Oxford, 1989).

F. Kuttner: "Prince Chu Tsai-Yü's Life and Work: a Re-evaluation of His Contribution to Equal Temperament Theory," *EM*, xix (1975), 163-206.

Th. Lawton (ed): *New Perspectives on Chu Culture during the Eastern Zhou Period*. Princeton, Princeton University Press, 1991.

J. H. Levis: *The Foundations of Chinese Musical Art* (Beijing, 1936).

C. Mackerras: *The Rise of the Peking Opera 1770-1870: Social Aspects of the Theatre in Manchu China* (Oxford, 1972).

L. Li Mark: "Tone and Tune in Kunqu," *Chinoperl Papers*, xii (1983), 960.

J. Needham and K. G. Robinson: "Sound (Acoustics)," *Science and Civilization in China*, Iv/1 (Cambridge, 1962), 126-228.

R. C. Pian: *Song Dynasty Musical Sources and Their Interpretation* (Cambridge, MA, 1967).

L. Picken: "Tang Music and Musical Instruments," *Toung Pan*, Iv (1969), 7-22.

H. Rees: *Echoes of History. Naxi Music in Modern China*. (Oxford, Oxford University Press, 2000).

A. Schimmelpenninck: *Chinese Folk Songs and Folk Singers: Shan'ge traditions in Southern Jiangsu* (CHIME, Leiden, 1997).

J.F. So (ed): *Music in the Age of Confucius*. Seattle, University of Washington Press, (Smithonian) 2000.

A. Thrasher: "The Melodic Structure of Jiangnan Sizhu," *EM*, xxix (1985), 237.

A. Thrasher: "Hakka-Chaozhou Instrumental Repertoire: An Analytic Perspective on Traditional Creativity," *Asian Music*, xix/2 (1988), 1-30.

VanGulik, R.H.: *The Lore of the Chinese Lute: An Essay in Ch'in Ideology* (Tokyo, 1940).

R. H. van Gulik: *Hsi K'ang and His Poetical Essay on the Lute* (Tokyo, 1941).

J. L. Witzleben: "Jiangnan Sizhu Music Clubs in Shanghai: Context, Concept and Identity," *EM*, xxxi (1987), 240.

## **Topics and Reading Assignments by Week**

1. China: Historical and Ethnic Survey  
Pian 2000, Sect.I; Kuttner 1990:11-27; Needham and Robinson 1962
2. Historical Development of Music Theory  
Pian 2000, Sect.II; Lawton 1991:47-95; So 2000, Ch.1  
Tuning Systems  
Liang 1985:63-75; Kuttner 1975; Will 1994:99-124
3. Modal Structure of Chinese Music  
Sound Concepts in Chinese Music: Pitch and Timbre  
DeWoskin 1983; Pian 1967, Ch.II
4. Language and Music  
Levis 1936:3-45; Will 1994:83-88, Mark 1983,
5. Music Notations  
Liang 1985,Ch.11; Will 1994:169-222
6. Musical Instruments  
Picken 1969; Liang, Ch.12 &13; So 2000:35-99
7. Ritual Music  
Liang 1985, Ch.6; Lawton 1991:47-95
8. Folk Songs and Folk Singers  
Schimmelpenninck 1997, Ch.2; Thrasher 1985, 1988; Rees 2000, Ch.3
9. Chinese Revolution and Western Music in China  
Han and Mark 1980; Mackerras 1972, Ch.2; Kraus 1989, Ch.1; Jones 2001
10. Contemporary "Classical" Music  
Kraus 1989, Ch.7; Witzleben 1987

**Term paper is due on Friday of the last week of teaching.**

## **Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

## **Disability Services**

**Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292.3307, TDD 292.0901; <http://www.ods.ohio-state.edu>**

# The Ohio State University

## Colleges of the Arts and Sciences New Course Request

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Music

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Academic Unit  
Music

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Book 3 Listing (e.g., Portuguese)  
555.12 INDIAN MUSIC

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Number	Title	U	5
	Indian Music		

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18-Character Title Abbreviation      Level      Credit Hours

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Summer      Autumn      Winter      Spring X      Year\_2008

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Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

### A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): An introduction to the history, theory, and practice of Indian music, with special reference to the socio-cultural conditions of its development.

Quarter offered: \_\_\_\_\_ Distribution of class time/contact hours: \_\_\_\_\_

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):      no

Prerequisite(s): \_\_\_\_\_

Exclusion or limiting clause: \_\_\_\_\_

Repeatable to a maximum of \_\_\_\_\_ credit hours.

Cross-listed with: \_\_\_\_\_

Grade Option (Please check): Letter  S/U  Progress  What is course is last in the series? \_\_\_\_\_

Honors Statement:	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	GEC:	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	Admission Condition
Off-Campus:	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	EM:	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	Course: Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>

Other General Course Information:  
(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

### B. General Information

Subject Code 500905 Subsidy Level (V, G, T, B, M, D, or P) B \_\_\_\_\_  
 If you have questions, please email Jed Dickhaut at [dickhaut.1@osu.edu](mailto:dickhaut.1@osu.edu).

1. Provide the rationale for proposing this course:  
The 555 series allows a tiny number of highly qualified undergraduates, especially music history majors, access to a selection of grad-only courses in musicology. The courses are offered concurrently. Course content is identical at both levels. For the 555 series, expectations and grading standards are adjusted to an appropriate upper-division undergraduate level.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs.  
 This course is (check one):  Required on major(s)/minor(s)       A choice on major(s)/minors(s)  
    An elective within major(s)/minor(s)       A general elective:

Musicology B.M.

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.  
 N/A

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes  No  List: \_\_\_\_\_

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: 10 exist; 3 are being proposed at this time \_\_\_\_\_


6. Expected section size: 1 or 2 Proposed number of sections per year: 1 every third year

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes  No


8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):  
Not Applicable

9. **Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu).**

**Approval Process** The signatures on the lines in ALL CAPS ( e.g. ACADEMIC UNIT) are required.

1.  Lora Gingerich Dobos 12-19-2007  
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Academic Unit Graduate Studies Committee Chair Printed Name Date

3.  Mellasenah Y. Morris  
ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. **After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [ascurofc@osu.edu](mailto:ascurofc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.**

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

## **INDIAN MUSIC**

**MUS 555.12**

**U 5**

**2, 1½ -hour classes per week**

**Instructor: TBA**

**Office: TBA**

**Office Hours: TBA**

**The Ohio State University**

**School of Music**

**Prerequisite:** Admission to BM in music history, or permission of the instructor

### **Description**

An introduction to the history, theory and practice of Indian music, with special reference to the socio-cultural conditions of its development.

### **Objectives**

This course is intended primarily as a first in-depth study of a specific non-Western musical culture for graduate students. They will learn how to apply various ethnomusicological approaches in order to analyze and understand Indian music within its historical, social, and cultural framework.

### **Requirements and Grading**

1. Attendance and participation in discussion of readings: 30%

Participation requires the following elements: attending class; carefully preparing all reading assignments before class; paying attention at all times; and avoiding distracted or distracting behavior (such as using electronic devices for non-course related activities, reading or conversing about non-course related material, or acting inappropriately toward other students, guests, or the instructor). You should listen to others, respond to ideas proposed by your classmates, ask relevant questions of the instructor, attempt to answer the instructor's questions, and take responsibility for keeping the discourse on track. Attendance, active engagement with the course materials, and appropriateness of comments and behavior will be assessed at each class session. If there is any reason you cannot fully participate in class, inform me as soon as possible so that we may discuss your options.

2. Article review and/or book chapter presentation in class: 30%

Participants are expected to give two presentations of their own choice, with approval of the instructor, from the bibliography below.

3. Term paper (a research paper on a relevant topic of your choice, with the approval of the instructor, approximately 10 double-spaced pages. Any consistently applied style guide is acceptable): 40%

### **Grading Scale**

A, >95%; A-, 90-94%; B+, 85-89%; B, 80-84%; B-, 75-79%; C+, 70-74%; C, 65-69%; C-, 60-64%; D+, 55-59%; D, 50-54%; E, <50%

**Readings:** All readings will be available on Carmen or will be on reserve in the Music Library. There is no required textbook.

#### *1. Basic Texts*



Arnold, Alison (eds) 2000 South Asia: The Indian Subcontinent. The Garland Encyclopedia of World Music, Vol. 5. New York & London, Garland Publishing Inc.

Bor, Joep (ed) 1999 The Raga Guide: A Survey of 74 Hindustani Ragas. Netherlands, Nimbus Records

## *2. Specialized References:*

Capwell, Ch. 1986 The Music of the Bauls of Bengal. Kent, OH, Kent State University Press

Clayton, M. 2000 Time in Indian Music: Rhythm, meter and Form in North Indian Rag Performance. Oxford, Oxford University Press.

Farrell, G. 1997 Indian Music and the West. Oxford, Oxford University Press.

Jairazbhoy, N. 1971 The Rags of Northern Indian Music: Their Structure and Evolution. Middletown, Conn., Wesleyan University Press.

Kaufmann, W. 1968 The Ragas of North India. Bloomington, Indiana University Press

Kippen, J. 1988 The Table of Lucknow. Cambridge, Cambridge University Press.

Miner, Allyn 1993 Sitar and Sarod in the 18<sup>th</sup> and 19<sup>th</sup> Centuries. Wilhelmshaven, F. Noetzel

Neumann, D. 1990 The Life of Music in North India: The Organization of an Artistic Tradition. Chicago, Chicago University Press.

Pesch, L. 1999 The Illustrated Companion to South Indian Classical Music. Delhi, Oxford University Press.

Qureshi, R. 1995 Sufi Music in India and Pakistan. Chicago, Chicago University Press.

Rowell, Lewis. E. 1992 Music and Musical Thought in Early India. Chicago, Chicago University Press.

Ruckert, G.E. 2004 Music In North India. Oxford, Oxford University Press.

Wade, Bonnie C. 1979 Music in India: The classical Tradition. Englewood Cliffs, N.J., Prentice Hall

Wade, Bonnie C. 1984 Khyal: Creativity within North Indian Music Tradition. Cambridge, Cambridge University Press.

Widdess, D.R. 1981 Tala and Melody in Early Indian Music. Bulletin of the School of Oriental and African Studies, 44/3, 481-508.

Viswanathan, T & Matthew Harp Allen 2004 Music in South India. Oxford, Oxford University Press.

## **Topics and Reading Assignments by Week**

1. India: Historical and Regional Overview  
Arnold, in Arnold (2000), pp. 3-15; Rowell, in Arnold (2000), pp. 17-41
2. Hindustani Music Theory
  - a) Raga  
Ruckert & Widdess, in Arnold (2000), pp. 64-87
  3. b) Tala  
Kippen, in Arnold (2000), pp. 110-136
4. Carnatic Music Theory
  - a) Raga  
Rajapur Kassebaum, in Arnold (2000), pp. 89-108
  5. b) Tala  
Nelson, in Arnold (2000), pp. 138-160
6. Musical Instruments  
Miner, in Arnold (2000), pp. 331-348, Beck in Arnold (2000), pp. 350-369
7. Hindustani Performance genres  
Wade (1979), pp. 158-188
8. Carnatic performance genres  
Wade (1979), pp. 189-205
9. Religious and Folk Music  
Beck, in Arnold (2000), pp. 246-258; Jackson, Arnold (2000), pp. 259-271; Qureshi (1995), Ch.1
10. Music in Sri Lanka  
Sheeran, in Arnold (2000), pp. 954-973

**Term paper is due on Friday of the last week of teaching.**

### **Academic Misconduct**

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4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes  No  List: \_\_\_\_\_

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: 10 exist; 3 are being proposed at this time \_\_\_\_\_

6. Expected section size: 1 or 2 Proposed number of sections per year: 1 every third year

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes  No

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9. Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu).

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Lora Gingerich Dobos 12-19-2007

1. Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. Academic Unit Graduate Studies Committee Chair Printed Name Date

  
3. ACADEMIC UNIT CHAIR/DIRECTOR Mellasenah Y. Morris Printed Name Date

4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 105 Brown Hall, 190 West 17<sup>th</sup> Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to [asccurrofc@osu.edu](mailto:asccurrofc@osu.edu). The ASC Curriculum Office will forward the request to the appropriate committee.

5. COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. Graduate School (if appropriate) Printed Name Date

8. University Honors Center (if appropriate) Printed Name Date

9. Office of International Education (if appropriate) Printed Name Date

10. ACADEMIC AFFAIRS Printed Name Date

**ARABIC MUSIC**  
**MUS 555.13**  
**U 5**  
**2, 1½ -hour classes per week**

**The Ohio State University**  
**School of Music**  
**Prerequisite:** Admission to BM in music history, or permission of the instructor

**Instructor: TBA**  
**Office: TBA**  
**Office Hours: TBA**

### **Description**

An introduction to the history, theory and practice of Arabic music, with special reference to the socio-cultural conditions of its development.

### **Objectives**

This course is intended primarily as a first in-depth study of a specific non-Western musical culture for graduate students. They will learn how to apply various ethnomusicological approaches in order to analyze and understand Arabic music within its historical, social, and cultural framework.

### **Requirements and Grading**

1. Attendance and participation in discussion of readings: 30%  
Participation requires the following elements: attending class; carefully preparing all reading assignments before class; paying attention at all times; and avoiding distracted or distracting behavior (such as using electronic devices for non-course related activities, reading or conversing about non-course related material, or acting inappropriately toward other students, guests, or the instructor). You should listen to others, respond to ideas proposed by your classmates, ask relevant questions of the instructor, attempt to answer the instructor's questions, and take responsibility for keeping the discourse on track. Attendance, active engagement with the course materials, and appropriateness of comments and behavior will be assessed at each class session. If there is any reason you cannot fully participate in class, inform me as soon as possible so that we may discuss your options.
2. Article review and/or book chapter presentation in class: 30%  
Participants are expected to give two presentations of their own choice, with approval of the instructor, from the bibliography below.
3. Term paper (a research paper on a relevant topic of your choice, with the approval of the instructor, approximately 10 double-spaced pages. Any consistently applied style guide is acceptable): 40%

### **Grading Scale**

A, >95%; A-, 90-94%; B+, 85-89%; B, 80-84%; B-, 75-79%; C+, 70-74%; C, 65-69%; C-, 60-64%; D+, 55-59%; D, 50-54%; E, <50%

**Readings:** All readings will be available on Carmen or will be on reserve in the Music Library. There is no required textbook.

1. *Basic Texts*

Danielson, V. et al. (eds) 2002 The Middle East. The Garland Encyclopedia of World Music, Vol. 6. New York & London, Routledge

Malm, William P. 2000 Music Cultures of the Pacific, the Near East and Asia. Upper Saddle River, NJ, Prentice Hall. pp. 64-108

Marcus, Scott L. 2007 Music in Egypt. New York, Oxford, Oxford University Press.

Pacholczyk, Josef M. 1983 Secular Classical Music in the Arabic Near East. In: E. May (ed) Musics of Many Cultures. Berkeley, University of California Press. pp. 253-268.

## *2. Specialized References:*

Bartok, Bela 1976 Turkish Folk Music from Asia Minor. N.J., Princeton University Press

Danielson, Virginia 1997 The Voice of Egypt: Umm Kulthum, Arabic Song and Egyptian Society in the Twenties Century. Chicago University of Chicago Press.

During, Jean & Zia Mirabdholbaghi 1991 The Art of Persian Music. Washington, Mage

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Racy, Ali J. 2003 Making Music in The Arab World: The Culture And Artistry of Tarab. Cambridge, Cambridge University Press.

Shiloah, Amnon 1995 Music in the World of Islam: A Socio-cultural Study. Detroit. Wayne State University Press.

Signell, Karl L. 1977 Makam: Modal Practice in Turkish Art Music. Seattle, Asian Music Publications.

Simms, R. 2004 The Repertoire of Iraqi Maqamat. Lanham, Scarecrow Press

Touma, Habib, 1995 The music of the Arabs / New expanded ed. Portland, Or. : Amadeus Press

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Touma, Habib, 1971 The Maqam Phenomenon: An Improvisation Technique in the Music of the Middle East. *Ethnomusicology* 15: 38-45

Wright, Owen 1978 *The Modal System of Arab and Persian Music*. London, Oxford University Press.

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### **Topics and Reading Assignments by Week**

1. Arabic Music: Historical and Regional Survey  
Malm(2000), pp.68-84; Pacholczyk (1983), pp. 253-256, Racy (2003), Ch.1
  2. Greek and Mesopotamian Influences  
Foundations of Arab music theory  
Malm(2000) pp.84-92; Malm(2000) pp.97-100
  3. Arab world and the medieval West  
Arab world and the modern West  
Malm(2000) pp.84-92; Pacholczyk (1983), pp. 256-260; Shiloah (1995), pp.25-59
  4. Maqam  
Marcus(2007), pp 16-42; Touma (1971), pp.12-39; Elsner & Pennanen (1971), Ch.2
  5. Iqa'  
Marcus (2007), pp. 60-70 ; Elsner & Pennanen (1971), Ch.3
  6. Musical Instruments  
Marcus (2007), pp. 96-100; Jargy (1988), Ch.4-5
  7. Performance genres in the western Arab world  
Pacholczyk (1983), pp. 264-267
  8. Performance genres in the eastern Arab world  
Marcus (2007), pp. 96-116
  9. Arab music influences in the middle East and Asia  
Shiloah (1995), Ch.5; Signell (1977), pp.20-43; Jargy (1988), Ch.8
  10. Contemporary Music  
Marcus (2007), pp. 155-173; Malm(2000), pp.96-97; Danielson (1997), pp.231-287
- Term paper is due on Friday of the last week of teaching.**

### **Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

### **Disability Services**

**Students with disabilities that have been certified by the Office**

**for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located In 150 Pomerene Hall, 1760 Neil Avenue; telephone 292.3307, TDD 292.0901; <http://www.ods.ohio-state.edu>**