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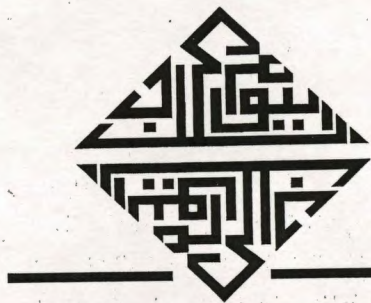
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CCAS NEWS

Center for Contemporary Arab Studies ○ Georgetown University ○ Washington DC 20057-1020 ○ <http://ccas.georgetown.edu> ○ 202 687 5793

Music in the Arab World

A special Saturday Seminar on Arabic music was held on April 24 featuring Prof. Anne Rasmussen, an ethnomusicologist from the College of William and Mary. Twenty-four music teachers from the District of Columbia, Maryland, and Virginia attended this full day program that covered basic Ara-

CCAS News ○ July 2004

Outreach News



Anne Rasmussen playing the *oud*.

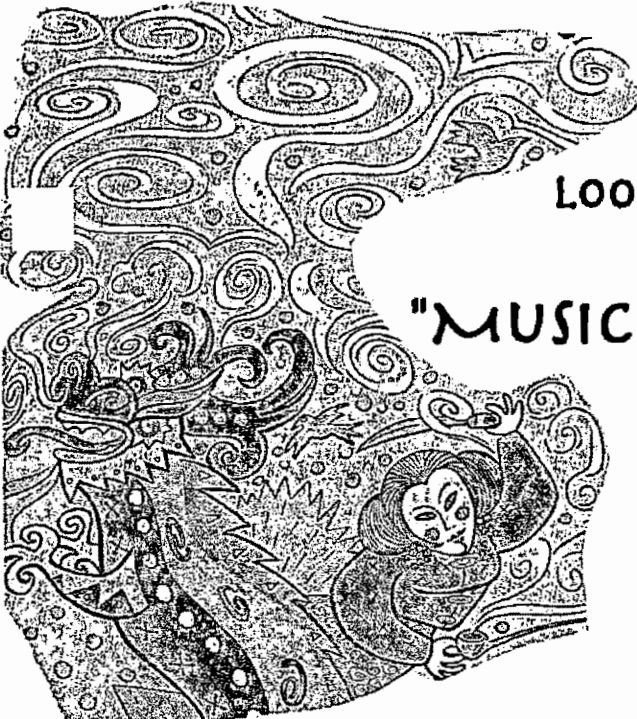
Rasmussen explained *maqam* (modal) theory, the basis of melodic performance in all Arabic music, as well as the underlying rhythmic patterns, or *iqa'at*; she pointed to the ample ornamentation in the music and the vocal and instrumental heterophony. In addition, Dr. Rasmussen explained Qur'anic recitation and its practice in Arab and non-Arab Muslim countries. Teachers also tried playing instruments and learned songs, all the while exploring the possibilities of introducing Arabic music to their students. The capstone of the workshop was an

bic music theory, important musical genres and instruments of the Arab world, and the history of musical practice and ideas in the Arabian Peninsula, Mesopotamia, Andalusia, and the modern Arab world. Dr.

hour-long performance by the College of William and Mary's Middle Eastern Music Ensemble, which consists largely of college students singing and playing such instruments as the *oud* (predecessor of the lute), *kaman* (violin), *nay* (end-blown reed flute), *qanun* (zither-like plucked instrument), and percussion instruments such as the *durbakkah* (hourglass drum) and *daff* (tambourine). Seventeen members of the ensemble performed traditional and contemporary pieces, thus providing the music teachers in attendance a wonderful example of the instruments and sounds and qualities that they had been learning about during the workshop. The program was organized by CCAS with a special grant from the US Department of Education's Title VI program, which is funding a National Resource Center on the Middle East at Georgetown University. ●



College of William and Mary's Middle Eastern Music Ensemble



LOOKING TO ADD AN EXCELLENT COURSE?
Talk to Prof. Anne Rasmussen about
"MUSIC AND THE ORIENTAL OTHER"

M/W 9-10:20 // MUS 345
4 CREDITS // EWELL 260

Permission of instructor may be required.
Please call me at 221-1097 or
email akrasm@wm.edu or, simply, come to class!



By exploring a rich palette of music from Art Music to Film Scores to World Beat, our investigation of the musical representation of the Other and the Self will focus on the ways in which ideas about race, class, ethnicity, primitivism, exoticism, and difference are produced so effectively through musical means.



The Department of Music
The College of William & Mary

EWELL CONCERT SERIES

PRESENTS

RAHIM ALHAJ **Iraqi Oud Virtuoso**

*One of the world's leading
oud musicians, AlHaj
has been called "a poet ...
a storyteller in music."*

*His music combines
traditional Iraqi maqams
with contemporary
styling and influence.*



FRIDAY, JANUARY 28, 2005
8 p.m., Ewell Recital Hall
FREE AND OPEN TO THE PUBLIC

"Music and the Oriental Other"

Topics in Music Research // MUS 345

This course focuses on the musical representation of the "Other." Beginning with some literature on Orientalism we look at Western art and popular music as a site of the production of ideas. In the Western context, for example, a family of musical gestures index a generalized, Oriental "Other." Whether heard in a 19th century alla turca Janissary march, a Debussy piano piece, a James Bond sound track, a tin pan alley ditty, a rock parody, a news documentary, or a track of lounge exotica, musical referents to the Orient are recognizable to even the most unmusical among us. Whether or not their origin is known, their effect is notorious! Edward Said, the scholar who identified the Orientalism industry, inspired his own guild of post-colonial critics who prove that Orientalism, while portraying the Other, actually reveals the Self. Through the artistic and aesthetic representation of the "Other" particular statements are made about history, power, and cultural alliances.

By taking advantage of some excellent literature in musicology, ethnomusicology and related fields and, of course, by exploring a rich palette of music from Opera to Film Music to World Beat, our investigation of the musical representation of the Other and the Self will branch out to include the ways in which ideas about race, class, ethnicity, primitivism, exoticism, and difference are produced so effectively through musical means. In addition to working through a core curriculum of reading and music, students will design and complete a significant individual research project of their own. 4 credit hours.

"Mediterranean Musical Mosaic"

Topics in Ethnomusicology // MUS 367 [Formerly MUS 365]

This interdisciplinary course explores the musical regions and cultures that surround the Mediterranean Sea. While the contemporary nations surrounding the Mediterranean comprise distinct political regions (Southern and Southeastern Europe, North Africa, Turkey, the Near East) the area has also been characterized by rich cross-cultural interaction for centuries. Using the methods of ethnomusicology (and taking advantage of some terrific new literature in the field) we explore traditional and popular musics of the Mediterranean in terms of social history, cultural policy, as well as musical styles, repertoires, and techniques. Students of Music & Ethnomusicology, International Studies, and various modern languages including French, Italian, Spanish, Arabic and Hebrew are encouraged to enroll. This course satisfies GER 4. 4 credit hours.

"The William and Mary Middle Eastern Music Ensemble"

MUS E18 // Thursdays 7-10pm // Ewell Hall Room 151

Learn a new instrument or learn to play your instrument with a different technique and style. The Middle East Ensemble is for the serious musician interested in an alternative music making experience. This semester we'll need string players, new 'ud (plucked lute) players, wind players, percussionists and singers. Interested students should try to introduce themselves to Professor Rasmussen via email or in person and should definitely come to our first meeting on Thursday, January 22, 2004. We're going to kick off the semester with a weekend of percussion workshops by the fabulous and dynamic musician, dancer, producer, designer Karim Mohammed of Boston, MA. Permission of instructor is required for enrollment. 1 credit hour. GER 6