

**Middle Eastern and North African Music Ensemble (Music 506, 601)
Fall 2012**

Meetings: Thursday evenings, 6:30 – 9:30 PM, Fine Arts Building 2-27 (Studio 27)

Professor: Michael Frishkopf

Office: 347 Arts Building (Canadian Centre for Ethnomusicology/folkwaysAlive)

Office hours: Wednesday 1:00 – 3:00 PM (334D Old Arts Building – signup:

<http://bit.ly/mfwiki>)

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TA: Kanykei Mukhtarova

Course prerequisites: none

Course-based ethics approval, Community service learning: NA

Past or representative evaluative course material: see instructor

Additional mandatory instruction fees: No

Goals of the course:

- To introduce you to music of the MENA (Middle Eastern and North African) region, broadly defined, beyond a strict geography, to include music of Arabic, Persian, Turkish, Hebrew, Kurdish, Berber, Nubian, Armenian, Greek, Swahili and other cultural-linguistic groups, through performance and academic study. During this term, our academic focus will be music of Egypt and the Levant.
- To become attuned to the rich culture and history of the MENA region, through its music
- To gain theoretical and practical understanding of music concepts, including melodic modes (*maqamat*) and rhythmic cycles (*durub*)
- To develop musical skills, including the ability to perform in the modes, and some facility in improvisation.
- To learn, practice, and polish a core repertoire of songs and instrumental pieces.
- To present performances of this repertoire to the University and Edmonton communities at the World Music Sampler, Saturday, November 24 (7:30 – 10:30), and on other occasions as opportunities arise.

Notes:

- Undergraduates should enroll in Music 506; graduate students in Music 601.
- The first half hour of each class will be devoted to academic material (lectures, films, discussions), while the remainder will be devoted to aural training and rehearsal.
- Private music lessons are not available through this course, but arrangements may be possible; see instructor. Also see the instructor if you wish to purchase any instruments.
- Some percussion instruments are available for borrowing. Please see the TA for signout and return.
- Singing is central to this music and the chorus can accommodate any number of participants. Please do sing!
- All continuous-pitch instruments are welcome, even if they are not traditional in music of the region. Violin, viola, cello, and bass all work especially well. Other instruments can also be used selectively (e.g. guitar may have trouble on maqamat incorporating quartertones).

- All percussion instruments are welcome; however we may have to assign parts to achieve a harmonious timbral and dynamic balance.
- Neither the ability to read musical notation nor prior musical or cultural experience is required.
- Aural training is central.
- We will experiment with ornamentation and improvisation in the melodic modes (*taqasim*).
- You will require access to the Internet in order to obtain course materials, and receive email announcements (please be sure to provide your email address on the attendance sheet.)
- *Please come to class on time!* We will start punctually at 6:30. Missing the first half hour will result in a mark of “absent” for that day.
- Please limit mid-class breaks to 15 minutes (usually 8:00 to 8:15 PM).
- If you are a student, encode your Onecard to provide access to Studio 27. Ask in the Music Office (382 FAB) for details. There is only one designated day for encoding early in each term. If you are not a student but wish to have access, please see the instructor.

Requirements:

- Participation: Your grade will depend on regular, *punctual* attendance, and active, energetic involvement. We will take attendance every Thursday. It is *essential* to arrive on time, as we must begin promptly at 6:30.
- Listening, and practicing: it is crucial to listen and to practice as much as possible.
- Organization: keep all handouts in a binder, such that you can find them quickly. Bring your binder to each class, and don’t take more than one copy of each handout. For concerts, use a smaller, black binder containing needed handouts in order.
- Homework: You must read, listen, and watch assignments listed on <http://bit.ly/mename> prior to the class in which they are assigned. For each such assignment, submit a 1-2 paragraph review to the instructor via email with the subject “MENAME review” before 6:30 on the due date. In this paragraph, demonstrate that you’ve completed the assignment (by telling me what it’s about), and that you’ve thought about it (by telling me what you think of it). This review is due prior to class; late assignments will be downgraded a quarter point per day. *Note that all homework assignments are available online.*
- Self-assessment: a two to three page self-assessment is to be submitted (via email) by November 27, in which you’ll document your progress during the term, *including a list of pieces, songs, modes, and rhythms mastered, and a discussion of difficulties encountered.* The student should be prepared to demonstrate this mastery to the instructor during the final exam. Late assignments will be downgraded one full point per day.
- Midterm quizzes are scheduled for October 11 (academic, 6:30 – 7:00; short answer and map quiz) and October 25 (demonstration of performance and aural competence, 6:30 – 7:30). No makeups will be allowed without a valid excuse.
- Final exam: November 29, 6:30 to 9:30, comprising two quizzes (academic and performance). No makeups will be allowed without a valid excuse.
- Graduate students should consult with the instructor to arrange for preparation of a research paper (20 pages, 1.5 line spacing, 1” margins, 12 pt font, not including bibliography).

Learning resources:

- Handouts (music notation and lyrics). Please keep these arranged alphabetically in a binder for easy reference.
- The class website: <http://bit.ly/mename>
- Instruments (mainly percussion, available for signout and practice in the instrument room adjoining Studio 27)
- Other members of the ensemble.

Official statements:

Policy about course outlines can be found in Section 23.4(2) of the University Calendar.” (GFC 29 SEP 2003).

Academic Integrity

The University of Alberta is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are particularly urged to familiarize themselves with the provisions of the Code of Student Behavior (online at <http://www.governance.ualberta.ca/en/CodesofConductandResidenceCommunityStandards/CodeofStudentBehaviour.aspx>) and avoid any behavior that could potentially result in suspicions of cheating, plagiarism, misrepresentation of facts and/or participation in an offence. Academic dishonesty is a serious offence and can result in suspension or expulsion from the University.

Learning and working environment

The Faculty of Arts is committed to ensuring that all students, faculty and staff are able to work and study in an environment that is safe and free from discrimination and harassment. It does not tolerate behavior that undermines that environment. The department urges anyone who feels that this policy is being violated to:

- Discuss the matter with the person whose behaviour is causing concern; or
- If that discussion is unsatisfactory, or there is concern that direct discussion is inappropriate or threatening, discuss it with the Chair of the Department. For additional advice or assistance regarding this policy you may contact the student ombudservice:

(<http://www.ombudservice.ualberta.ca/>). Information about the University of Alberta Discrimination and Harassment Policy and Procedures can be found in the GFC Policy Manual, section 44 available at <http://gfcpolicymanual.ualberta.ca/> .

Plagiarism and Cheating:

All students should consult the “Truth-In-Education” handbook or Website (<http://www.uofaweb.ualberta.ca/TIE/>) regarding the definitions of plagiarism and its consequences when detected. Students involved in language courses and translation courses should be aware that on-line “translation engines” produce very dubious and unreliable “translations.” Students in language courses should be aware that, while seeking the advice of native or expert speakers is often helpful, excessive editorial and creative help in assignments is considered a form of “cheating” that violates the code of student conduct with dire consequences. An instructor or coordinator who is convinced that a student has handed in work that he or she could not possibly reproduce without outside assistance is obliged, out of

consideration of fairness to other students, to report the case to the Associate Dean of the Faculty. Before unpleasantness occurs consult <http://www.uofaweb.ualberta.ca/TIE/>; also discuss this matter with any tutor(s) and with your instructor.

Recording of Lectures:

Audio or video recording of lectures, labs, seminars or any other teaching environment by students is allowed only with the prior written consent of the instructor or as a part of an approved accommodation plan. Recorded material is to be used solely for personal study, and is not to be used or distributed for any other purpose without prior written consent from the instructor.

Attendance, Absences, and Missed Grade Components:

Regular attendance is essential for optimal performance in any course. In cases of potentially excusable absences due to illness or domestic affliction, notify the instructor by e-mail within two days. Regarding absences that may be excusable and procedures for addressing course components missed as a result, consult sections 23.3(1) and 23.5.6 of the University Calendar. Be aware that unexcused absences will result in partial or total loss of the grade for the “attendance and participation” component(s) of a course, as well as for any assignments that are not handed-in or completed as a result. In this course, 10% of your grade depends on regular attendance and energetic participation.

Physical Contact Policy

The nature of teaching in the Department of Music may require the instructor to touch students in order to effectively convey aspects of instrumental, vocal or conducting technique. This physical contact is to be done in a manner that is understood to be appropriate by both the faculty member and the student. In order to ensure that this requirement is understood by everyone involved, instructors will inform students about the extent and nature of physical contact that may be required in a performance instruction course commencing on the first teaching session and ask students if they have any concerns about the types of physical contact that may be required. Students should advise the teacher of any concerns they may have, either when they are first explained or at any time during the course. Students have the option of having another person of their choice present during teaching. It is the responsibility of the instructor to ensure that as far as is practical, students’ concerns are considered and that action is taken to eliminate those concerns during teaching.

Grading:

NB: Performance quizzes evaluate musical growth, while academic quizzes and assignments evaluate knowledge and critical thinking. In evaluating performance, beginners will not be penalized for being beginners, nor will virtuosos be rewarded for being virtuosos; rather, each will be evaluated according to her or his musical development over the term.

For Music 506 (undergraduate level):

- 10% participation and general involvement
- 10% self-assessment
- 30% two quizzes (15% each), Oct 11 and Oct 25
- 20% emailed reviews
- 30% final exam, Nov 29

All course components are evaluated using a scale from 0-4. These numbers are combined in a weighted average (as given to the left), then rounded to the nearest GPA value and converted to a letter grade, according to the following table:

A:	4.0
A-:	3.7
B+:	3.3
B:	3.0
B-:	2.7
C+:	2.3
C:	2.0
C-:	1.7
D+:	1.3
D:	1.0
F:	0.0

For Music 601 (graduate level):

- 10% participation and general involvement
- 10% self-assessment
- 20% two quizzes (10% each)
- 10% emailed reviews
- 20% final exam
- 30% research paper