

## Foreign Cultures 79: Historical and Musical Paths on the Silk Road (Cross-listed under Gen Ed Electives: Humanities in 2006-07 Courses of Instruction)

Lectures: MW(F): 11:00-12:00

Music Building, Room 2

Twice weekly sections (both required):

History section: Monday 2 pm, Sever 304 and  
Monday 3 pm, Sever 112

Music sections: Thursdays 9-10, 12-1; 1-2; 3-4

### Instructors

Professor Mark C. Elliott ([elliott3@fas](mailto:elliott3@fas)), East Asian Languages and Civilizations,  
2 Divinity Ave., Room 134a

Professor Richard K. Wolf ([rwolf@fas](mailto:rwolf@fas)), Music Building, Room G-1

Teaching Fellows: Rian Thum ([thum@fas](mailto:thum@fas)); Ryan Overbey ([overbey@fas](mailto:overbey@fas)); Marc Gidal  
([gidal@fas](mailto:gidal@fas))

### Overview

In this course we will take a historical and musical journey along the Silk Road, beginning in ancient times and traveling up to the present day. An integrated interdisciplinary approach and a range of media will help us to study the historic ebb and flow of people, ideas, goods, techniques, and artistic styles along the trade routes of Central, South, and East Asia.

#### What is the “Silk Road”?

*Die Seidenstrasse*, or “The Silk Road,” is a term coined by a 19<sup>th</sup>-century German explorer, Ferdinand von Richthofen, to describe the network of ancient overland trade routes that once stretched from East Asia across Central and South Asia to the Middle East and Europe. These routes were later complemented by maritime trade routes extending between Europe, India, Southeast Asia, and Japan. From the 2<sup>nd</sup> century BCE until the 14<sup>th</sup> century CE, this greater Silk Road was a conduit for travel, conquest, trade, and cultural exchange linking Roman, Byzantine, Arab, Persian, Mongol, Mughal, and Chinese empires. In the 19<sup>th</sup> and 20<sup>th</sup> centuries, the Silk Road inspired exploration, excavation, and artistic creativity in many countries, and it continues to do so today.

For many of us, the idea of “globalization” seems to capture the essence of the modern condition, but we will discover that the world has long been much more connected than we are accustomed to thinking. The major cultures of Eurasia have never existed in isolation; common assumptions of a pre-modern world in which clearly-drawn lines or boundaries perpetually divided states, peoples, and styles are ill-founded. As we shall see, the transmission of beliefs, techniques, material goods, and people along the Silk Road preceded by centuries the globalization we are witnessing today. By focusing closely on particular sites, we will enrich our understanding of local meanings at given historical moments; by studying the interplay between musical traditions, we will develop a more sophisticated vocabulary with which to discuss cultural connectedness.

Ultimately, our goals are to gain an understanding of the historic links across Eurasia and to develop tools to examine relationships among historical and musical materials critically. We hope this course will enrich our understanding of our own lives and culture via the heritages of modern nations stretched on the historic Silk Road and the voices that represent these traditions today.

## Course structure

Lecture and discussion-section formats will be supplemented by workshops and performances led by invited experts and musicians.

Two lectures per week: Prof. Elliott will lecture on the history of the Silk Road, typically on Mondays. On Wednesdays, Prof. Wolf will lecture on the music of the Silk Road.

Two sections per week: a general, historical discussion section led by the teaching fellow and a music section, taught by Prof. Wolf. The music section will focus on listening, discussion, and hands-on engagement with music and musical instruments. You must sign up for both a discussion section and a music section.

Other activities: guest lectures, museum visits, and musical performances/demonstrations. To the extent possible, these events will be scheduled for the Friday class time, 11-12.

## Requirements and grading

The course is open to all Harvard undergraduates and no previous experience with music, languages, or history of Silk Road cultures is necessary. From the instructional perspective, nearly half the course will be devoted to the study of musical sound and its cultural, historical, and moral significance in Silk Road societies. Most of the graded assignments (other than listening quizzes), however, will cover the course content holistically. Students will have the opportunity to write about a variety of topics and themes related to the course, with no particular percentage devoted to music.

Attendance at lectures and sections is required of all students. The following assignments are also required: map quiz (week 4); book review (due week 5); short paper (due week 9); two listening quizzes (weeks 6 and 11); long paper (due week 13); final examination (23 May). Students, with the approval of the instructors, will have the option to substitute a creative project such as a short movie for the long paper. In some weeks, students will also be asked to complete brief, web-based assignments linked to section readings. More information about these assignments will be provided after week 2.

Grades will be calculated as follows:	Attendance at sections	10%
	Map quiz	5%
	Book review (400 words)	10%
	Short paper (1500 words)	10%
	Listening quizzes	20% (10% each)
	Long paper (4500 words)/Creative project	20%
	Final examination	25%

## Readings

The following books are required reading and are available for purchase at the Harvard Coop. All readings are also on reserve at Lamont, and many recordings will be available online.

Richard Foltz, *Religions of the Silk Road* (St. Martin's, 1999)  
Theodore Levin, *Where Rivers and Mountains Sing* (Indiana, 2006)  
Xinru Liu, *Silk and Religion* (Oxford, 1996)  
George Ruckert, *Music in North India* (Oxford, 2003)  
Frances Wood, *Two Thousand Years of the Silk Road* (California, 2002)

Other required readings will be available either online or in a course reader. The course reader will be on reserve and available for purchase.

## Schedule

**Note: Updated assignments will appear on course website**

**\* indicates reading available in sourcebook**

**WEEK 1:** *Introduction.* The professors explain the goals of the course and outline its structure.

**Wed 31 January: Introduction**

[“Horses galloping,”](#) performance on pipa by Tang Liang Xing and Erhu by Lang Liang Tzung.

Broadband link to lecture: [lecture](#) week 1

**WEEK 2:** *All About Silk.* When we unravel it, how many secrets can we find in a thread of silk? Where does it come from? How was it produced long ago? What are its special properties? Why was it so prized?

**Mon 05 February: Silk Stinks . . .** ([broadband](#))

**Wed 07 February: . . . and Vibrates!** ([broadband](#))

*Reading:*

Wood, F. Ch. 2: “Coiled dragon and filmy fleeces,” pp. 26-35.

\*Hubbell, Sue “Of Multicaulismania, Silkworms, and the World’s First Superhighway,” 37-79.

\*Bayly, C. A., “The Origins of Swadeshi (home industry): cloth and Indian Society, 1700-1930,” pp. 285-302.

Levin, Theodore. 2006. *Where rivers and mountains sing.* Chapters 1-3: pp. 1-72

*Web:*

Websites on properties and problems of silk strings:

<http://www.silkqin.com/03qobj/silk.htm>

<http://www.globalissuesgroup.com/silkStrings>

*Audiovisual:*

[Gallery of Chinese instruments and their sounds](#)

[Silk string and textile factory, video \(excerpt from Deben Bhattacharya film\)](#)

Vocal and instrumental styles in inner Asia ([map](#))

Excerpts from Zemp, H. et al. 1989. *The song of harmonics.* Paris: Centre National de la Recherche Scientifique.

X-ray demonstrations of harmonic singing (*xoomii*):

1) [single cavity technique](#)

2) [double cavity technique](#)

Performance of song [“Connections of xoomii”](#) with accompaniment of morin xuur, followed by interview; shows 3 kinds of harmonic singing (*xoomii*)

Spectrographs of harmonic singing (*xoomii*): [1](#); [2](#)

Levin (2006) [CD Track 27: “Mountain Voices”](#) and [listening guide](#)

Levin (2006) [CD Track 11: “Ky: My topshuur”](#) and [listening guide](#)

Browse CD/DVD in Levin book

*Student-made listening guide:*

[Forrest O'Connor: The River Herlen](#)

**WEEK 3: *Human Geography.*** *We find our bearings in a part of the world unfamiliar to most of us, as we meet Tocharians and Sogdians for the first time and learn where the Tianshan Mountains are. We also consider some of the fundamental geographic and material bases of making music and musical instruments.*

**Mon 12 February: *Physical and Human Geography of the Silk Road***

**Wed 14 February: *Sound and Landscape***

**Fri 16 February: *Guest lecture: Theodore Levin, “Musical exchange and musical boundaries along Silk Road, then and now”***

*Reading:*

\*Clark, M. 2005. *Sounds of the Silk Road*, pp. 8-18.

Levin, T. 2006. *Where rivers and mountains sing*. Chs 4-5: pp. 73-158, 176-188.

Foltz, R. Ch. 1, “The Silk Road and Its Travelers,” pp. 1-21

Wood, F. Ch. 1, “A ceaselessly flowing stream of life,” pp. 9-25

*Audiovisual:*

Browse CD/DVD in Levin book as relates to this week

Continue exploring audiovisual resources from last week

Koto example from class “[Hachidan](#)”

Compare sound of horsehair-stringed bowed instruments to sound of Chinese silk bowed instruments: China: [silk-stringed erhu](#), played by the famous blind street musician Abing, rec. in 1950 (Tr. 1, “The moon reflected on the second springs,” on CD accompanying Stock, J. 1996. *Musical creativity in twentieth-century China*. Rochester: Univ. of Rochester Press).

*Kazakhstan: The Kobyz, The ancient viol of the shamans.* [Tr. 10: Zhalgyz ajaq](#)

“[dil hirodj](#)” ([Heart’s admiration](#)), dance tune played on *qobyz*, rec. by R. Karutz in Tashkent, 1905.

CD I tr 7: *Music! 100 recordings, 100 years of the Berlin Phonogramm-Archiv, 1900-2000.*

Mainz, Germany: Wergo. (notes)

*Additional Audio from lecture* (see also power point presentation for this week):

Mongolian “[extended](#)” long song, from Pegg. C. 2001. *Mongolian music, etc.*

Mongolian “[abbreviated](#)” long song, from Pegg. C. 2001. *Mongolian music, etc.*

[Kalmyk long song](#)

Turkish [uzun hava](#), vocal with violin.

**WEEK 4: *Scripts and Scripting.*** *We focus on writing systems, epics, and properties of language in relation to music. History section visits the Sackler Museum for a tour of its Silk Road-related collections led by Dr. Robert Mowry. Music section meets as usual. **There will be a short map quiz before Friday’s lecture.***

**Mon 19 February: No Class: President’s Day Holiday**

**Wed 21 February: *Bards***

**Fri 23 February: *Write Across Eurasia***

**Map Quiz**

*Reading:*

\*Blum, S. 2002. “Iran: An Introduction,” Excerpts: pp. 823-824, 829-832, 834-835 (Note: rest of chapter will be assigned Week 7)

\*Doleželová-Velingerová, M. and Crump, tr. 1971. Introduction and sampling of text. *Ballad of the hidden dragon*, pp. 1-5; 6-10, 20-28, 31-35 (skim parts of introduction and look at organization of modes/melodies with sections of text)

[Emsheimer, E. 1956. “Singing contests in Central Asia.” \*Journal of the International Folk Music Council\* 8: 26-29.](#)

- \*Reichl, K. 1992. "The singer: Shaman, minstrel, poet" (excerpt), *Turkic oral epic poetry*, pp. 57-66
- Wood, F. Ch. 5, "The spread of trade and religions: Tocharians and Sogdians," pp. 61-74
- \*Youssefzadeh, A. 2002. "Snapshot: 'Alī Āqā Almājoqī: The life of a Khorasani *Bakshi*." pp. 839-841.

*Audiovisual:*

- [Alī Āqā Almājoqī](#) performing in Tehran; videotaped by Richard Wolf, 1/4/05 (note: this is the performer discussed in the reading above; gives an idea of what a *bakshi* looks and sounds like)
- Versions of the widespread Koroglu epic that we'll use for our case study on Bardic traditions
- Browse these and consult notes and notations for details:
- Reinhard, U. 1993. *Song creators in Eastern Turkey sound recording*: [Tr. 5: Kiziroğlu \(3:36\)](#) (notes) ([listening guide](#)). Asik Murat Cobanoglu accompanying himself on saz; [Tr. 8: Istanbuldan çıktı bir ulu kervan \(4:14\)](#) (notes) Asik Seref Tashova accompanying himself on saz.
- Slobin, M. 2003. *Afghanistan untouched*. CD 1 Tr. 16: [Gur-oghli Tale excerpt](#), Uzbek/Tajik, accompanied by *dutar*. (notes).
- Żerańska-Kominek, Sławomira. 1994. *Turkmen epic singing sound recording: Köroglu*. [Tr. 6 Övez öylenen \(The Wedding of Övez\)](#), performed by Musaguly Yazmyradov (singer/ bakshi) and Overzmyrat Odaev (gidzhak player)
- Youssefzadeh, Ameneh 1998. *Bardes du Khorassan*. [Tr. 7: Kuroghli](#), sung by Roshan Golafroz, accompanying himself on *dotar* or two-stringed, long-necked lute (Iran). Vocal technique aims to imitate animal sounds. Kuroghli addresses his enemies on the battlefield
- Sakata, H. L. 2002. *Music in the mind*. [CD Tr. 33: "Gorgholi" \(notation\)](#), performed by Palawan Asil accompanying himself on the *dambura*. ([listening guide](#))
- Examples of Persian song to illustrate syllabic and quantitative meter
- [Tr. 26: Gharībī, lyric song of Khorasan province, Iran \(2:21\)](#) (text)
- [Tr. 27: Persian narrative song sung by an ironsmith \(0:55\)](#) (text)
- (From Blum, S. 2002. "Iran: An Introduction.")

Additional audio from Wolf section:

- Saparova, D et al. 1995. *Turkmenistan chants des femmes bakhshi*. Paris: Maison des Cultures du Monde. [Tr. 2: Ashep Geldem \(excerpt from epic Köroghlu\)](#).

**WEEK 5: *Early Traffic East and West*. We explore the beginnings of the exchange network that grew between the Han and Roman empires 2,000 years ago, and learn how music in early China shaped, and was shaped by, the foreign musical forms transmitted along the early Silk Road. **Book review due this week.****

**Mon 26 February: *Origins of the Silk Road***

**Wed 28 February: *Reading History in Chinese Instruments***

**Fri 02 March: *Guest lecture/performance: Bo Lawergren and Tomoko Sugawara (kugo harp), "The ancient harp reborn"* **Book review due****

*Reading:*

- \*Ben, Wu. 2002. "Archaeology and history of musical instruments in China," pp. 105-114.
- \*Clark, M. 2005. "China," in *Sounds of the Silk Road*, pp. 23-45
- Foltz, R. 2000. Ch. 2, "Religion and Trade in Ancient Eurasia," pp. 23-36
- \*Lawergren, Bo 2005. "Musical instruments on the ancient silk road," pp. 99-115.
- [Liu, X. 1996. "Introduction," \*Silk and Religion\*, pp. 1-24](#)
- [Thorley, J. 1979. "The Roman Empire and the Kushans." \*Greece & Rome\* 26\(2\): 181-190.](#)
- \*Witzleben, J. L. 2002. "China: A musical profile," pp. 87-94.
- \*Wong, I. "The Qin and its music"

Wood, F. 2002. Ch. 3, "From Greece and Rome to China – and back again," pp. 36-47  
Wood. Ch. 4, "A people abandoned by Heaven: the Xiongnu and trade during the Han," pp. 48-60

*Web:*

<http://www.silkqin.com/02qnpu/09zysz/zy13ygsd.htm>

<http://www.alanmacfarlane.com/ancestors/Picken.html>

<https://www.dspace.cam.ac.uk/bitstream/1810/272/3/picken1.mp4> (~11:00; ~25:00)

Interview of the ethnomusicologist Laurence Picken, section on qin and its music

*Audiovisual:*

[Qin demonstration \(video\)](#)

Qin piece (audio): "[Liu Shui](#)" (refer to Wong article)

[Listening guide](#)

[Historical information on "Liu Shui"](#)

[Selection from another version of "Liu Shui" in staff notation with jianzipu below](#)

[Selection from jianzipu notation of "Liu Shui"](#)

Qin piece (audio): "[Yanguan Sandie](#)"

[Animated listening guide](#)

[Another example](#) of a notation of Yangguan: staff notation aligned with text of poem and simplified qin notation (jianzipu), followed by examples of *qin* tablature and notes on how to read the characters.

Figures for Lawergren 2005.

[Fig. 5](#)

[Fig. 6](#)

[Fig. 7](#)

[Fig. 10](#)

[Fig. 12](#)

**WEEK 6:** *Traveling with Buddhism. Goods and commodities were not the only things that moved along the Silk Road: religious beliefs also spread on these pathways, along with new styles in painting and sculpture. How much of the resultant transformation of artistic forms was connected with religion? Short listening quiz at beginning of Friday class.*

**Mon 5 March: The Transmission of Buddhism**

**Wed 7 March: Buddhist Contacts**

**Fri 9 March: Demonstration of Persian music: Mohsen Abtahi**

**Listening quiz 1**

*Reading:*

Foltz, R. 2000. Ch. 3 "Buddhism and the Silk Road," pp. 37-59

Lawergren, B. 1995/96. "The spread of harps between the near and far east during the first millennium a.d.: Evidence of Buddhist musical cultures on the silk road," pp. 233-49 (**handed out in class**)

Liu, X. 1996. "Silk and Buddhism" in *Silk and Religion*, pp. 49-72

\*Wei, Li 2002. "Religious music in China: Buddhist," pp. 327-333.

\*Wong, Isabel. n.d. "The Pipa and its music"

Wood. Ch. 7 "The Caves of the Thousand Buddhas: Buddhism on the Silk Road," pp. 88-110

*Supplemental:*

Pratt, K. p 50-51 (on Hwach'öng);

Won, L. B. 2002. "Korean Religious Music: Buddhist." *The Garland encyclopedia of world music. Volume 7, East Asia*, pp. 871-874 (on Pömp'ae)

*Audiovisual:*

Compare Buddhist chants of Indian origin:

[Fanbei \(China\) \(notes\)](#) tr. 7 from Levy, J. 2004. *Chinese Buddhist music*. New York: Lyricord.

["Raktavarna"](#) (Nepal: Newar Buddhist carya ritual song, rec by Arnold Bake, 1956) ([notes on this example](#));

[Buddhist Chant: Hwach'öng](#) Tr. 9 of CD for Pratt, K. 1987. *Korean music*

Ichikawa, K et al. 1990. *The JVC video anthology of world music and dance*. vol 1, 1-8:

[Pomp'ae—Buddhist chant: Toryanggye](#) with butterfly dance (4:10)

["Georyeongsan-jissori"](#) (a very drawn out style) from *Buddhist music from Korea*

*China: Music of the Pipa*. [Tr. 1 "Shi mian mai fu" \(Ambuscade from ten sides\) \(6:38\)](#); [Tr. 2 "Fei hua dian cui" \(Floating petals decorating the green leaves\) \(3:57\)](#)

Video: Pipa piece ["Yang chun bai xue" \(Snow on a sunny spring day\)](#) performed by Tang Liang-Xing.

**WEEK 7: *Cosmopolitanisms*.** *By the 7<sup>th</sup> century, dense trade networks connected Tang China and Sassanid Persia: in Chang'an they ate pistachios and peaches, while Chinese merchants could hardly keep their clients in Ctesiphon supplied with the raw silk they needed. Cultural eclecticism was the order of the day; we examine classical Persian musical forms and see how their modern forms transcend boundaries today. Workshops with Mr. Abtahi begin this week and last for the next three weeks. ([sign-up tool](#))*

**Mon 12 March: *High Tide on the Silk Road***

**Wed 14 March: *Iranian Music and Transregional Implications***

*Reading:*

\*Blum, S. 2002. Excerpt from "Hearing the music of the middle east" pp. 3-9

\*Blum, S. 2002. "Iran: An Introduction," pp. 823-838 (review whole article)

\*Caton, M. 2002. "Performance practice in Iran: Radif and improvisation," pp. 129-143.

\*Czekanowska, A. 2002. "Poetry" in "Muqam in the tradition of the Uygurs," p. 1003

Foltz, R. Ch. 4, "A Refuge of Heretics: Nestorians and Manichaeans on the Silk Road," pp. 61-87

\*Schafer, E. 1963. Ch 2 and Ch 12 in *The golden peaches of Samarkand*, pp. 40-57; 195-202

Wood, F. 2002. Ch. 6 "The fashion for all things Central Asian," pp. 75-87

*Web:*

[Background on the urdu ghazal](#)

Music of the Uighurs: [1](#), [2](#), [3](#)

*Audiovisual:*

*Gagaku: The imperial court music of Japan*, tr. 8, [Karyobin](#) (piece said to have been brought from India to China in Tang period; survives only in Japanese court music)

*Song creators in Eastern Turkey sound recording*, [tr. 4 "Kerem güzellemesi" \(Kerem's praise song\) \(2:40\) \(Turkish ghazal example\) \(notes\)](#)

Mahmud Karimi performing ["daramad of mahur."](#) From *The vocal radif of persian classical music according to the version of Mahmud Karimi*. ([text and notation](#))

Examples from Garland encyclopedia readings

Practice piece for workshops

Uighur Song and Dance Company (*senat umek*): performers, instruments, sound gallery

[muqaddima of rak](#)

**WEEK 8:** *Islam. The rapid spread of Islam across Central Asia owed much to the Silk Road, as commerce played an important role in its acceptance by the many whose livelihoods depended upon interregional trade. We see earlier patterns of cultural transmission reemerge, notably in music, though of course with new twists. (Persian music workshop, week 2)*

**Mon 19 March: The Islamization of Central Asia**

**Wed 21 March: Music in Islam**

*Reading:*

Foltz, R. 2000. Ch. 5, "The Islamization of the Silk Road," pp. 89-109

\*Hujvīrī, 'A. 1976. "Preface" and "Chapter XXV. . . Concerning audition (*sama'*)" In *The Kashf al-mahjub: The oldest Persian treatise on Sufism*. ix-xv; 393-420.

Liu, X. 1996. "The Rise of Islam and the Tiraz System," pp. 130-157

Liu, X. 1996. "Silk Trade under Islamic Rule," pp. 158-178

\*Nasr, Seyyed Hossein 1997. "Islam and music: The legal and spiritual dimensions." pp. 219-235

*Audiovisual:*

Video: *I am a Sufi, I am a Muslim* (recommended)

Week of 26 March  
**SPRING BREAK**

**WEEK 9:** *Alternative Paths. The vast commercial reach of the Silk Road translated into correspondingly vast cultural influence for those countries at its heart, but that influence moved on multiple trajectories well beyond Central Asia. We will see what this meant with a look at cultural pathways at the extremes of east and south Asia. Short papers are due this week. (Persian music workshop, week 3)*

**Mon 2 April: The Maritime Silk Road**

**Short paper due**

**Wed 4 April: Music and Islam in South Asia**

**Fri 6 April: Demonstration of Indian music: Warren Senders**

*Reading:*

[Eaton, R. 1974. "Sufi Folk Literature and the Expansion of Indian Islam." \*History of Religions\* 14\(2\): 117-127.](#)

Hayashi, R. 1975. "The introduction of continental culture." In *The Silk Road and the Shoso-in*, pp. 85-103. (**Reserve**)

\*Hayashi, K et al. 1967. "Musical instruments in the Shōsōin." In *Musical instruments in the Shōsōin*, pp. i-x.

[Holcombe, Charles 1999. "Trade-Buddhism: Maritime Trade, Immigration, and the Buddhist Landfall in Early Japan." \*Journal of the American Oriental Society\* 119\(2\): 280-292](#)

\*Qureshi, R. 1995. "The background." In *Sufi music of India and Pakistan*, pp. 79-102.

\*Yingsheng, Liu 2000. "An Inscription in Memory of Sayyid Bin Abu Ali: A Study of Relations between China and Oman from the 11th to the 15th century." In *The silk roads*, pp. 122-126.

*Audiovisual:*

Qureshi, R. 1995. CD tr. 1: "[The qaul: Man Kunto Maula](#)"; CD tr. 3 "[Chashm-e maste-'ajabe](#)"

Video (field video by R. Wolf): [Badar Ali Khan and party performing Man Kunto Maula](#)



**WEEK 10: *The First World Empire.*** *The Mongols wreaked much destruction, it is true, but the enormous empire that arose from the ashes breathed enough new life into Eurasian long-distance trade to carry Columbus to the New World. How might common ways of organizing music across Asia stimulate us to think about these new and renewed geographical links? Workshops with Mr. Senders begin this week and last for the next three weeks.*

**Mon 9 April: Pax Mongolica**

**Wed 11 April: Suites and Other Shared Patterns**

*Reading*

Allsen, T. 1997. Ch 1 "Introduction" and Ch. 3 "Acquisition and production." In *Commodity and exchange in the Mongol Empire: A cultural history of Islamic textiles*, pp. 1-10, 27-45.

\*Blum, S. 2002. "Hearing the music of the middle east." pp. 9-13

[Blum, S. 2006. "Central Asia, §3: Structure and Genre." In \*Grove Music Online\*.](#)

\*al Faruqi, L. 1985. "The suite in Islamic history and culture." *The World of Music* 27(3): 46-64

Foltz, R. 2000. Ch. 6, "Ecumenical Mischief," pp. 111-134

Pratt, K. 1987. *Korean music*, pp. 56-62 (focus on description of sanjo movement, pp 57-8) (**Reserve**)

Ruckert, G [see reading for week 12 for those beginning Indian music workshop this week]

\*Weatherford, J. 2004. *Genghis Khan and the Making of the Modern World*. Ch. 9, pp. 218-240

Wood, F. 2002. Ch. 8, "Tanguts, Mongols, Nestorians and Marco Polo," pp. 111-129

*Audiovisual:*

sanjo examples

shashmaqam examples

uyghur examples

Indian music: Video: *Khyal masters* (watch at least two clips and note your observations):

Mallikarjun Mansur: [Bhairavi](#); Amir Khan: [Ragesri](#); [Malkauns](#); Bade Ghulam Ali Khan: [various excerpts](#); Audio: Prabha Atre: [Kalavati](#) (note increase in tempo)

**WEEK 11: *Forward from the 15<sup>th</sup> Century.*** *The unity imposed by the Mongols gave way to a number of smaller but vigorous new empires, each of which established its own separate legitimacy (though often claiming a connection with the Chinggisid house) and its own cultural style. What changes defined the Silk Road of the early modern world? There will be a short listening quiz (covering through week 10) at the beginning of this week's section. (Indian music workshop, week 2).*

**Mon 16 April: Early Modern Empire and Trade**

**Wed 18 April: Mughal Syntheses and Modern Resonances**

Thursday 19 April (Music section):

**Listening quiz 2**

*Reading:*

[Atwell, W. 1982. "International Bullion Flows and the Chinese Economy circa 1530-1650." \*Past and Present\*\(95\): 68-90.](#)

Foltz, R. 2000. Ch. 7, "A Melting Pot No More," pp. 135-144

\*Neuman, D. 1990. "Being a musician." In *The life of music in north India*. pp. 59-84

\*Perdue, P. 1998. "Boundaries, Maps, and Movement: Chinese, Russian, and Mongolian Empires in Early Modern Central Eurasia." *International History Review* 20(2): 263-286.

\*Silver, B. 1994. "The Urdu mushā'irah." pp. 363-375

\*Wade, B. 1998. *Imaging sound*, pp. 132-135; 136-142; 158-59; 187-198 and figures.

Wood, F. 2002. Ch. 9, "A parterre of roses: travellers to Ming China and Samarkand," pp. 130-146

*Audiovisual:*

Excerpt from Satyajit Ray's [\*The Music Room\*](#) (depicts North Indian classical music in the parlor of a member of the landed gentry in the 1920s; a romantic portrayal of a way of life in decline; harkens back in a general way to patronage of the arts under the Mughals)

Examples of sounds of Indian musical instruments depicted in iconography

**WEEK 12:** *In Pursuit of "Authenticity."* *The European explorers who criss-crossed Central Asia in the 19<sup>th</sup> century were seeking cultural and linguistic origins, not silk. The discovery of forgotten connections and lost languages disrupted simple notions of "East" and "West" and brought the disparate Silk Road cultures under scholarly scrutiny for the first time. Following a similar logic, popular music from the 1960s drew upon and fostered an interest in India as a source of authentic spirituality. (Indian music workshop, week 3)*

**Mon 23 April: *The Invention of the Silk Road***

**Wed 25 April: *How North Indian Music Works***

**Fri 27 April: Warren Senders concert: Fong Auditorium, Boylston 110, 7:00-8:30**

**NOTE SPECIAL TIME AND PLACE OF THIS EVENT**

*Readings:*

Ruckert, G. 2004. Chs 1, 2, 4, 5 in *Music in North India* pp. 1-32; 40-51; 52-64;

Warner, L. 1926. Ch 14 "The Caves of the Thousand Buddhas" In *The long old road in China*, pp. 138-145. **(Reserve)**

Wood, F. 2002. Chs. 10-14, "The Great Game and the Silk Road," pp. 147-222

*Audiovisual:*

CD examples accompanying assigned pages in Ruckert

**WEEK 13:** *New Silk Roads.* *While on the one hand capitalism and new kinds of connectivity bring the Silk Road closer than ever, on the other hand they greatly complicate access to unmediated local experience. We end the course by asking whether the search for the "authentic" is futile, or even necessary, and where future Silk Road connections are likely to take us. **Your long papers or creative projects are due this week.***

**Mon 30 April: *The Silk Road in the Modern Musical Imagination***

**Long paper/creative  
project due**

**Wed 2 May: *Silk Roads Old and New***

*Reading:*

\*Thorsten, Marie 2005. "Silk Road Nostalgia and Imagined Global Community." *Comparative American Studies* 3(3): 301-317.

Wed 23 May FINAL EXAMINATION