

Oriental Music*

| Course Name** | Description |
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| Maqam Theory | <p>The course focuses on the scale aspect of the modal framework of Arabic music – the maqam (the maqam is a meta-scheme of sorts that embodies myriad musical and extra-musical factors characterizing it, of which the scale is one of its main components). We will attempt to organize and reclassify the tens of prevailing maqams (according to four basic families), and to expose the numerous relations between them.</p> <p>Furthermore, we will try to understand the tetrachord structure of the musical scales and the possible combinations between them, the various steps, the many transpositions and the characteristic and atypical alliterations. The course will also discuss the modulation modes between the various maqams and the manifest and hidden regularity guiding performers in practice. The course also examines the numerous musical factors of the maqam (most of them unconscious and hidden) included in its definition, and the extra-musical factors characterizing it.</p> <p>Students will hear examples of Arabic music – vocal and instrumental, improvised and composed – and will follow the various implementation of maqams in practice, and the modal characteristics of each maqam.</p> |
| History of Arabic Music | <p>The course surveys the history of Arabic music from the period prior to the emergence of the Islam and up to the middle of the 19th century, underscoring types of sources from which the history of Arabic music can be learned. In addition to the focus on knowledge we have about the music and musical theory that accompanied it, the course also discusses the philosophy of music as reflected in the writings of Arab philosophers and the attitude of Islam to music.</p> |
| The Top Ten Musicians of Arabic Music | <p>The course presents a broad perspective of the top ten central musical figures in artistic Arabic music from the mid-19th century and from the 20th century. These musicians were composers and performers for many years, and shaped the character and defined the characteristics of contemporary Arabic music. The course focuses on the life of these figures, their familial, cultural and social background, the historical context in which they created, their religious and musical education, the musical and cultural influences, their works and the characteristics of their repertoire.</p> <p>The course will focus on the following figures: Mohamed Abed Elrahim Almaslov, Salamé Hijazi, Mohamed Othman, Abdo al Hamuli, Sayed Darwish, Mohammed Alkasbaji, Zakaria Ahmed, Mohammed Abd el-Wahhab, Oum Kalthoum, Riyad al-Sunbati, Wadih El Safi, Rahbani brothers and Fairuz, Farid al-Atrash and Asmahan.</p> |

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| <p>Arabic Music Literature</p> | <p>The course acquaints students with vocal and instrumental genres in modern Arabic art music from the end of the 19th century and the 20th century.</p> <p>The instrumental genres discussed in the course include dulab, sama'i, bashraf, longa, tahmilah, modern works and taqsim.</p> <p>The vocal genres studied in the course include taktoka, dor, muwashah, mawal, kasid and the modern song.</p> <p>The course will discuss the structure, form and musical characteristics of the various genres.</p> <p>In addition to the genres students will study the factors characterizing Arabic music in general and improvisation in particular, and the affinity of Arabic music to other musical cultures – Turkish, Indian and Persian – addressing similarities and differences, mutual influences, shared characteristics and more</p> |
| <p>Arabic Folk Music in Israel</p> | <p>Course topics include:</p> <ol style="list-style-type: none"> 1. Methodological issues in studying folk music (Bedouin and rural) 2. Bedouin music: events in which the music is performed, general characteristics of the Bedouin song. 3. Rural music: <ol style="list-style-type: none"> a. Events in which the music is performed and the structure of the rural wedding. b. General characteristics of the rural folk song and analysis of sample songs. c. Dabke songs as a category with unique musical and poetic characteristics. The relationship between the dance's melodic movement and motor movement. d. Hadai songs (folk poets) e. The musical instruments |

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| <p>Ear Training for the Oriental Music Division</p> | <p>The course is based on examples from Arabic musical literature, comparing their basic materials to those in Western music in order to understand components of Western music and the ability to produce them, and to develop the student's auditory memory.</p> <p>We will offer suitable ways and methods to identify, write and sing melodic and harmonic intervals, scales, septa chords and triple chords and their inversion. Students will read melodic notes from the page (solfège) and carry out single-voice and rhythmic dictations.</p> |
| <p>Arabic Music and Its Sisters – Persian, Turkish and Liturgical</p> | <p>There are three main musical styles in the Middle-East in the modern age: Arab, Persian and Turkish, in addition to musical styles of the Eastern Christian churches. The aim of the course is to acquaint those already familiar with the fundamentals of Arabic music with other musical cultures, and to describe their basic characteristics (modes, rhythmic patterns, musical forms, etc.) while comparing them to Arabic music.</p> |
| <p>Improvisation Workshop and Ensemble</p> | <p>In the Improvisation Workshop and Ensemble I+II students play Arabic and Turkish classical music, such as sama'i, longa and various styles of modern music such as bashraf.</p> <p>Students will improvise with different instruments, in addition to vocal excerpts in different styles - to enable participation of singers in each group.</p> |
| <p>Improvisation Theory in Arabic music</p> | <p>The course aims to provide students with theoretic and practical knowledge and understanding of different types of Oriental improvisation (taksim) – considered the reliable criterion for the Oriental performer's knowledge of musical theory, his or her technical ability and creativity level. We will also address the unique problems of performing Oriental music: the special ways of producing sound; the complex intonation issue in the context of the various modal frameworks, the various constraints of the instruments and their influence on performing composed and improvised works; aesthetic elements and emotional factors in performance, etc.</p> |
| <p>Practicing Maqam Theory</p> | <p>The course provides knowledge and experiential practical skills – parallel to and in coordination with the course Maqam Theory. Exercises will focus on singing and on identifying and analyzing melodic contours, in addition to guided listening to Arabic music literature works.</p> |

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| Arabic Music Theory 1 | <p>The course focuses on several main topics:</p> <ol style="list-style-type: none"> 1. Brief introduction to the principles and stylistic characteristics of Oriental music in general and of Arabic music in particular. 2. The basic parameters and musical components and how they appear in the musical work. 3. Systematic acquaintance with the maqam. 4. Developing modal, intuitive and rhythmic hearing; identifying, singing and dictation of melodic contours and beginner-level select verses. |
| Arabic Music Theory 2 | <p>The course focuses on four main topics:</p> <ol style="list-style-type: none"> 1. The complex meters, rhythmic modulations and changes in tempo units in the musical work. 2. Systematic acquaintance with rhythmic modes in Arabic music (mizans). 3. Analysis of maqams and various modulation types. 4. Further to Arabic Music Theory I, the course develops modal, intuitive and rhythmic listening; identifying, singing and dictation of melodic contours and intermediate-level select verses. |
| Introduction to Western Music Theory for the Oriental Music Division | <p>Course contents include elementary theory with a focus on the following topics:</p> <p>The various scales, the diatonic system, major and minor scales, intervals, liturgical modes, triadic chords and their inversion, four-note codes and their inversion, transpositions, concepts in rhythm theory, basic concepts in performance instructions and basic concepts in harmony theory and counterpoint.</p> |
| Analyzing Arabic Music Works | <p>The course focuses on three main topics:</p> <ol style="list-style-type: none"> 1. Review of basic material regarding maqam theory and mizans. 2. Basic concepts and principles of analysis, providing an introduction to improvisation and composition in Arabic music. 3. Further to the course Arabic Music Theory II the course develops modal, intuitive and rhythmic listening; identifying, singing and dictation of melodic contours and advanced-level select verses. |

* Most of the courses are taught in Hebrew

** Not all courses are offered every academic year