



Simon Shaheen and Qantara

TEACHER RESOURCE GUIDE

About UMS

UMS celebrates its 125th Season! One of the oldest performing arts presenters in the country, UMS serves diverse audiences through multi-disciplinary performing arts programs in three distinct but interrelated areas: presentation, creation, and education.

With a program steeped in music, dance, and theater, UMS hosts approximately 80 performances and 150 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself from ticket sales, grants, contributions, and endowment income.

UMS Education and Audience Development Department

UMS's Education and Audience Development Department seeks to deepen the relationship between audiences and art, as well as to increase the impact that the performing arts can have on schools and community. The program seeks to create and present the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing workshops, in-school visits, master classes, lectures, youth and family programming, teacher professional development workshops, and "meet the artist" opportunities, cultivating new audiences while engaging existing ones.

Details about educational events for the 03/04 season are announced a few months prior to each event.

To receive information about educational events by email, sign up for the UMS E-Mail Club at www.ums.org.

For advance notice of Youth Education events, join the UMS Teachers email list by emailing umsyouth@umich.edu.

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UMS Youth Education

03/04

Simon Shaheen and Qantara

TEACHER RESOURCE GUIDE

**Youth Performance
Friday, January 30, 2004
11 am - 12 noon
Michigan Theater, Ann Arbor**

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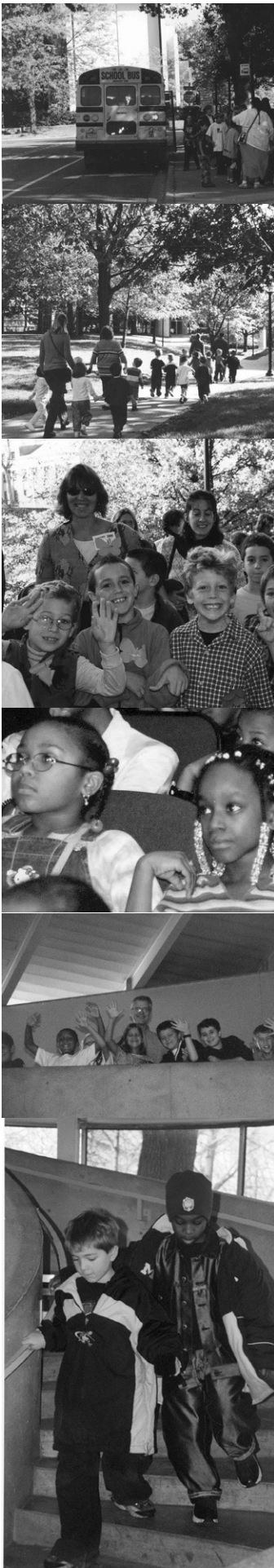
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OVERVIEW



We want you to enjoy your time in the theater, so here are some tips to make your Youth Performance experience successful and fun! Please review this page prior to attending the performance.

Where do we get off the bus? You will park your car or bus in the place marked on your teacher's map. Only Ann Arbor Public Schools students and students with disabilities will be dropped off in front of the theater.

Who will meet us when we arrive? UMS Education staff and greeters will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door, where ushers will meet your group. The ushers know that your group is coming, so there's no need for you to have tickets.

Who shows us where we sit? The ushers will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting? You will know that the show is starting because you will see the lights in the auditorium get dim, and a member of the UMS Education staff will come out on stage to say hello. He or she will introduce the performance.

What if I get lost? Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

What do I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

How do I show that I liked what I saw and heard? As a general rule, the audience shows appreciation during a performance by clapping. This clapping, called applause, is how you show how much you liked the show. Applause says, "Thank you! You're great!" In a musical performance, the musicians and dancers are often greeted with applause when they first appear. It is traditional to applaud at the end of each musical selection, and sometimes after impressive solos. Sometimes at music performances, the audience is encouraged to stand and clap along with the music in rhythm. At the end of the show, the performers will bow and be rewarded with your applause. If you really enjoy the show, give the performers a standing ovation by standing up and clapping during the bows.

What do I do after the show ends? Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought? We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. What did your friends enjoy? What didn't they like? What did they learn from the show? Tell us about your experiences in a letter, review, or drawing. We can share your feedback with artists and funders who make these productions possible. Please send your opinions, letters or artwork to: **UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.**

The Performance at a Glance

Who is Simon Shaheen?

Born in Galilee, Simon Shaheen is a composer and master *oud* player and violinist. Simon (pronounced “se-moan sha’ heen”) began studying the *oud* at the age of five, and one year later, Simon began studying violin. Today, he resides in New York and is the Director of the Near Eastern Music Ensemble. He is also one of the leading organizers of New York’s annual *mahrajan Al-fan*, a two-day festival of Arab world culture. Recently, he has focused much of his energy on Qantara (see below) over the past few years. Qantara (pronounced “Kahn’ terrah”) is his band which bridges the gap between many different cultural styles of music, in a genre known as “jazz fusion.” An acclaimed Arabic music performer, composer and instructor, Shaheen tours worldwide as a soloist and with his ensembles, Qantara, and the Near Eastern Music Ensemble. His recordings (see page---) have won him an international reputation as a leading Arab musician of his generation. A master instructor in performance and theory, Shaheen lectures frequently at universities in the U.S.

Who is Qantara?

The word *Qantara* (pronounced “con-tra”) describes an archway used in Arabic architecture or bridge. Qantara is a group of musicians under the direction of Simon Shaheen, who take the idea of “jazz fusion” to a new level. Qantara embraces Simon Shaheen’s vision of the unbridled fusion, or blending, of Arabic, Jazz Improvisation, Western Classical, and Latin music. The musicians in Qantara for our Youth Performance are Jamey Haddad, Bassam Saba, Steve Sheehan, Thomas Bramerie, Najib Shaheen, Antonio Escapa, and Brad Shepic.

What is Jazz Fusion?

The word “fusion” is described in many dictionaries as the act of melting or union. The term “jazz fusion” can be described as a melting or union of several different types of music genres with jazz. Jazz originally developed from gospel, work-songs, and rhythm and blues, and is considered by some to be the “classical” music of America. Over the years, jazz has been through its own evolution from conventional forms of modal jazz at the turn of the century through the 1930’s, to the 1950’s bebop and avant gard “free jazz.” During the 1960’s and 1970’s, jazz music was influenced by the influx and popularity of rock bands. Since jazz and rock share the same basic roots, that is, rhythm and blues, it was a natural progression for jazz musicians of the day to begin developing rock rhythms. Musicians such as Miles Davis, Herbie Hancock, Chick Corea, and Charles Lloyd all produced the astonishingly fresh sound soon to be known as jazz-rock fusion. Along with this new direction in jazz, the use of electronic equipment such as the amplifier and synthesizer gave chords a rich sound and provided texture to the jazz rhythms.

Today, Jazz fusion has developed into a multi-faceted genre, combining the musical styles of many different countries and cultures. Jazz fusion artists like Simon Shaheen and Qantara are forerunners in this innovative new concept in music. It is no longer simply a union of rock, rhythm, and blues, but an eclectic blend of Jazz, Arabic, Western Classical, and Latin music.

“Simon Shaheen

may well be one of

the finest cultural

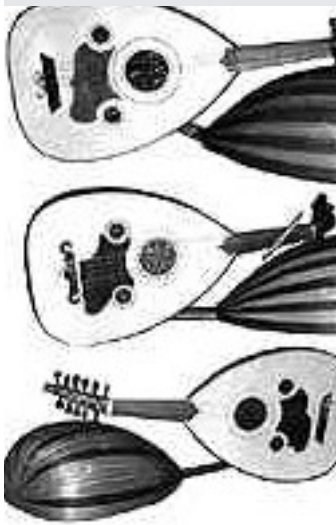
ambassadors the

Arab world has.”

–Hank Bordowitz,
Reflex Magazine

For more
information on
Simon Shaheen
and Qantara,
visit

www.simon-shaheen.com



The Performance at a Glance

What is an *Oud*?

The *oud* is a pear-shaped wooden instrument with eleven strings. The *oud* is also known as a lute, in European and western cultures. The English word *lute* is derived from the Spanish word *laud*, which originated from the Arabic *al-'ud*, which literally means "branch of wood." Also called *laute* in German, and *le luth* in French, the *oud* is considered to be the grandparent of western guitars and mandolins. It was the first instrument to have a wooden face rather than a face made from animal skin. The '*oud*' is the leading instrument in the *takhet* (orchestra), which became very popular in Europe during the sixteenth and seventeenth centuries, but by the middle of the eighteenth century, the guitar became the *oud*'s rival. The guitar soon won out since it was simpler to construct and less cumbersome to hold.

What are other instruments you might see and hear?

Some of the other instruments you might hear at the performance are the flute, the *nay* (a type of woodwind instrument), the *kamanjah* or *kaman* (violin), the bass, the guitar, the *riqq* (tambourine), the *mizhar*, and the *tablan* (two types of drums). These instruments form an ensemble called a *takht* in Arabic. Typically *takhts* do not have a guitar, but rather a *qanun* (see page 20 for further descriptions and pictures of these instruments.)

What songs will you hear at the performance?

Simon Shaheen and Qantara will be performing traditional Arabic melodies, called *maqamat*, as well as original pieces of music he has composed. The original pieces he has composed include one piece called "Waving Sands" which is a great introduction to jazz fusion. In this piece you can clearly hear the traditional Arabic melody infused with jazz instruments like the guitar and the bass, into Latino rhythms. The traditional songs you will hear have originated from such places as Saudi Arabia, Lebanon, and Egypt. Like Jazz music, much of Arabic music is improvised, and so the songs at the performance will be announced from the stage. You may be asked to clap a few rhythms, or maybe even asked to try a few dance steps at your seat. (But please, remain respectful of the performance and do not attempt this until asked to do so by Mr. Shaheen.)

Why does Arabic music sound out of tune to Western ears?

Although Arab music contains many melodies, none of the instruments specifically play in harmony, which is what Western ears are trained to hear. The Arab music scales have many more notes than the Western classical major and minor scales. For a further description, please refer to page of this guide.

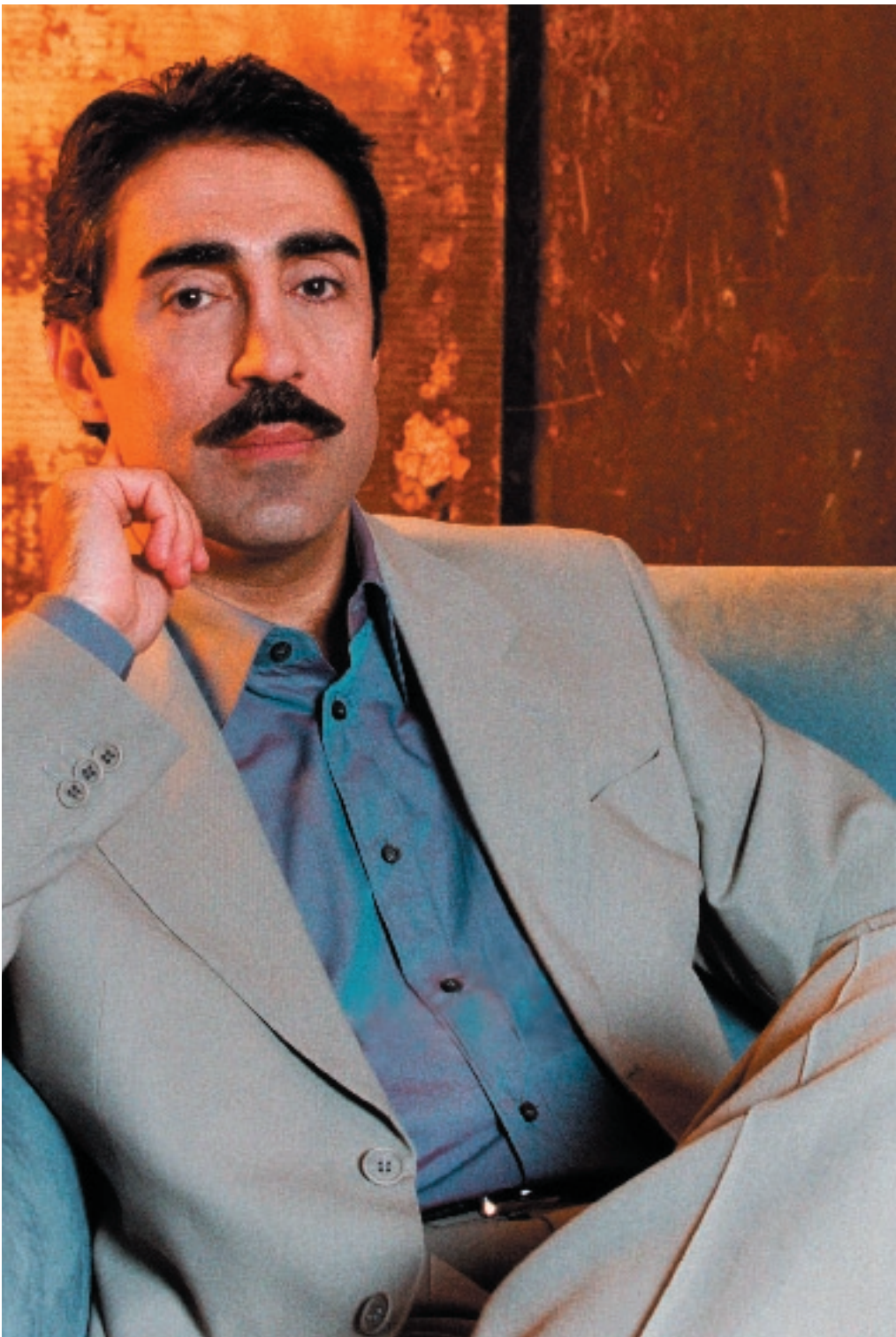


Photo courtesy of DE Management

NEEL SHAHEN
SIMON SHAHEN

Simon Shaheen: A Biography

Dazzling listeners with his soaring technique, melodic ingenuity and the unparalleled grace, which he deftly leaps from traditional Arabic to jazz and classical styles. Simon Shaheen has earned international acclaim as a virtuoso on the oud and violin.

Shaheen is also one of the most significant Arabic musicians, performers and composers of his generation. His work not only looks back on the history of Arabic music, but also continues to push forward, embracing many different styles in the process. This unique contribution to the world of arts was recognized in 1994 when Shaheen was honored with the prestigious National Heritage Award.

In the 1990's he released four albums of his own: *Saltanah* (Water Lily Acoustics), *Turath* (CMP), *Taqasim* (Lyricord), and *Simon Shaheen: The Music of Mohamed Abdel Wahab* (Axiom). He also contributed cuts to producer Bill Laswell's fusion collective *Hallucination Engine* (Island) and music to the soundtracks for *The Sheltering Sky*, *Malcolm X*, and others, while he wrote music for the entire soundtrack of the documentary *For Everyone Everywhere*. Broadcast globally in December 1998, this film celebrated the 50th anniversary of the United Nation's Human Rights Charter

Recently, Shaheen wrote the music for the documentary of the British Museum's Egyptian collection. Beginning in the fall of 2001, the collection will tour U.S. museums for three years; the documentary will be an integral part of the exhibit's introduction for audiences.

Born in Tarshiha, Galilee, in 1955, Simon Shaheen grew up surrounded by music. His father, Hikmat Shaheen, was a professor of music and a master oud player. Simon began learning the instrument at the age of five, and a year later began studying violin at the Conservatory for Western Classical Music. Simon Shaheen credits his father as being the predominantly influence on his music.

After graduating from the Academy of Music in Jerusalem in 1978, Shaheen was appointed Instructor of Arabic music, performance and theory. He moved to New York City two years later to complete his graduate studies in performance at the Manhattan School of Music, and later in performance and music education at Columbia University.

In the early 80s, Shaheen formed the Near Eastern Music Ensemble establishing a group that would perform the most moving and highest standard of traditional Arabic music. This time also marked the beginning of Shaheen's workshops and lecture/demonstrations in elementary schools, high schools, colleges, and universities to educate the younger generation. As a champion and guardian of Arabic music, Shaheen still devotes almost fifty percent of his worktime to working with schools and universities, including Juilliard, Princeton, Brown, Harvard, Yale, UCSD and others.

**"When I held
and played
these
instruments,
they felt like an
extension of
me."**

—Simon Shaheen

His concert credits are a veritable compendium of the world's greatest venues, including Carnegie Hall, Kennedy Center, Cairo's Opera House, Theatre de la Ville in Beirut, and Belgium's Le Palais des Arts. In 2000 Shaheen appeared at the Grammy Awards with Sting, arranging the violin section for Stings' live rendition of "Desert Rose."

As a composer, Shaheen has received grants from the National Endowment for the Arts, the New York State Council on the Arts; Meet the Composer, the Jerome Foundation, and Yellow Springs Institute. In addition to his recorded work, his theatrical repertoire includes *Majnun Layla*, (performed at Kennedy Center and The Museum of Natural History), *The Book and the Stranger* (from the classic Arabic story Kalila and Dimna derived from the Indian Book of the Animals), *Possible City* (set in Cordoba during the Andalusian period), and *Collateral Damage* (a monologue by Vanessa Redgrave).

Since 1994, Shaheen has produced the Annual Arab Festival of Arts, Mah-
rajan Al-Fan. Held in New York, the festival showcases a melody of the finest Arabic artists, while presenting the scope, depth and quality of Arabic culture. And in 1997 Shaheen founded the Annual Arabic Music Retreat. Held each summer at Mount Holyoke College, this week-long intensive program of Arabic music studies draws participants across the U.S. and the world.

For the past six years, Shaheen has focused much of his energies on Qantara. The band, whose name means arch in Arabic, is Shaheen's vision of the unbridled fusion of Arabic, jazz, Western Classical and Latin music, a perfect alchemy meld where the music transcends the boundaries of genre and geography.

"I want to create world music exceptionally satisfying to the ear and the soul," says Shaheen, which is why I selected members for Qantara who are all virtuosos in their own musical form, whose experience can raise the music and performance of the group to the spectacular."

Text used with permission from Simon Shaheen.



**For more
information on
Simon Shaheen's
recordings, see
page 24 of this
study guide.**

Qantara: Meet the Musicians

**"The musicians
of Qantara have
open minds,
great talent,
questing souls
and flying
fingers."**

– Simon Shaheen

Jamey Haddad Percussion

A recipient of a Fulbright Fellowship and two National Endowment for the Arts Fellowships, percussionist Haddad has appeared on more than 100 recordings, performed with artists from Paul Simon to Paul Winter and Dave Liebman, in addition to helping the Moroccan government develop compositions by Berber and Gnawan groups. He's also the author of *Global Standard Time*, and is an acknowledged expert on North African rhythms and percussion.

Bassam Saba Flute and Nay

Born in Lebanon, where he studied *oud*, *nay*, and violin at the Lebanese Conservatory. After completing his studies, he moved to France, getting further degrees, including a Master's in Western Flute Performance. After a period as Musical Director of the Beirut Symphonic Band, he moved to New York, where he is a member of the Near Eastern Music Ensemble, among many other musical activities

Steve Sheehan Percussion

An internationally lauded percussionist and composer, Sheehan was born in the U.S. As well as 10 albums under his own name, he's recorded with talents as diverse as Herbie Hancock, Paul Simon, Brian Eno, Cheb Mami, Omar Farouk, Hector Zazou, and Juan Manuel Serrat. His explorations of world percussion techniques have taken him from Algeria to Indian, the Amazon, and beyond.

Brad Shepic Guitar

Additional Information unavailable

Najib Shaheen Oud

An exceptional oud player who has worked with major Middle Eastern artists in the U.S. He has been a founder member of the Near Eastern Music Ensemble and has been making *ouds* for more than a decade

Antonio Escapa Percussion

Tony Escapa is a drummer from Orlando, Florida, and the son of pianist and arranger Antonio Escapa, who played in Ricky Martin's first group, Menudo. Tony started playing guitar at age ten and switched to drums at age 11. At a very young age, Tony won several awards, and performed at the Heineken Jazz Festival in San Juan in 1999. That summer, Tony won a \$12,000 scholarship at the "Berklee in Puerto Rico" program, and performed in percussionist Egui Castrillo's band.

Thomas Bramerie Bass

Thomas plays the bass, and has performed with Dee Dee Bridgewater on several recordings.



The Arab Culture

Arabic Music

Centuries of Cultivation

The identifying link of a people may be found not only in their language, but in their music as well. Throughout their long and illustrious history, the Arabs have been lovers of music in its various forms. Music is an integral part of daily life in the Arab World and sensibility to its sounds and tones is deeply rooted in the Arab personality.

Musical tradition in the Arab world is very old, dating back to the simple sing-song recitations of tribal bards in pre-Islamic days, usually accompanied by the *rababa*, a primitive two-string fiddle. As they spread out into the Middle East and North Africa in the seventh and eighth centuries A.D., the Arabs quickly added the rich and complicated scales and tones of Indian, Persian and Byzantine music and developed a unique form that has persisted to this day with only minor changes. In that sense, Arabic music is a remarkably enduring art form which, after centuries of competing cultural influences, has retained an overall unity. Many of its sounds are alien to Western ears, but the melodies have great emotive power for Arabs who can recognize the variations in musical styles, from the famous *maqam* of Iraq to the *muwashah*, a form of singing developed in Arab Spain during the Middle Ages and still used today.

For several centuries, Arab rulers from Baghdad to Cordoba were famed for their patronage of music and musicians. Their courts boasted full orchestras for entertainment, while noted musicians competed for the ruler's favor. The music of the Arabs gradually influenced the West. Masters such as Bartok and Stravinsky composed works with detectable Eastern or Arabic influences. The Western world inherited not only the structure and tabulation of Arab music but also many of its instruments, which have evolved into such easily recognizable instruments as the violin, the mandolin, and the tambourine.

Today, there is a long history of Western artists being influenced by Arabic music. Mozart and Tchaikovsky were inspired by Middle Eastern music. Likewise, during the 1960s and 1970s, there was a belly dancing craze in the West.

How is Arab music structured?

What makes Arab music sound so different from Western music? The answer lies in the structure of the rhythms. Arabic music uses melodic modes called *maqam* (not just a scale, but also specific musical gestures and emotional character, or ornamentation.) Arabic music is mostly heterophonic (or monophonic when one instrument is playing). There is no harmony. Arabic music sounds "out of tune" to many Westerners because it uses notes that are not in the 12-note Western scale. It uses what are called "quarter tones" and "neutral tones."

Trichords are sets of 3 notes, tetrachords are sets of 4 notes, and pentachords are sets of 5 notes. The Arabic word for these sets is jins, (plural

"There is no

harp without

the zither, no

guitar with out

the 'oud."

- Simon Shaheen

ajnas), which means the gender, type or nature of something. In case of pentachords, the word '*aqd*', plural '*uqud*' is also used. These sets are the building blocks for Arabic maqam. In Arabic music, a *maqam* (plural *maqamat*) is a set of notes with traditions that define relationships between them, habitual patterns, and their melodic development. *Maqamat* are best defined and understood in the context of the rich Arabic music repertoire. The nearest equivalent in Western classical music would be a mode (e.g. major, minor, etc.).

The Arabic scales which *maqamat* are built from are not even-tempered, unlike the chromatic scale used in Western classical music. Instead, 5th notes are tuned based on the 3rd harmonic. The tuning of the remaining notes entirely depends on the *maqam*. The reasons for this tuning are probably historically based on string instruments like the *oud*. A side effect of not having even-tempered tuning is that the same note may have a slightly different pitch depending on which *maqam* it is played in.

What is the difference between a *maqam* and a scale?

The Arabic *maqam* is built on top of the Arabic scale (or *dwar* in Arabic). The *maqam* is generally made up of one octave (8 notes), although sometimes the *maqam* scale extends up to two octaves. But the *maqam* is much more than a scale:

- Each *maqam* may include microtonal variations such as tones, half tones and quarter tones in its underlying scale. These variations must be learned by listening not by reading, which is why the oral and aural tradition is essential in learning Arabic music.
- Each *maqam* has a different character which conveys a mood, in a similar fashion to the mood in a Major or Minor scale, although that mood is subjective to each listener. Since classical Arabic music is mostly melodic (excludes harmony), the choice of *maqam* greatly affects the mood of the piece.
- Unlike the two scales in Western music (major and minor scales), there are approximately 120 *maqamat*.
- Each *maqam* includes rules that define its melodic development and which notes should be emphasized, how often, and in what order. This means that two *maqamat* that have the same tonal intervals but one is a transposed version of the other, may be played differently.
- Each *maqam* includes rules that define the starting note, the ending note, and the dominant note.

DID YOU KNOW:

Among the earliest famous Arab musicians is the ninth-century composer and singer Ziryab. He was born in Baghdad and is said to have memorized 1,000 songs.

Arabic Music continued...

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www.ums.org

Why does Arabic music sound out of tune to western ears?

To the Western ear, Arab music has a strange , exotic sound. Its notes seem closer together, and its melodies have a continuous, gliding quality. Arabic music is played in melody. The Western classical music like Bach, Beethoven, and Strauss we are accustomed to hearing is based on harmony. To achieve this horizontal sound without harmony, all of the musicians play essentially the same melody throughout the duration of each song. Variations in the sound occur as each musician adds ornamentation, such as trills and grace notes, to the melody he or she is playing. The art of adding ornamentation is known as *zakhrafat* in Arabic. Arabic music also uses notes that do not exist on our major and minor scales. The scales in Arab music have smaller intervals between notes. These notes can be easily understood if you can imagine an 88 key piano with black and white keys. Now, imagine in between the black and white keys are red keys. Not only are there red keys, but there maybe yellow keys, and even blue keys! These notes may sound flat to us, but to an Arab musician they are known as quarter tones. The scales in Arab music have smaller intervals between notes, and we call these intervals "quarter tones."

What exactly are quarter tones ?

Many *maqamat* include notes that can be approximated with quarter tones (depicted using the half-flat sign or the half-sharp sign), although they rarely are precise quarters falling exactly halfway between two semitones. Even notes depicted as semitones sometimes include microtonal subtleties depending on the *maqam* in which they are used. For this reason, when writing Arabic music using the Western notation system, there is an understanding that the exact tuning of each note might vary with each *maqam* and must be learned by ear.

Another peculiarity of *maqamat* is that the same note is not always played with the same exact pitch, the pitch may slightly vary depending on the melodic flow and what other notes are played before and after that note. The idea behind this effect is to round sharp corners in the melody by drawing the furthest notes nearer. There are literally thousands of *maqamat* from the various regions of the Arab world.

The Genres of Arabic Music

The Sama'i

The *Samai* is a composed genre comprised of four sections (*khana*, plural *khanat*), each followed by the refrain (*taslim*). The *samai* composition demonstrates the 10/8 rhythmic mode (called *sama'i thaqil*) followed throughout the *taslim* and the first 3 *khanat*. The 4th *khana*, which precedes the last statement of the refrain, is typically composed in a 3/4 or 6/4 rhythm, called *Samai Darij*. Some contemporary composers display a 5/8, 7/8 or 9/8 rhythm in the 4th *khana*.

The first three *khanat* of the *Samai* consist of 4 to 6 measures. The last (4th) *khana* varies from 6 to 24 measures. Generally, the first *khana* in the *Samai* displays the selected *maqam* in a stepwise motion. It is usually played in the lower tetrachord (*jins*) of the *maqam*. The second *khana* shows a modulation to a related *maqam*. In the third *khana*, the melodic range expands and reaches the higher tetrachord of the *maqam*.

The Taqasim

The *Taqsim* is an instrumental improvisation, which could be metric or non-metric. The *taqsim* is usually performed solo, but could also be accompanied by a percussionist or an instrumentalist playing only a drone. The *taqsim* is an impromptu musical composition where the soloist extemporized a piece using the *maqam* as a vehicle while abiding by a certain set of rules particular to that *maqam*. A *taqsim* usually includes a number of modulations to other related *maqamat*.

The Maqtu'ah Mousiqiyyah

This is an instrumental composition performed by an ensemble larger than the traditional takht. In general it incorporates melodic themes and rhythmic patterns found in rural vocal and instrumental folk and dance music. Those themes are developed into new diverse musical sections, with or without repeated refrain.

Orchestration: first, in the sense of melodic distribution between a solo instrument and orchestra. Second in the sense of rhythmic counterpointal figures using heterophony at times; change of rhythm with each new melodic section; melodic complexity in the musical phrases (length, accidentals, leaps, modulation).

Contrary to the *Saltanah* (reaching musical ecstasy through individual virtuosity) element found in traditional instrumental forms, the *Maqtou'a* is expressional (*ta'biriyyah*).

The Dulab

The *dulab* (literally "wheel") is an introductory short instrumental composition. The *dulab* sets the mood of a *maqam*, and is intended to reveal its special character such as its intervallic structure and the emotions attached to it. This short instrumental composition consists of 8 -16 measures, and is usually used as a prelude to other musical genres.

**For audio examples
of many of
these forms
and to see
the musical
notation visit**

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The Tahmila

A dance form performed by the *takht*, which generally follows a simple 2/4 or 4/4 rhythm in moderate tempo. The *tahmila* is a two part form: the first form is similar to the *dulab*. It consists of short motives which expose the *maqam*. The second part incorporates short improvisational solos which alternate with precomposed ensemble refrains in a call and response fashion. Generally the call is an improvised section which is played by the soloist and consists of two measures. It is followed by a response of equal length that is played by the ensemble.

With this structure the soloist plays an improvised variation in each call after the *takht* responds with the same musical phrase played after the first call. These variations could go through modulations related to the given *maqam* of the *tahmila*, or modulations to related *maqamat* using the different degrees of the original *maqam* as new tonalities. The *tahmila* ends with a repetition of the first opening part.

The Longa

The *longa* is a lively dance form usually in simple 2/4 meter (called *fox*). The *longa* is a Turkish / Eastern European style that evolved into Arabic music. It consists of two to four couplets (*khanat*) which follow a rondo like format with a recurring passage or refrain (*taslim*). Generally each *khana* and *taslim* consists of 8-16 measures, mainly in 2/4, except for the last which occasionally follows the 3/4 *Samai Darij* meter.

The Bashraf

A composed genre comprised of four sections (*khana*, plural *khanat*), each followed by a refrain (*taslim*). The name comes from Persian "*peshrev*", which means "that which precedes", because a *bashraf* is usually played as an opening composition in a suite (or *fasl* in Turkish).

Throughout the composition, the *bashraf* follows one rhythmic mode, such as: *dawr al kabir* (28/4), *shanbar* (24/4), *al-fakhitah* (20/4), *mukhammas* (16/4) and *darij* 93/4). Generally the 4 *khanat* and the *taslim* of a *bashraf* consist of 2-3 measures (cycles). the *taslim* can also consist of one cycle.

The first *khana* and the *taslim* display the selected *maqam* in a stepwise motion. A modulation to a related *maqam* occurs in the second *khana*. In the third, the melodic range expands and reaches the higher *diwan* of the *maqam*. Generally the fourth *khana* displays the lower *diwan* of the selected *maqam*.

The Dawr

The *dawr* is a vocal genre sung in colloquial or regional Arabic (*'ammiyyah*), and was developed in 19th-century Egypt. It includes 2 sections, *madh'hab* (chorus, or refrain) and *ghusn* (branch, or verse), the latter being characterized by choral responses to the soloist's ornamented improvisation on the syllable "ah". Only simple rhythmic modes are used in the *dawr*. The *dawr* usually starts with a *dulab*.

The Genres of Arabic Music cont...

The Muwashah

The *muwashah* is a strophic song that originated in Al-Andalus (the medieval Iberian peninsula - present day Spain and Portugal). The melody and the structure of the *muwashah* vary in sophistication. It is performed by a chorus alternating with a soloist who is accompanied by a *takht*. The *muwashah* is often composed using a complex rhythmic mode, or *iqaa*. The lyrics in a *muwashah* are written in classical Arabic (*fus'ha*) as opposed to colloquial or regional Arabic (*'ammiyyah*), and often deal with the subject of love (unrequited love), or wine used as a metaphor for religious intoxication (common in Sufism).

The Qasida

The *qasida* (literally a classical Arabic poem) is a song whose text is written in classical Arabic (*fus'ha*). It is performed by a solo vocalist accompanied by a *takht*. The *qasida* is composed to a simple rhythmic mode, or *iqaa at*, usually *wahdah*. The subject of the lyrics is most often love, but could also be patriotism, death, or other themes.

How do musicians choose what they will play?

When you sit down to listen to CDs, do you plan what you'll listen to far in advance? Of course not - you decide as you go, depending on what mood you're in. One day, you might listen to songs about one topic (like love); another time, you might choose songs written by the same artist. Arab musicians are like you. They can't tell us in advance what they'll feel like playing. It can depend on the mood they're in and the mood that they sense from the audience.

Arab musicians have dozens - sometimes even hundreds - of songs memorized and don't decide in advance which ones they'll play or exactly how they'll play them. In this way, the artist has control over the tone, melody, and rhythm of the song. Many artists love the freedom this type of creativity provides. This freedom is known as improvisation. Improvisation, known as *taqasim* in Arabic, is really the basis for Arab music, as the melodies wind their way about each other from musician to musician, they are able to allow the song to go in whatever direction they choose.

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In every Arab country, one hears the same distinctive sounds; whether instrumental or vocal, the melodies are remarkably similar in emotive power, tonal range, and rhythmic drive. Although the practiced ear can recognize variations of musical style, as it can the dialects of language which distinguish the spoken word from country to country, the sounds remain unmistakably those of the music of one people.

The historical origins of this music, however, are extremely heterogeneous. Early Arab musicians borrowed from the Egyptians, Assyrians, and Sumerians. Many of the instruments now used are direct descendents of those depicted in the wall paintings and carvings of these past civilizations.

The distinctive quality of Arab music owes a great deal to the type of instruments employed. As ancient and traditional as the music itself, the present forms of these instruments evolved primarily in the eighth through tenth centuries, during that creative zenith of classical Islamic civilization known as the Golden Age.



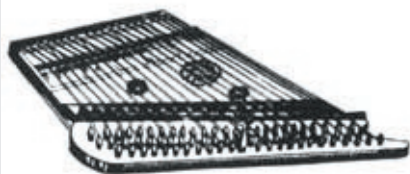
Oud

The English word for lute, which derives from the Spanish *laud*, originally came from the Arabic *al-'ud*, literally meaning 'branch of wood'. Between the eighth and tenth centuries, the *oud* had only four strings; a fifth was added by Ziriab, the famous Andalusian performer, and a sixth later on in the fifteenth century. Shaped like half a pear with a short fretted neck, the *oud* has five pairs of strings, with an additional string serving as the bass sound. Some Arabic musicians refer to it as "the King of all instruments".



Tablah

The *tablah* is a small hand-drum also known as the *durbakke*. One of the most commonly played of the percussion instruments, the *tablah* is a membranophone of goat or fish skin stretched over a vase-shaped drum with a wide neck. Usually made of earthenware or metal, it is placed either under the left arm or between the legs and struck in the middle for the strong beats and on the edge for the sharp in-between beats. Today, it is primarily used in rural music, called *fallahin*, for dancing as well as in popular music in the cities.



Qanun

The *qanun* is a descendent of the harp and has played an integral part in Arab music since the tenth century. A kind of dulcimer, its Arabic name means 'rule' or 'law.' The *qanun* was introduced to Europe by the 12th Century, becoming known during the 14th to the 16th Century as a psaltery or zither. The *qanun* consists of a trapezoid-shaped flat board over which 81 strings are stretched in groups of three with 24 treble chords consisting of three chords to each note. The instrument is placed flat on the knees or table of the musician; the strings are plucked with the finger or with two plectra (or picks), one plectrum attached to the forefinger of each hand. The *qanun* is suitable for the execution of fioriture, or ornamentation, and rapid scales. The piano is an outgrowth of the harpsichord, an instrument which exchanged the plectra with hammers.

Nay

The word *nay* from Persia is used to describe a single reed pipe of the simplest design whose origins go back to the Sumerian civilization.

Nay is the generic Arabic name for simple open-ended reed instruments which usually have six holes in the front for the fingers to play and one hole underneath for the thumb. Fine, mellow tones are brought forth by blowing gently over the orifice of the tube while manipulating the fingers and thumbs; by blowing with more or less force, sounds are produced an octave higher or lower, and tunes in different scales can be played by utilizing nays of various lengths. Although very simple, the *nay* is extraordinarily versatile. Its poetical timbre makes it especially suitable for melancholy effects expressing both joy and yearning.

Mijwiz

The *mijwiz*, which literally means 'dual' in Arabic, is a type of double reed clarinet popular in Syria, Lebanon and Palestine. In North Africa its equivalent is known as the *maqrum*. It is played by breathing gently through a circular aperture the end and by manipulating the fingers over the holes down the front of the tube, in order to produce specific sounds.

In the hands of a good performer, the sounds produced by the mijwiz may very well reflect the musical dialogue between two moods.

Buzuq

The word *buzuq* comes from Turkey and occurs in '*bashi-buzuq*,' the name given to the Ottoman troops, literally meaning 'burnt head' or 'uprooted.' The *buzuq* is a hybrid instrument that is not classified among the classical instruments of Arab music nor among those of Turkish music. However, this instrument may be looked upon as a larger and deeper-toned relative of the Turkish *saz*, to which it could be compared in the same way as the viola to the violin in Western music. Before being popularized into ensembles and orchestras, the *buzuq* had been associated with the gypsy music of Lebanon and Syria. The *buzuq* is a long-necked fretted string instrument, furnished with two metal strings which are played with a plectrum, offering a metallic yet lyrical resonance

Riqq

Also known as the *daff*, the *riqq* is the Arabic name for the popular instrument corresponding to the English tambourine. It consists of a round frame, covered on one side with goat or fish skin. Pairs of metal discs are set into the frame to produce the jingle when struck by the hand. The sounds of this percussion instrument set the rhythm of much Arab music, particularly in the performances of classical pieces.

Kamanjah (picture not shown)

The *kamanjah* is commonly known as the violin in Western and European cultures. The *kamanjah* is a descendant of the '*oud*,' and is played in many orchestras and string ensembles worldwide. It became very popular in Arab music during the nineteenth century, replacing a two-stringed fiddle called the *rababa* (see picture at right). The *kamanjah* is played with a bow fashioned from horsehair.



Arabic Language

While most people know that Arabic is the written and spoken language of more than 150 million inhabitants of the Arab world, few realize that the Arabic script is also used by one-seventh of the world's population. Modern European languages, such as Spanish, Portuguese, French, Italian and English derived many of their words from the Arabic language.

Millions of people in Africa and Asia write their languages in the Arabic alphabet. Farsi—the language of Iran—and Urdu—the language of Pakistan and some parts of India—are written in the Arabic script. The Turkish language employed Arabic characters until the 1920's. In addition, Arabic script is used today in Afghanistan, Indonesia, Malaysia, sections of China and even in the Muslim areas of the Philippines and the former Soviet Union.

DID YOU KNOW:

Arab traditions and references can be found in such classical literature as Dante's *Divine Comedy*, Chaucer's *Squire's Tale*, Defoe's *Robinson Crusoe*, and even Shakespeare's *Othello*!

The reason for the extensive use of Arabic dates back to the emergence of the Islamic faith in 622 A.D. The Qur'an, the Holy Book of Islam, which was recorded in Arabic. Arabic remains the primary vehicle for prayer in Islam. As the new believers, or Muslims, spread out from the Arabian Peninsula to create a vast empire—first with its capital in Damascus then, later, in Baghdad—Arabic became the language of vast sections of the civilized world. It drew upon Byzantine and Persian terms and its own immense inner resources of vocabulary and grammatical flexibility. By the eleventh century A.D., this language was the common medium of expression from Persia to the Pyrenees—the language of kings and commoners, poets and princes, scholars and scientists. Arabic became the principal reservoir of human knowledge, including the repository for the accumulated wisdom of past ages, supplanting previous cultural languages, such as Greek and Latin. Arabic belongs to the Semitic family of languages, of which Hebrew is also a member; thus, the term "Semite" refers to anyone who speaks a Semitic tongue. Arabic script reads from right to left and its alphabet contains twenty-eight characters. While it is universally written, read and understood in its classical form, spoken Arabic has undergone regional or dialectical variations.

The Arabic language developed through the centuries in what is today Saudi Arabia until, in the era immediately preceding the appearance of Islam, it acquired the form in which it is known today. Arab poets of the pre-Islamic, or Jahiliyyah period, had developed a language of amazing richness and flexibility, despite the fact that many were desert bedouins (nomads) with little or no formal education. For the most part, their poetry was transmitted and preserved orally.

As the Empire spread, the Arabic language—and, indeed, culture—was enriched by contacts with other civilizations: Greeks, Persians, Copts (Egyptian Christians), Romans, Indians and Chinese. During the ninth and tenth centuries, a great translation movement, centered in Baghdad, was in force, in which many ancient scientific and philosophical tracts were transposed from ancient languages, especially Greek, into Arabic. Many were enhanced by the new wisdom suggested by Arab thinkers; other texts were simply preserved, only to re-emerge in Europe during the Renaissance.

During the Middle Ages, science and mathematics flourished in the far-flung Arab-Islamic civilization, which stretched from Spain into Asia. England and other European countries were relatively backward and “underdeveloped” feudal territories. Gradually through military, commercial and scholarly contacts, Europe absorbed the learning of this more advanced neighboring civilization. Contacts with the Arab world played an important role in stimulating Europe’s cultural and intellectual renewal in the later Middle Ages and the Renaissance. Another important fact is that today we use “Arabic numerals” in arithmetic, rather than “Roman numerals.” Our numeric symbols are actually from the Arab culture!

The English language borrowed hundreds of words from the Arabic language, just as it absorbed numerous words from German, French, Latin and Greek. Most of the Arabic words have to do with the fields of mathematics and the sciences, but also include many familiar words in everyday use. Often these words entered English indirectly through Spanish and French, sometimes through Italian. The Arabic language in turn has absorbed words from Greek, Persian, Sanskrit and other languages. here are some common words in the English language that are derived from the Arabic culture:

admiral	caliber	elixir	ream
adobe	candy	gauze	retina
alchemy	cane	ghoul	saffron
alcohol	canon	gypsum	sash
alcove	carafe	hazard	satin
alfalfa	caraway	jar	sherbert
algebra	cataract	jasmine	sofa
algorism	check	julep	sugar
alkali	checkmate	lute	sumac
almanac	chiffon	macabre	syrup
arsenal	cipher	magazine	taffeta
atlas	coffee	magnet	tambourine
average	cornea	marzipan	tariff
azure	cotton	mattress	traffic
baroque	crimson	mohair	zenith
barracks	damask	muslin	
borax	earth	racquet	

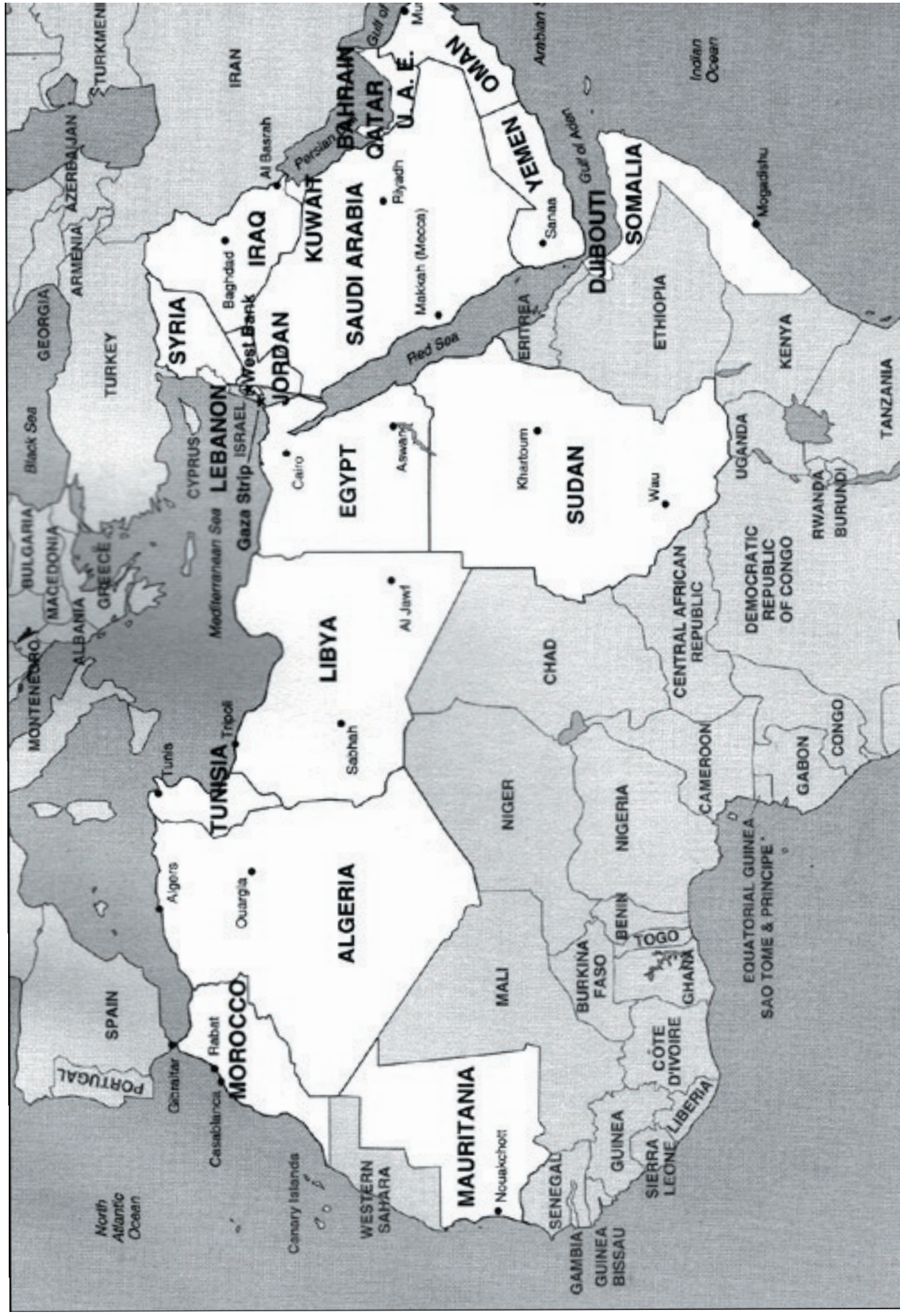
DID YOU KNOW:

At a time when Europeans were trying to determine where an unlucky ship would sail off the earth, Arab astronomers had calculated the earth’s diameter at 6,500 miles and its circumference at 20,400 miles!

What Are You Saying?

ENGLISH WORD:	ARABIC TRANSLATION:
Chair	Kursi
Pencil	Qalam
Paper	Waraqah
Teacher	Muddaras (m) or Muddarasa (f)
School	Madrasa
Student	Talmeetha (f) Talmeeth (m) Talameeth (plural)
Mom	Mama
Mother	Umm
Dad	Baba
Father	Abu
Sister	Akh'ti or ukht
Daughter	Bint
Brother	Ak'hi or akh
Son	Ibn
Grandfather	Jiddi or Seedi
Grandmother	Jiddti or Sitti
Classroom	Saf
Coat	Jack'aet
Lunch	Ghadan
Exam/Test	Im-ti-han
Enough/Stop	Khalas
Good Job	Ahsanti (f) Ahsant (m)
Sit Down	Go'aydi (f) Go'ayd (m)
How are you?	Keefick (f) Keefeck (m)
What's up?	Shaku maku?
Hello	Mar ha ba
What is your name?	Shu iss mak?
Welcome	Ah lan wa sah lan
My name is...	Iss mee
Good morning	Sa baah al khayr
Good evening	Mi saa an nuur
How are you?	Kayf haal ak?
Thank you	Shuk raan
You are welcome	Af waan
Goodbye	Ma sa laa ma
See you soon	Il la li kaa

Map of the Arab World



Arabic Countries

The Arab homeland stretches some 5,000 miles— nearly twice the distance between New York and San Francisco—from the Atlantic coast of northern Africa in the west to the Arabian Sea in the east, and from the Mediterranean Sea in the north to Central Africa in the south. It covers an area of 5.25 million square miles. By comparison, the United States comprises 3.6 million square miles.

With seventy-two percent of its territory in Africa and twenty-eight percent in Asia, the Arab world straddles two continents, a position that has made it one of the world's most strategic regions. Long coastlines give it access to vital waterways: the Atlantic Ocean, the Mediterranean Sea, the Arabian Gulf, the Arabian Sea, the Gulf of Aden, the Red Sea and the Indian Ocean. While the region is dominated by dry climatic conditions, the existence of mountain ranges permits seasonal rainfall. The Atlas range in northwest Africa (Morocco, Algeria and Tunisia) forms a barrier between the Sahara Desert and the coastal areas. Other important mountain systems are the Lebanon and Anti-Lebanon ranges and the Zagros Mountains to the east of Iraq.

DID YOU KNOW:

The Arab world is home to three well-known religions: Judaism, Christianity, and Islam.

The majority of Arabs live in relatively high concentrations along coastal areas and major river valleys. The most striking example of this phenomenon is in Egypt where more than ninety percent of the population lives on less than five percent of the land. Agriculture is the primary economic activity in the Arab homeland. The most important food crops are wheat, barley, rice, maize, dates and millet. These are largely consumed within the region, while cotton, sugarcane, sugar beets and sesame are exported as cash crops. Contrary to popular belief, relatively few Arab countries possess petroleum and natural gas resources. However, other natural resources include iron-ore, lead, phosphate, cobalt and manganese.

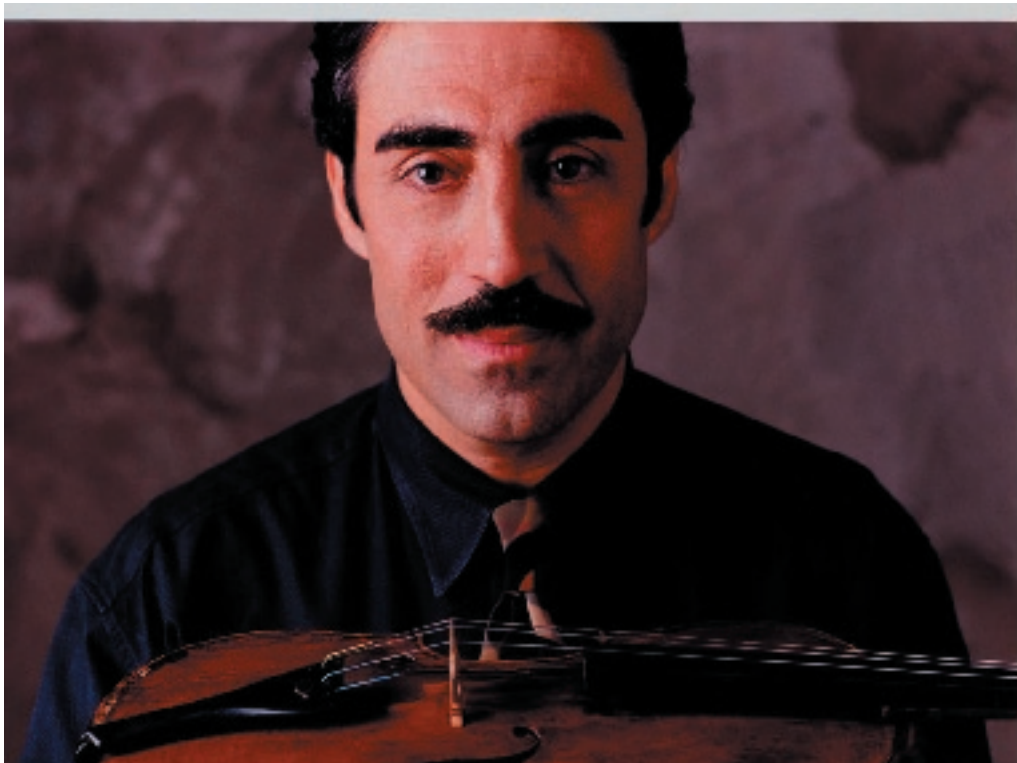
It was in the Arab land that man first organized into a settled form of society, cultivating grain and raising livestock, establishing cities and promoting diverse skills and occupations. In such a setting, rich and complex cultures were nourished: ancient Egypt, Sumer, Assyria, Babylonia and Phoenicia were great civilizations, legends even in their own day, whose traces continue to be uncovered in archeological sites throughout the region. At their height the Arab and Muslim empires were central parts of a vast civilization which united territories stretching from the Atlantic coast of Spain and Morocco across the Levant far into central and south Asia. Within that civilization there was a free flow of commerce, trade, culture and ideas.

The Arab homeland today is a rich composite of many diverse influences. Various ethnic, linguistic and religious groups inhabit the region. Islam and the Arabic language constitute its two predominant cultural features. The Arab world is cosmopolitan, not an isolated and insulated culture. Like the United States, it has been enriched by the contributions of many cultures -- from Greece, Rome and the ancient Near East; from Christianity, Judaism and Islam; from the Persians and the Turks, India and China; from Europe and America. The Arab people, spread over a vast area, enjoy common bonds of history and tradition. Members of twenty-two different countries, the Arabs consider themselves to be one nation.

The Arab world consists of the countries Algeria, Bahrain, Comoros Islands, Djibouti, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oma, Palestine, Qatar, Saudi Arabia, Somalia, Sudan, Syria, Tunisia, The United Arab Emirates, and Yemen. For all of these countries, Arabic is their native language- and this is the major characteristic that holds these countries together.

What is the difference between the Middle East and the Arab World?

The Middle east is a geopolitical term created by the British Empire, and it consists of both Arabic and non-Arabic countries including Iran, Turkey and Israel, among others. Though certainly considered part of the Middle East, the Arab world itself is comprised only of the twenty-two countries mentioned above. So, not all people from the Middle East are Arab, and not all people of the Middle East speak Arabic, it is important to note that there are four major languages within the Middle East: Arabic, Hebrew, Persian, and Turkish.



DID YOU KNOW:

Not all Arab-Americans are Muslim! Approximately 50% of Arab-Americans are Muslim, and 50% are Christian.

Arabic Dancing

The *dabkha* is a traditional form of line dance in many Arabic countries, specifically Lebanon, Syria, Iraq, and within the Palestinian community. It is performed in unison, usually has rhythmic stamping steps, and has many variations.

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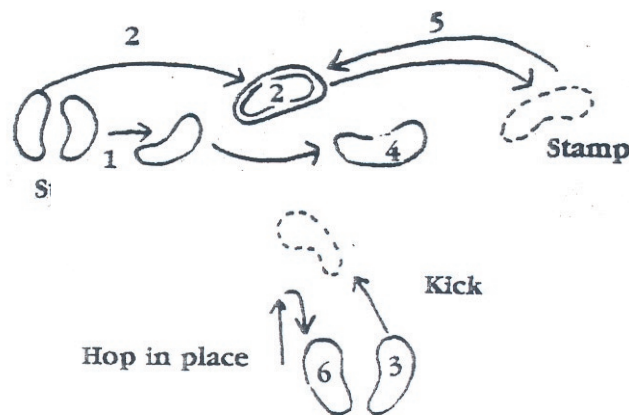
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Dancers stand in line, holding hands at shoulder level. The first dancer may hold a scarf or handkerchief, which he or she may twirl as the dance proceeds. Usually men lead the *dabkah*, followed by women then children.

Step right (1), cross the left foot over the right (2), and step right again (3), cross the left over the right and stamp (4), and bring the left foot back in place (5), ie., to position (2).

From this position, kick toward the left with the right foot while hopping in place with the left (6). Your right foot is in the air at this point. Repeat the series of steps starting with the step right (1), etc.

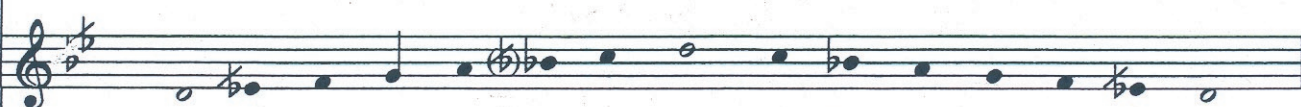
As you are doing this with the music you will quickly see that these steps are easily described as a "Stamp, kick walk, walk, (repeat) stamp, kick, walk, walk".





Tonic: 
Dominant: 
Half Flat: 

Commonly Used Maqamat

Simon Shaheen






















Rāst	
Suznāk	
Bayyāfī	
Ṣabā	
Sikāh	
Huzām	
Rahat El-Arwāḥ	
Nahawand	
‘Ajām	
Hijāz	
Hijāz Kār	
Kurd	
Nakrīz	
Nawā Athar	

Upward stem: *Dumm*  or 

Downward stem: *Takk*  or 

Simon Shaheen

Commonly Used Iqā'āt

Wiḥḍa Ṣaghīra or Maqṣūm	
Wiḥḍa Kabīra or Malfūf	
Wiḥḍa Baṣīṭa	
Samā'ī Thaqīl	
Yurk Samā'ī	
Samā'ī Dārij	
Samā'ī Aqṣāq	
Ayyūb	
Karachī	
Ṣa'īdī	
Maṣmūdī	
El-Zaffa	
Sheftetellī	
Uṣūl Aghār Aqṣāq or A'raj	
Dawr Hindī	
Nawakht	
Uṣūl Aqṣāq	
°Awīṣ	
Mudawwar	
Murabba°	
Muhajjar	



Students at Go Like the Wind! Montessori School during a UMS classroom visit, November 2001.

Lesson Plans

Lesson Plan Overview

Want More Lesson Plans?

Visit the Kennedy Center's ArtsEdge website, the nation's most comprehensive source of arts-based lesson plans.

www.artsedge.kennedy-center.org

Introduction

The following lessons and activities offer suggestions intended to be used in preparation for the Youth Performance. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guideline. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students, and your intended learner outcomes.

Learner Outcomes

The lesson plans that follow are based upon the following observable outcomes:

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

Meeting Michigan Standards

Arts Education

Standard 1: Performing All students will apply skills and knowledge to perform in the arts.

Standard 2: Creating All students will apply skills and knowledge to create in the arts.

Standard 3: Analyzing in Context All students will analyze, describe, and evaluate works of art.

Standard 4: Arts in Context All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.

Standard 5: Connecting to other Arts, other Disciplines, and Life All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

English Language Arts

Standard 3: Meaning and Communication All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.

Standard 5: Literature All students will read and analyze a wide variety of classic and contemporary literature and other texts to seek information, ideas, enjoyment, and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.

Standard 6: Voice All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.

Standard 7: Skills and Processes All students will demonstrate, analyze, and reflect upon the skills and processes used to communicate through listening, speaking, viewing, reading, and writing.

Standard 12: Critical Standards All students will develop and apply personal, shared, and academic criteria for the enjoyment, appreciation, and evaluation of their own and others' oral, written, and visual texts.

Social Studies

Standard I-2: Comprehending the Past All students will understand narratives about major eras of American and world history by identifying the people involved, describing the setting, and sequencing the events.

Standard I-3: Analyzing and Interpreting the Past All students will reconstruct the past by comparing interpretations written by others from a variety of perspectives and creating narratives from evidence.

Standard II-1: People, Places, and Cultures All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.

Standard III-3: Democracy in Action All students will describe the political and legal processes created to make decisions, seek consensus, and resolve conflicts in a free society.

Standard VII-1: Responsible Personal Conduct All students will consider the effects of an individual's actions on other people, how one acts in accordance with the rule of law, and how one acts in a virtuous and ethically responsible way as a member of society.

Math

Standard I-1: Patterns Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships, and construct representations of mathematical relationships.

Standard I-2: Variability and Change Students describe the relationships among variables, predict what will happen to one variable as another variable is changed, analyze natural variation and sources of variability, and compare patterns of change. analytic and descriptive tool, identify characteristics and define shapes, identify properties, and describe relationships among shapes.

UMS can help you meet Michigan's Curricular Standards!

The activities in this study guide, combined with the live performance, are aligned with Michigan Standards and Benchmarks.

For a complete list of Standards and Benchmarks, visit the Michigan Department of Education online:

www.michigan.gov/mde

Each UMS lesson plan is aligned to specific State of Michigan Standards.

Science

- Standard I-1: Constructing New Scientific Knowledge** All students will ask questions that help them learn about the world; design and conduct investigations using appropriate methodology and technology; learn from books and other sources of information; communicate their findings using appropriate technology; and reconstruct previously learned knowledge.
- Standard IV-1: Matter and Energy** All students will measure and describe the things around us; explain what the world around us is made of; identify and describe forms of energy; and explain how electricity and magnetism interact with matter.
- Standard IV-3: Motion of Objects** All students will describe how things around us move and explain why things move as they do; demonstrate and explain how we control the motions of objects; and relate motion to energy and energy conversions.
- Standard IV-4: Waves and Vibrations** All students will describe sounds and sound waves; explain shadows, color, and other light phenomena; measure and describe vibrations and waves; and explain how waves and vibrations transfer energy.

Career and Employability

- Standard 1: Applied Academic Skills** All students will apply basic communication skills, apply scientific and social studies concepts, perform mathematical processes, and apply technology in work-related situations.
- Standard 2: Career Planning** All students will acquire, organize, interpret, and evaluate information from career awareness and exploration activities, career assessment, and work-based experiences to identify and to pursue their career goals.
- Standard 3: Developing and Presenting Information** All students will demonstrate the ability to combine ideas or information in new ways, make connections between seemingly unrelated ideas, and organize and present information in formats such as symbols, pictures, schematics, charts, and graphs.
- Standard 5: Personal Management** All students will display personal qualities such as responsibility, self-management, self-confidence, ethical behavior, and respect for self and others.
- Standard 7: Teamwork** All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions, and efforts.

Technology

- Standard 2: Using Information Technologies** All students will use technologies to input, retrieve, organize, manipulate, evaluate, and communicate information.
- Standard 3: Applying Appropriate Technologies** All students will apply appropriate technologies to critical thinking, creative expression, and decision-making skills.

World Languages

- Standard 5: Constructing Meaning** All students will extract meaning and knowledge from authentic non-English language texts, media presentations, and oral communication.
- Standard 6: Linking Language and Culture** All students will connect to a non-English language and culture through texts, writing, discussions, and projects.
- Standard 8: Global Community** All students will define and characterize the global community.
- Standard 9: Diversity** All students will identify diverse languages and cultures throughout the world.

Health

- Standard 3: Health Behaviors** All students will practice health-enhancing behaviors and reduce health risks.

Using Multimedia

Using the DVD/Videotape Coming in January 2004

The University Musical Society Education Department is pleased to announce the anticipated release of a video created with Simon Shaheen by UMS in conjunction with Michigan Media. The video will feature Simon Shaheen playing specific Arab traditional rhythms and melodies that will be easily followed by school-aged children! Stay tuned....

Using the Compact Disk

Specifically selected by Simon Shaheen for you to use in your classroom, this CD contains example of the following Arabic musical forms:

- 1) **Maqtu'ah**: Layâli Lubnân, by Mohamed Abdel Wahhab (3:32)
- 2) **Muwashshah**: Tarraza R-Rayhânu (traditional), by Ensemble Morkos (1:35)
- 3) **Muwashshah**: Hal 'Ala L-Astâri, by Ensemble Morkos (2:40)
- 4) **Sama'i** Kurd, by Simon Shaheen (5:52)
- 5) **Taqasîm** on the Beat, for 'ud and riqq, by Simon Shaheen (9:33)
- 6) **Taqasîm** on the nay, by Far k Tekbilek (1:13)
- 7) **Longa** Farahfaza, by Riyâd al-Sinbâti (3:15)
- 8) **Taqasîm** on the Qan n, by Imad Morkos (2:55)
- 9) Blue Flame, by Simon Shaheen and Qantara (6:17) (jazz fusion)
- 10) Saraab, by Simon Shaheen and Qantara (4:37)
- 11) Waving Sands, by Simon Shaheen and Qantara (5:03) (jazz fusion)
- 12) **Mawwâl**: 'Illî n-Katab 'al-jibîn, by Mohamed Abdel Wahhab (6:20)

This CD contains information which is suitable for **all students attending the Simon Shaheen and Qantara Performance.**

Coming in January 2004

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Arabic Music Vocabulary

A solid foundation in the terms and techniques of music is important to the development of any musician. Study and learn the terms specific to Arabic music listed below.

Jins (plural Ajnas)

Arabic word meaning gender or type; a sequence of three, four, or five notes (trichord, tetrachord or pentachord) used as a building block for a *maqam*.

Sayr

Arabic word meaning “route” or “path”; a set of rules that define a *maqam*’s general melodic development’

Maqam (plural Maqamat)

Arabic word literally meaning “place” or “location”, also the standing point of a poet or singer, and later used to describe a collection of poems or songs. In Arabic music, a *maqam* is a sequence of notes with rules that define its general melodic development.

‘aqd (plural ‘uqud)

Arabic word used as a synonym for a *jins* (a trichord, tetrachord or pentachord), used as a building block for a *maqam*.

Ghammaz

Arabic word used to describe the pivotal note between the *maqam*’s first and second *jins*, often used as a starting point for modulation.

Qarar

Arabic word meaning “decision”; used to indicate the tonic, or starting note in a *maqam*.

Mustaqarr

Arabic word meaning “resting place”; used to indicate the ending note in a *maqam*.

Takht

A small instrumental group of traditional instruments, usually a *oud*, a *qanun*, a *nay*, a *riq*, and recently a violin.

Dawr

A vocal form dating back to the beginning of the 19th century, based on the use of popular poems. The *dawr* is performed by a soloist and a chorus of four or more.

Oud - A pear shaped instrument which is similar to a lute, with a curved neck.

Rikk - The Arabic term for tambourine.

Iqa at - The rhythmic modes in Arabic music.

Taqasim - The Arabic word for musical improvisation.

Firga - A large Arabic music ensemble, much like an orchestra.

Tablah - A type of double-headed drum often used in folkloric music.

Kaman - An Arabic word for the violin.

Mizhar- The oldest known frame drum; the head is usually made from fish skin.

Zakhrafat - An Arabic word used to describe the art of adding ornamentation to music.

Nay - A wooden instrument larger than, but similar to a flute.

Qanun - This is a musical instrument, common in Turkey and Arabic countries, which somewhat resembles an autoharp. Its wooden frame is designed to lie flat on a surface such as a table or the performer's lap, and the strings across it are plucked to produce the melody

Dabka - This is a folk dance native to Lebanon.

Sagat - This is the Arabic name for finger cymbals, and means "small metal trays". Sometimes spelled Zagat.

Rababa is the oldest of the bowed instruments, having usually one string, but sometimes two. The single string rababa is most often used in simple songs, and is the instrument most used by the desert bedouin

Mawwal – in Arabic music, this refers to free, non-rhythmic singing.

Mijwiz- A type of instrument resembling a double clarinet often found in a traditional takht.

Arabic Music Vocabulary: WORD-O

		FREE SPACE		

Before the game begins, fill in each box with one of the vocabulary words or phrases below. Your teacher will call out the definition for one of the words below. If you've got the matching word on your board, cover the space with your chip. When you've got a horizontal, vertical, or diagonal row of five chips, call out **WORD-O!**

jins	qarar	riqq	kaman	dabka
sayr	mustaqarr	iqa at	mizhar	sagat
maqam	takht	taqasim	zakhrafat	rababa
'aqd	dawr	firga	nay	mawwal
ghammaz	oud	tablah	qanun	mijwiz

Foods of the Arab World

Objective

Students will understand and identify the foods of the Arab World and their characteristics. Students will be able to place and compare Arab foods with American foods in the appropriate grouping.

Grade Level 6th-8th Grade

Standards

Social Studies Standard II-1: People, Places, and Cultures
Standard II-4: Regions, Patterns, and Processes

Materials

A transparency of the Arab Food Pyramid sheet
Overhead projector
1 KWL sheet per student (see following pages)
1 copy of the Arab Food Groups Chart per group
1 copy of the Arabic Cooking sheet Terms per group

Opening Discussion

Different cultures consume different types of food. Ask the students what some of their favorite ethnic foods are.

Activity

1. Break students into small groups (3-5).
2. Distribute KWL (What I KNOW, What I WANT to know, What I have LEARNED) sheet provided. Have students fill in its first two columns, stating what they already and would like to know about Arab foods.
3. Read with the students some of the terms on the Arabic Cooking Terms handout provided.
4. Ask students to place the foods listed in the Arabic Cooking Terms sheet in the appropriate columns on the Arab Food Groups sheet.
5. Use an overhead of the Arab Food Pyramid sheet to assist students while they are placing foods in the correct categories.

Ask students to complete the final column on KWL sheet based upon their charts and the class discussion.

Discussion/Follow-up

Review and discuss the Arab Food Groups Sheets completed by the students. Ask them to compare Arab and American diets. Ask students to complete the final column on KWL sheet based upon their charts and the class discussion.

This lesson was designed with the older learner in mind, but can be adapted for use with younger students.

Arabic Cooking Terms

SHALJAM = turnip
MASL = dry whey (like powdered non-fat milk)
ISFANAKH = spinach
ALYA = sheep tail fat
MISHMASH = apricot
SADR AL DAJJAJ = pieces of chicken breast meat
SAFARJAL = quince
SAMIDH KASHKASHI = poppy seed flour
NAN = bread
MUKHALLAT = pickles
KHALL = vinegar
AL-LABAN AL-FARISI = Persian milk, like yogurt
FUSTUQ = pistachios
ADUS = lentil
SAMN = clarified butter
SAMAK = sumac
ARUZZ = rice
QUTHA, KHYAAR and FAQQUS = types of cucumbers
ZAITUN = olives preserved in oil
JUZR = carrots
TUFFAH = apple
RAGHIF- loaf of bread
JADI = kid (baby goat) meat
SESAME = shiraj
SAWIQ = parched barley meal
IQT = dried curds (drained cottage cheese)
BUQUL = vegetables
FAWAQIH = fruits
KURRATH = leek
KARAFS = celery
QUNNABIT or QARNABEET = cauliflower or broccoli
KURUMB and MALFOUF = cabbage
SADHAB = rue
HUMMAS = chickpea
DAR SIMI = cinnamon
JAWZ BAWWA = nutmeg
BISBASA = mace
DAR FILFIL = long pepper
KASHIM = lovage
ANDARANI = sea salt
KAWAMIKH = relish
JAWARS = millet
NABIDH = wine
SHARAB = beverage
ARAQ = anise flavored liqueur from grapes
AWWAMAAT = Lebanese doughnuts
BABA GHANNOUJ = eggplant puree with sesame
BAQLI = Purslane
BAAMIEH = Okra
BANADOURA = tomatoes
BAQDOUNIS = parsley

BANADOURA = tomatoes
BAQDOUNIS = parsley
BAQLAWA = many-layered sweet pastry
BATINJAN = eggplant
BAYD = eggs
BOEREK = Turkish pastry
BOUZA = ice cream
BURGHUL = cracked wheat
DJAAG = chicken
GHAMEH = stuffed sheep's stomach
HABASH = turkey
HALEEB = milk
HREESI = wheat porridge
HUMMUS = chick peas
KAFTA = ground meat patties
KA'K = hard rolls or cakes
KATAIF = sweet stuffed pancakes
KHUSHAAF = raisins with water and sugar
KNAFAH = cheese pastry
KIBBEH = ground meat and burghul mixture
KISHK = laban fermented with burghul
KIZBARA = coriander
KOUSA = marrow squash
KROUSH MAHSHIELI = stuffed intestines
LABAN = cultured milk; yoghurt
LABNEH = cream cheese made from laban
LAHM = meat
LOUBIEH = green beans
MA'EZ ZAHAR = orange blossom essence
MA'EL WARD = rose water
MEZA = hors d'oeuvres
MOGHLEH = rice pudding
MUJADDARAH = lentil stew
MURABBA = jam
MUSTIKAH = gum
QATER = sugar syrup
QAWWRAMA = preserved meat
QOUZI = stuffed baby lamb
SAHLAB = corn flour
SAMBOUSIK = hot pastry filled with meat and nuts
SHARAB = pancake syrup
SHOURABA = soup
SMAISKEH = fillet of lamb
SILQ = Swiss chard
TABBOULEH = salad of chopped mint, parsley and burghul
TAHEENI = sesame oil
TARATOUR = sesame sauce
TEEN = figs
YAKHNIE = stew
ZA'TAR = thyme; marjoram
ZAYT = oil

K-W-L Chart for Arabic Foods

An Arabic Food Pyramid

FATS, OIL & SWEETS
USE SPARINGLY

OLIVE OIL
CLARIFIED BUTTER

SWEET
TEA

MILK, YOGURT, &
CHEESE GROUP
2-3 SERVINGS

YOGURT

MILK

LABNE

GOAT CHEESE

MEAT, POULTRY, FISH,
DRY BEANS, EGGS,
& NUTS GROUP
2-3 SERVINGS

PIGEON

LAMB KEBAB

PISTACHIOS

LENTILS

PEANUTS

VEGETABLE
GROUP
3-5 SERVINGS

TOMATO

ARTICHOKE

OLIVES

KOUSA

CUCUMBER

OKRA

CHICK PEAS

MANGO

WATERMELON

DATES

GRAPES

FRUIT GROUP
2-4 SERVINGS

POMEGRANATE

FIGS

BREAD, CEREAL,
RICE & PASTA
6-11 SERVINGS

COUS-COUS

PITA

SESAME
RINGS

FRENCH
LOAFS

CRACKED
WHEAT

RICE

UNLEAVENED BREAD

LEAVENED BREAD

A Creative Look at Arab Culture

Objective

Students will identify various aspects of Arab culture. Students will learn about Arab contributions to the Western world, and students will be creative and imaginative when learning about Arab culture and history.

Grade Level 9th Grade

Standards

Social Studies Standard II-1: People, Places, and Cultures , Standard II-4: Regions, Patterns, and Processes

Arts Education Standard 2: Creating

English and Language Arts Standard 6: Voice.

Materials

Internet access

Printing capabilities

Scissors

Poster board

Glue/tape

Markers/colored pencils/crayons

String/yarn

Colored paper

Hangers

Geography of the Arab World Worksheet (pg 44)

Arab World Map (pg 25)

Opening Discussion

Discuss the Five Themes of Geography as a class, and discuss the countries of the Arab world using the map provided on page of this study guide. In groups, have students select one of the countries to study more in-depth.

Procedures

Day One: After meeting in the media center/computer lab, the instructor will divide the students into groups of two. S/he will then distribute a list of the Arabic terms generated by the class, with the instruction that each group is to choose a topic on which to report. Each group will then do research on the Internet on their topic and print out any relevant information and pictures. They will then be instructed to bring those research materials to class the following day, where they will construct a collage or mobile that best illustrates the topic.

Day Two: The class will reconvene in the regular classroom, where the groups will then construct their projects. At the end of class, each group will present their collage/mobile to the rest of the class, indicating the focus of the topic and the reasons why they chose the words, pictures, items, etc., that they did.

Discussion/Follow-up

What were similarities between our culture and the Arab world that you noticed? Would you like to visit an Arab country? Why or why not?

Visit UMS Online

www.ums.org

The Geography of the Arab World

Use this sheet to further your understanding of one of the countries in the Arab World you have chosen..
Using either a textbook and/or the internet, fill in the information below for the country.

Country:

Location:

Area:

Total:

Water:

Land:

Climate:

Resources:

Population:

Ethnic Groups:

Religions:

Languages:

Gross Domestic Product:

Industries:

Agriculture Products:

Currency:

Appreciating the Performance

Objective

For students to gain increased appreciation for and understanding of Simon Shaheen and Qantara by observing the performance closely.

Standards

Arts Education 3: Arts in Context

Language Arts 3: Meaning and Communication

Social Studies II-1: People, Places, and Cultures

Materials

None (This activity could also be done with the cd provided with this study guide.)

Opening Discussion

Going to a live performance is different from listening to a CD. The audience gains visual cues and clues that can enhance the music (or even detract from it). The following questions can help you feel more “tuned into” what is happening onstage.

Activity

Encourage students to look for the following at the Youth Performance.

1. Who appears to be leading the musicians? Anyone? Is it Simon Shaheen, for whom the group is named?
2. Does the leader play the melody, harmony, or rhythm? Does the same person lead each piece?
3. How does the leader use his/her body to show the musicians what he/she wants to hear?
4. Do the musicians look at and listen for each other? How can you tell?
5. How are the musicians dressed? Tuxedo? T-shirt and jeans? Suits? How does their clothing affect how you respond to them as people? As musicians?
6. Do the musicians use their bodies (or faces) or just their instruments to express how they're feeling?
7. Do any of the musicians play more than one instrument? Who? How are the sounds of those instruments similar? Different?
8. Is the oud a leading instrument or a following one? Why? What about any of the others?
9. What instruments seem to be the most important? The least? How did you determine how important they are? Do the leading and/or melody instruments stay the same with each song or change?
10. Songs can convey different moods, emotions, stories, or feelings. Do most of the performed songs communicate similar feelings?
11. Which parts of the songs seem pre-written? Which seem improvised?

Discussion/Follow-up

If you were to meet Simon Shaheen, what comments would you share with him? What advice?

This lesson was designed with the older student in mind, but can be adapted for use with younger students.

Arabic Music Word Search

n	s	h	k	m	j	l	m	o	t	p	n	a	y	v
s	l	q	j	x	a	z	i	u	o	q	s	t	y	m
r	n	x	g	k	q	q	s	g	n	q	c	n	s	b
w	e	i	t	l	y	k	a	e	e	i	q	h	x	e
f	c	t	j	a	h	p	q	m	s	r	z	p	k	g
i	u	b	r	m	a	t	a	b	l	a	h	v	g	q
y	i	b	f	a	f	q	t	c	r	j	y	r	q	e
v	s	k	o	v	u	u	m	u	d	d	w	g	o	r
y	c	z	u	o	t	q	w	b	o	r	w	a	d	l
i	t	k	k	o	w	g	u	l	x	o	c	q	m	s
g	o	u	w	x	q	w	e	w	g	q	q	u	r	h
l	e	n	d	f	t	m	d	b	a	s	e	k	c	e
d	t	u	l	c	q	q	w	n	u	z	m	g	v	n
i	o	q	f	z	f	n	u	h	v	t	w	t	f	r
n	o	i	t	a	t	n	e	m	a	n	r	o	d	t

All of the words from the left column can be found in the puzzle. These words relate to the Simon Shaheen and Qantara performance. Look in all directions for the words!

dawr	A vocal form dating back to the beginning of the nineteenth century.
melody	A succession of musical tones. In Arab music, all musicians play the melody together.
oud	A stringed instrument similar to a lute played in Arab music.
riqq	This instrument is known as a tambourine in Western music.
quarter tones	The notes played in Arab music that make it sound off-key to Western ears.
jins	The notes used as a building block in maqam (trichords, tetrachords, etc.)
nay	A flute-like instrument commonly seen in the takht (small ensemble.)
qanun	A popular instrument in Arab music, the qanun sounds similar to a harp.
tabla	A type of double-headed drum made from fish skin.
maqam	The name given to the numerous melodies in Arab music.
ornamentation	The art of adding notes (such as grace notes and trills) to a melody.
taqasim	The form of improvisation that is essential in Arab music.

Arabic Music Word Search Solution

Here are the answers to the word search:

dawr
melody
oud
riqq
quarter tones
jins
nay
qanun
tablah
maqam
ornamentation
taqasim

n	s	h	k	m	j	l	m	o	t	p	n	a	y	v
s	l	q	j	x	a	z	l	u	o	q	s	t	y	m
r	n	x	g	k	q	q	s	g	n	q	c	n	s	b
w	e	i	t	l	y	k	a	e	e	i	q	h	x	e
f	c	t	j	a	h	p	q	m	s	r	z	p	k	g
i	u	b	r	m	a	t	a	b	l	a	h	v	g	q
y	i	b	f	a	f	q	t	c	r	j	y	r	q	e
v	s	k	o	v	u	u	m	u	d	d	w	g	o	r
y	c	z	u	o	t	q	w	b	o	r	w	a	d	l
i	t	k	k	o	w	g	u	l	x	o	c	q	m	s
g	o	u	w	x	q	w	e	w	g	q	q	u	r	h
l	e	n	d	f	t	m	d	b	a	s	e	k	c	e
d	t	u	l	c	q	q	w	n	u	z	m	g	v	n
i	o	q	f	z	f	n	u	h	v	t	w	t	f	r
n	o	i	t	a	t	n	e	m	a	n	r	o	d	t

Create Your Own UMS

**Send memos
from your
students to:**

**UMS Youth
Education
Burton Memorial
Tower
881 N. University
Avenue
Ann Arbor, MI
48019-1011**

**or email us at:
umsyouth.umich.edu**

Objective

For students to learn about the workings of an arts organization, increase Internet research skills, and become familiar with a wider variety of art forms and performers.

Standards

Arts Education 2: Creating; 3: Analyzing in Context; 5: Connecting to Life
English Language Arts 2: Meaning/Communication; 4: Language; 6: Voice
Social Studies II-1: People, Places, and Cultures; V-1: Information Processing
Career & Employability 1 - 4; 6
Technology 1 - 4

Materials

Internet Access

Opening Discussion

At arts organizations such as University Musical Society, a great deal of work is needed to put on a concert series. UMS has eight departments, 30 staff members, and over 10 interns working together to help concerts go as well as possible!

Each year, the organization must decide what artists it will hire, when they will perform, and in what venue. It is very important to have a variety of art forms. For example, UMS offers dance, theater, jazz, orchestral, chamber music, and soloists throughout the season. It is also important to UMS to choose performers who will appeal to people from different backgrounds. For the 2002-2003 season, several shows are centered on Brazilian culture. UMS also tries to include concerts that showcase African American heritage, Asian art forms, and other cultures. In order to meet these goals, negotiations between UMS staff and the performers' representatives sometimes begin years in advance.

Activity

- After explaining briefly how an arts organization like UMS works, explain that the students will be designing a concert series of their own.
- Direct the students to UMS's website at www.ums.org. Let them explore and read about the different performances being presented this season. What shows are most interesting to them? Is there an art form or style they particularly like?
- Keeping in mind the concerns arts administrators have when planning a season, have them select concerts they would put on their own concert series. Feel free to include performers that may not be appearing at UMS this season. Why did they select those specific artists? How are the concerts linked? Is there a theme connecting them all (cultural, same art form, good variety)? (Consider limiting five shows to start.)
- Write a memo to Ken Fischer, president of University Musical Society, Tell him what shows you think should be presented and why you selected them. Mail the memos to the Youth Education Department, and we'll give them to Mr. Fischer ourselves!

Discussion/Follow-up

What did you learn from this experience? How was your list different from that of others? How did you justify your choices?

Additional Lesson Plan Ideas

Quick and Fun Ideas to use with Simon Shaheen & Qantara

1. **Working Together.** Write “Simon Shaheen and Qantara” on the board. Divide students into groups and assign a short period of time. Each group must work together to think of as many words as possible that can be spelled with the letters in the phrase on the board.
2. **Scavenger Hunt.** After reviewing some of the writings and activities in this guide, divide the students into groups. Ask each to come up with a list of at least three things their peers should watch for at the performance (examples: cymbals, synchronized melody, pauses between beats, etc.). Collect each group’s list and compile them into a single piece of paper. See how many you find at the performance!

Pre-Performance Activities

1. **Discussion/Writing Prompt.** Simon Shaheen keeps the tradition of Arab music alive. What traditions do you have in your own background that you would like to see continue? Why?
2. **Discussion/Writing Prompt.** Simon Shaheen is considered a master violinist and oud player. What is something you could do to open up opportunities to others? Describe other Americans who have worked to provide equal access for others.
3. **Building an Ensemble.** Divide students into groups. Ask one to start tapping a rhythm on his/her pant leg or desktop and ask the others to try to copy it. Ask each student in the group to take a turn as leader. What strategies do the “following” students use to keep up with the leader? To stay in tune with each other?
4. **Locating a Place.** Using an online or printed map, ask students to locate Palestine. What is the approximate distance between Palestine and your hometown in miles?

Post-Performance Activities

1. **Discussion/Writing Prompt.** If you could change one thing about the performance, what would it be?
2. **Visualizing Favorite Moments - TV style.** Imagine that you are a television reporter who has been sent to see Simon Shaheen & Qantara. You can show a *maximum* of two minutes’ worth of the production to your television audience. What moments would you choose? Why?

**Share your
students' work
with UMS!**

We love to see
how you connect
your curriculum
with UMS Youth
Performances.
See the inside
back cover for
UMS's contact
information.

Still More Ideas...

3. **Newspaper Report.** Imagine that you are a newspaper reporter who has been chosen to report on the Youth Performance by Simon Shaheen. Create a *factual* report of what you saw. Here are some tips to help you write an effective news story:

- Remember to answer the famous "Five W" questions: who, what, when, where, why, and how.
- Put the main ideas in the first paragraph.

4. **Essay Assignment.*** Ask students to create a comparison between the Simon Shaheen Performance and a style of music they think of as their own:

Compare and contrast the jazz music of Simon Shaheen and Qantara to your own culture's music, or that of a style of music you are interested in. When forming your comparisons and contrasts, some components of musical traditions to keep in mind are:

- Types of instruments used
- People involved
- Arrangement of those involved in the ensemble (Are they standing or sitting? Close together or far apart? Standing in circles or rows?)

Be creative; please don't limit your comparisons to those listed above. These are only meant to be examples to get you started.



Arabic Folktales

The following English Language Arts standards are addressed in this section:

- Standard 3: Meaning and Communication** All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.
- Standard 5: Literature** All students will read and analyze a wide variety of classic and contemporary literature and other texts to seek information, ideas, enjoyment, and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.
- Standard 6: Voice** All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.
- Standard 7: Skills and Processes** All students will demonstrate, analyze, and reflect upon the skills and processes used to communicate through listening, speaking, viewing, reading, and writing.
- Standard 12: Critical Standards** All students will develop and apply personal, shared, and academic criteria for the enjoyment, appreciation, and evaluation of their own and others' oral, written, and visual texts.

Understanding Folktales

Visit UMS Online

www.ums.org

Folktales are a thriving part of many cultures, and often reveal the roots of the culture, touching on the traditional religion, pride, and explanation for geographical and historical events. These stories can be explored in short lessons with students. Each day, read one of the stories included in this packet (or photo-copy the story and have your students read it in groups).

Arabic tales share many characteristics. The stories often display the social values that the Arabs have in common and discuss the position and roles of men and women in society. Faith is usually expressed through the hero, who uses his or her belief to achieve the main task. Sometimes an all-powerful king is also depicted and supernatural elements are a very important component of most Arabic tales and legends. The tales usually have a moral at the end, to instill the reader with a new sense of judgement, and to allow a lesson to be learned.

Purpose of the Lesson

This lesson plan is structured to introduce students to some of the traditional Arabian folk tales. From the stories they can learn about a different culture's attitudes and values while also engaging their own imaginations and expanding their vocabularies. The lesson also helps with student's visualization and literacy skills.

How to Listen to Stories

After listening to a story ask the following questions as a way to spark discussion about the elements of the story:

Characters Who are the characters in the story?
What do they look like?
Can you draw pictures of the major characters?

Plot What happens in the story?
Can you arrange the events in chronological order?

Setting Where does the story take place?
What does it look like there?
Can you draw a picture of the place?

Exposition How did the story begin?
How were the characters introduced?

Climax Was there a high-point in the story where the story became more exciting?
Did the story have surprises?

Conclusion How does the story end? Is there a lesson that the story teaches you?

Vocabulary What new words did you learn from the story?

Ask your students if they know any American Folk Tales (or those of other nationalities, such as German, Chinese, Mexican, American Indian, Russian, etc.) Ask them to compare and contrast the Arabian folk tales with those of other nationalities. Are there common features that all myths and legends seem to share? Do any of the Arabian folktales seem familiar in any way?

Arabic Folktales

Ali Baba

Once upon a time there were forty thieves who put their stolen money and treasures in a cave saying to the cave entrance "Open Sesame." The cave itself had a magic spell placed upon it, so only those who knew the magic words could enter. A beggarman named Ali Baba happened to be passing by and heard the magic words. After they left, he went towards the cave and, uttering the magic words "Open Sesame," opened it. There before his very eyes he found a very large quantity of money and golden treasures. He took some of it and quietly went back home.

After that, Ali Baba became a very rich man, and his brother was curious to know how he became so rich. One day this brother followed Ali Baba to solve that mystery. Upon hearing the magic words "Open Sesame," the brother could not resist. The next day the brother went back to the cave and opened it. He found a lot of money but when he tried to get out he could not. He was trapped inside the cave! After a few minutes the thieves came in and saw the unlucky man. The head thief asked him how he knew about the cave, so he told them the story. They killed the brother and went to find Ali Baba's house.

The next morning the thieves emptied many jars of oil and hid in the big jars which were sent to Ali Baba's house. The head thief and two of his men pretended to be merchants selling the oil. Ali Baba invited them to lunch, and after lunch they took a rest. The house maid went out to get some oil, but instead found forty thieves! The thieves scattered away never to be heard from again. After that, Ali Baba lived in happiness for ever

Don't Count Your Chickens (from Egypt)

by Inea Bushnaq

In a small village of mud-brick houses on the banks of the Nile lived a poor young peasant. One day, tiring of his miserable lot, he resolved to leave home and seek his fortune. With borrowed money he bought himself eight hundred new-laid eggs and a large, round basket to carry them in. His merchandise on his arm, he carefully stepped down to the river and waited for a northbound sailing boat to take him to Cairo.

There, as he sat in the shade of the sail and sped over the cool water, he began to daydream. "As soon as I reach Cairo I shall go to the poultry market and sell my eggs. With the price of the eggs I shall go to the weavers' bazaar and buy some fine striped cotton cloth and bring it back to the village. The women will crowd round the brightly colored material and buy it up to sew for their families. I shall earn enough to pay back my creditors and buy myself an ewe. I will pamper my ewe until she gives birth to two lambs, and then I shall sell her and her young and buy myself a water buffalo cow. When the water buffalo calves, I shall have two water buffaloes to sell. They will bring me the price of a servant to do my work. Then I shall be able to say, 'Come, boy! Go boy! Hurry now! Run!' And if he is stubborn I shall boot him out, like this....."

And with his mind dwelling on his future fortune, he gave a kick that sent the basket of eggs at his feet sliding off the deck and into the Nile. The water swallowed it up in an instant, while he was left with nothing, not even a dream.

Arabic Folktales

Juhha's Wonders

by Sheikha Al Shukeili

Once upon a time, there was a very small village in Baghdad whose population was very small. In this village everybody knew each other and knew every problem, no matter how large or small, that went on in the village. In this small village there was a bakery, which was popular for its delicious bread. One day a poor old man was walking in the street passing the bakery and he stopped to smell the scent of the bread which was spreading out of the bakery.

Suddenly, the baker caught the old man and shouted at him. The baker was furious as he chased the old man away from the loaves, demanding the old man pay for the price of the bread's smell. He nearly took him to the police!

A very famous wise man named Juhha heard the baker shouting. So, he went to him and asked about the problem. Juhha stood calmly listening to the baker and he thought of a solution.

After a few minutes Juhha's eyes glittered and an amused smile was on his face. He asked the baker "How much money do you want?" The baker and poor man were astonished, but the baker answered "3 dinar." Juhha took the money out of his wallet and put it in his pocket and shook the money. "Did you hear the sound of the money?" Juhha asked. "Yes I did", the baker replied, and with a big smile Juhha said "Well then, this is the price of your bread's scent!"

The Pious Cat

(A Muslim tale from Oman)

A cat was warming himself near a clay brazier which had been left out in the yard to be fanned by the breeze. Above his head, a rat suddenly hurried along the edge of the roof. The cat looked up at the sound and exclaimed, "Ya Hafeedh! O Allah our Protector, preserve him!"

"May Allah preserve nobody!" snapped the rat, somewhat testily. "Why this interest in my affairs? Am I dear to you, all at once? Best to leave me alone!" Just then the rat tripped over a waterspout and fell to the ground, where the cat caught him firmly in his claws.

"When I said Ya Hafeedh! you became angry and said May Allah protect nobody! Now you see what has come of your blasphemy!"

"How right you are, my uncle cat!" said the rat. "I beg you, give me a chance to atone; let me recite the 'Fatiha' (from the Quran) one last time before I die! Better still, why don't you pray with me, and let us both say, 'May God bring this affair to a just conclusion!'"

The cat raised his paws in the attitude of prayer, and the rat scampered to the safety of his hole. So the cat was left to scratch his face in remorse. And now whenever you see a cat rubbing his face, you will know that he is remembering the smell of that rat that he lost.

Laila

by Sheikha al- Shukaili, Fatema Yousef, Hanan Rashed, and Marwa Salem

Once upon a time, there was a little beautiful girl named Laila . She lived with her mother in a small house in the forest . One day her mother asked her to take some food for her grandmother who lived on the other side of the forest.

While Laila was walking happily and singing cheerful songs, suddenly a large wolf appeared to her in the middle of the way. "What is your name ? Where are you going ?" the wolf asked Laila.

"I am going to see my grandmother," said Laila.

"What do you have in your basket ?" he asked.

Laila said " I have some food in it. I am sorry, I must go because I am late for my grandmother."

The crafty wolf ran ahead of Laila to Laila's grandmother's house and he tricked the grandmother by making his voice the same as Laila's. When he entered the house he swallowed the grandmother up whole and put on her clothes. When Laila arrived, she knocked on the door. The wolf told her to come in and she entered the house. When Laila noticed her grandmother's long ears she asked "Why are your ears so big ?"

"To hear your sweet voice," crooned the wolf.

"Why do you have a big nose?" she asked cautiously.

He answered " So that I could smell the sweet scent of the food." Laila asked " Why do you have sharp teeth?"

Suddenly the wolf cried " To EAT you with!" Laila screamed and ran away as quickly as she could from the wolf in to the forest. She found a hunter, who saved her and killed the wolf. Then the hunter cut the wolf 's stomach and got out Laila's grandmother who was frightened, but would safely recover. They thanked the brave hunter and appreciated what he had done.

Who Lied? (from Saudi Arabia)

Long ago in the beginning, a Beduin tribe - some say it was the Beni Zeid - was looking for new pasture, having used up all its water and grazing land. To scout the countryside around them, they released the crow, the partridge, and the dove. The three birds flew off together. But in a short time the crow was had returned with the sad news that as far as he could fly, there was only more desert with not a stalk or blade of grass for the cattle to feed on. Later the other two birds returned, and what they had seen was the opposite: lush grazing grounds with plenty of water. "So soft is the grass there," they said, "that a newborn babe treading on it would hurt the blades."

Not knowing which of the two reports was true, the tribe moved to the place the partridge and the dove had described. They found that the crow was the false one, and for that they painted him black as his lie. The dove and partridge they rewarded, staining the feet of one festive red with henna and lining the eyes of the other with kohl. To this day the dove walks on pink feet and the partridge's eye is ringed with black.

Arabic Folktales

Joha and the Hundred Eggs

Adapted from Arab Folktales by Inea Bushnaq

In the Middle Ages, Harun Al Rasheed was Caliph, leader of the entire Islamic world. His royal court was filled with fascinating people from all over the world, but his favorite companion was a simple man named Joha. No matter what the situation, Joha could always make the Caliph laugh.

Once, as a joke on Joha, Harun Al Rasheed gave a hundred eggs to the hundred members of his royal court and ordered each person to put an egg on his chair and sit down. Later, when Joha arrived, the Caliph stood up and said, "I command each of you to lay an egg for me this morning." And sure enough, every last one of the courtiers produced an egg, except for Joha. For a moment, Joha was at a loss. Then he threw back his head and began to crow, "Cock-a-doodle-doo!" Loud and shrill. "What's the matter with you, Joha?" asked the Caliph. "O master and protector, with a hundred hens in this chamber, don't you think you need at least one rooster?"

For his quick answer, Harun Al Rasheed rewarded Joha with a hundred coins of gold.

Joha Rides the Bus

(Retold by Milad Amir)

Joha was a simple man. He was not too tall, but not too short. He was not too fat, but not too thin. He was not too young, but not too old. In fact, Joha was not too much of anything at all.

Joha was also not too rich, owning very little except for a donkey named Baseet (simple), whom he treaded as a friend. Baseet accompanied Joha everywhere.

One day, after a long nap under a simple palm tree, reading a simple book about simple things, Joha felt tired, too tired for the long ride home on baseet in the middle of the noonday sun. He decided to take the bus.

At the nearest bus stop, Joha straddled Baseet and boarded the bus. He greeted the bus driver and all the passengers he passed as he rode to the back of the bus. The other passengers were amazed. They had never seen a man riding a donkey on a bus. Even Baseet himself was surprised. "Joha has really done it this time!" he thought.

After many stops and many turns, the bus arrived at Joha's house. As Joha rode off the bus, the driver shouted after him, "Where is your fare?" Joha replied simply, "Fare? What fare? I didn't ride your bus. I was riding my donkey!"

As the bus driver pondered these words, Joha rode away without paying. He wasn't such a simple man after all, was he?



Photo courtesy of DE Management

RESOURCES

UMS Permission Slip

YOU ASKED FOR IT!

We've heard from teachers that it's helpful to have a paragraph or two describing a Youth Performance in a letter/permission slip to send home to parents.

Please feel free to use this template, or adapt the information to meet the requirements of your school or district.

Dear Parents and Guardians,

We will be taking a field trip to see a University Musical Society (UMS) Youth Performance of Simon Shaheen and Qantara on Friday, January 30, from 11am-12pm at the Michigan Theater in Ann Arbor.

We will travel by (car / school bus / private bus / walking), leaving school at approximately _____am and returning at approximately _____ pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor. This performance features the master violinist and oud player Simon Shaheen and his octet of musicians performing both original and classical Arab music.

We (need / do not need) additional chaperones for this event.

Please (send / do not send) lunch along with your child on this day. If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the Education section of www.ums.org/education. Copies of the Simon Shaheen and Qantara Teacher Resource Guide are available for you to download.

Additional Comments from the Teacher:

If you have any questions, please don't hesitate to call me at _____ or send email to _____.

Sincerely,

-----Please detach and return by :-----

My child, _____, has permission to attend the UMS Youth Performance of Simon Shaheen and Qantara on Friday, January 30, 2004 at the Michigan Theater, Ann Arbor. I understand that transportation will be by _____.

Parent/Guardian Signature_____ Date_____

Relationship to child _____

Daytime phone number_____

Emergency contact person_____

Emergency contact phone number_____



These recordings by Simon Shaheen are available through various recording labels. Check your favorite music store or visit www.amazon.com to order.



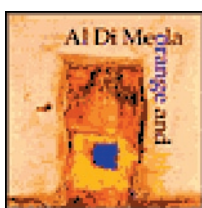
Desert Roses and Arabian Rhythms (2001)



Kinship (2000)



Hallucination Engine (1994)



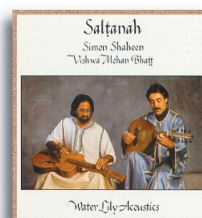
Orange and Blue (1994)



New York City: Global Beat of the Boroughs (2001)



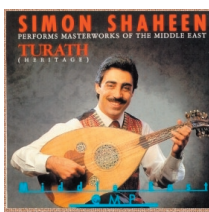
Blue Flame (2003)



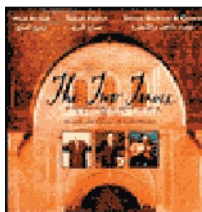
Saltanah (1997)



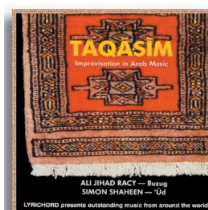
The Music Of Mohamed Abdel Wahab (1991)



Turath (1991)



The Two Tenors and Qantara (2000)



Taqasim (1993)

There are

more

study guides

like this

one, on

a **variety** of

topics,

online!

Just visit...

www.ums.org

Internet Resources

Arts Resources

www.ums.org

The official website of UMS. Visit the Education section (www.ums.org/education) for study guides, information about community and family events, and more information about the UMS Youth Education Program.

www.artsedge.kennedy-center.org

The nation's most comprehensive website for arts education, including lesson plans, arts education news, grant information, etc.

www.accesscommunity.org

National outreach organization for economic and social issues in and around the Arab American community.

Simon Shaheen and the Arab Community

Some of the text in this study guide has been derived from the sources listed below:

<http://www.simon-shaheen.com>

Simon Shaheen's official website.

www.al-bab.com/arab/visual/calligraphy.html

A site dedicated to Arabic writing and calligraphy.

www.ccasonline.org/publications/teachmodule_whoarabs.htm

A site that gives a look at the nations of the Arab world and the influence of the West. Also includes a focus on Islam and the muslim faith.

www.shira.net/musicintro.htm

A website covering many aspects of Arab music. Includes many sound clips of songs from various regions.

www.maqamworld.com/links.html

A site which highlights the people and history of Arab music. Very detailed and in-depth examples of maqamat and other musical forms from the Arab world.

www.arabicmusicalscores.com/freesheetmusic.html

This site contains a lot of free sheet music from Arab composers and musicians.

www.amideast.org/offices/kuwait/saud/default.html

Highlights the life of a young Arabic teenager. Good introduction for younger students.

www.adc.org/education/culture.htm

Provides an overview of the Arab culture and presented by the American-Arab Anti Discrimination Committee

www.fas.harvard.edu/~gstudies/mideast/lessons/backgd.html

A site created for teachers to educate them on Arab-Americans in various regions of the US.

www.arabic2000.com/arabic/public/common.html

Features common phrases and words from the Arabic language, with pronunciations included.

Although UMS previewed each website, we recommend that teachers check all websites before introducing them to students, as content may have changed since this guide was published.

Recommended Reading Materials

Resources for your classroom

This page lists several recommended books to help reinforce jazz education through literature. These books are available through www.amazon.com.

Rumford, James *Traveling Man: The Journey of Ibn Battuta, 1325-1354* 2001 In the 14th century, an age when most believed the world to be flat, explorer Ibn Battuta made an incredible journey from Morocco to China, from the steppes of Russia to the shores of Tanzania, traveling around 75,000 miles. This retelling of Battuta's story includes ancient Arab maps and Arabic calligraphy.

Matze, Claire *Sidhom Stars in My Geddoh's Sky* 1999 Alex's Arabic-speaking grandfather comes to visit the United States, and Alex learns about his grandfather's Middle Eastern homeland.

Lewin, Ted *Storytellers* 1998 Abdul and Grandfather pass through the streets of Fez, Morocco, and stop at an old gate, where Grandfather performs as a storyteller.

Kibria, Shaila *Maariyah's Day* 2000 This book deals with a number of significant multi-cultural and religious issues, helping those who may suffer from religious intolerance to better cope with everyday situations while, at the same time, educating those who have never made a special effort to understand the religious significance of certain traditions, practices or clothing.

Heide, Florence *Sami and the Time of Troubles* 1992 j A ten-year-old Lebanese boy goes to school, helps his mother with chores, plays with his friends, and lives with his family in a basement shelter when bombings occur and fighting begins on his street.

Climo, Shirley. *The Egyptian Cinderella*. Illus. by Ruth Heller. 1989. Rhodopis, a slave brought to Egypt from northern Greece, was a contemporary of Aesop, and her tale, one of the earliest Cinderella tales, was first recorded by the Roman historian Stabo in 100 B.C. Pharaoh Amasis did marry a slave girl named Rhodopis between 570 and 526 B.C., so the tale is based on fact.

Hickox, Rebecca. *The Golden Sandal: A Middle Eastern Cinderella Story*. 1998. Maha, an Iraqi girl, is mistreated by her stepmother, but instead of a fairy godmother, it's a magic red fish that befriends and protects her. In this tale, her "Prince Charming" is not royalty, but the brother-in-law of a merchant, who falls in love with her after finding her fallen slipper in a stream.

Shihab Nye, Naom.i *The Space between Our Footsteps: Poems and Paintings from the Middle East*. This elegant, handsome anthology consists of poems and accompanying paintings by living Middle Eastern poets and artists. Although a dozen nationalities, including Israelis, Turks, and Persians, are represented in the writings, the largest number of contributors are Palestinians, both within Palestine and in the diaspora. The poems touch upon universal themes and are generally simple, accessible, and fresh.

There are
many more
books available
about Jazz!
Just visit
www.amazon.com

Selected Bibliography

Educational Resources

These books
and recordings
may further your
understanding of
Arab music and cul-
ture.

Ameri, Anan and Dawn Ramey, Eds. Arab American Encyclopedia. Dearborn, MI: Arab Community Center for Economic and Social Services (ACCESS). The Gale Group, 2000.

Howell, Sally, Lars Rodseth and Andrew Shryock. Arab World Mosaic: A Curriculum Supplement for Elementary Teachers. 2nd Edition. Dearborn, MI: Arab Community Center for Economic and Social Services (ACCESS).

Shabbas, Audrey and Ayad Al-Qazzaz. Arab World Notebook. Berkeley, CA: Najda (Women Concerned About the Middle East), 1989.

Shabbas, Audrey. Arab World Studies Notebook. Berkeley, CA: Arab World and Islamic Resources (AWAIR) and the Middle East Policy Council, 1998. universal themes and are generally simple, accessible, and fresh.

Recommended Discography

We recommend recordings by the following artists to round out your Arab music collection:

Um Kulthum was a much-beloved vocalist whose songs were very, very popular in Arabic countries. She recorded literally hundreds of songs, including Ente Omri, Ana Fi Inti Zahark, Leilet Hob, Lisah Faker, Hazizi Leilati, and many others. She was born in 1904 and first became famous around 1928. The 1940's and 1950's became known as the "golden age" of Um Kulthum. She continued recording through the 1960's, and died in 1975.

CD recommendations: *Hajartek* (EMI Label), *Al-Atlaal* (EMI Label)

Mohamed Abdel Wahab was the most prolific Arabic composer of his time, responsible for more than a thousand songs. He personally sang hundreds. For his orchestration of the Egyptian national anthem, Anwar Sadat awarded him the rank of general. Abdel Wahab was born in 1907 in Cairo. He made his first recording at the age of 13. In 1924 he was taken under the wing of Ahmed Shawky, then known as the Prince of Poets. He continued writing, composing, and performing throughout his life, even venturing into pop music in 1990! Mohamed Abdel Wahab died in 1991.

CD recommendations: *Cleopatra* (EMI Label), *Fakarouni* (EMI Label)

Fairouz is more than just a singer's name, it is a concept of musical and poetic proportion. Born and educated in Beirut, she began her musical career as a chorus member at the Lebanese Radio Station. Met with unprecedented enthusiasm, her early songs featured the singer's distinct vocal timbre. The lyrics are particularly beautiful in most of Fairouz's music, as she romantically expresses the love and nostalgia for village life.

CD recommendations: *Bouldani: Live* (EMI Label), *Anashid* (EMI Label)



Mohamed Abdel Wahab
as a young man.

Community Resources

University Musical Society

University of Michigan
Burton Memorial Tower
881 N. University
Ann Arbor, MI 48109-1011
(734) 615-0122
umsyouth@umich.edu
www.ums.org

Arab Community Center for Economic and Social Services (ACCESS) & the Arab American Arts Council

2651 Saulino Court
Dearborn, MI 48120
313-842-7010
www.accesscommunity.org
contact: Deana Rabiah

ACC Cultural Arts Center

111W. Seven Mile
Detroit, MI
248-559-1990

Arabic Heritage Room

Alex Manoogian Hall
Wayne State University
906 W. Warren Avenue
Detroit, MI
313-577-2446

Detroit Institute of Arts

5200 Woodward Avenue
Detroit, MI 48202
www.dia.org
(313) 833-7900

University of Michigan School of Music

1100 Baits Dr.
Ann Arbor, MI 48109-2085
(734) 764-0583

Kelsey Museum of Archeology

University of Michigan
434 S. State Street
Ann Arbor, MI 48109
(734) 764-9304 or 763-3559

Amideast

1730 M. Street, NW, Suite 1100
Washington, DC 20036-4505
202-776-9600
inquiries@amideast.org
contact: Thodore Kattouf

These groups and organizations can help you to learn more about the Arab world and Arab music, and/or the performing arts.

Community Resources continued...

These groups and organizations can help you to learn more about the Arab world and Arab music and , and/or the performing arts.

Arabic Language Instruction

International Institute, Detroit (313)-871-8600

City of Dearborn Continuing Education (313)-730-0468

Henry Ford Community College, Dearborn (313) 845-9600

University of Michigan, Dearborn (313) 593-5600

Performing Arts

Ajyal New Generation Players (A theatrical troupe which performs in Arabic and English. Performs locally and nationally.) (810) 296-7022

Dearborn Arabic Ensemble (An ensemble of eight musicians which play traditional Arab music and instruments.) (313) 842-7010

Middle East Dance Ensemble (Dance instruction as well as artifacts, jewelry and clothing) (248) 332-2042

Visual Arts

Ukadh Art Gallery, Dearborn (313) 846-0250

The Silk Worm, Rochester (248) 651-1900

Festivals

May- Arab Culture Week (313) 842-7010

June- Arab International Festival (313) 582-3421

July- Arab World Festival (313) 877-8077

Fall- Fann Wa Tarab (313) 842-7010

Evening Performance

Simon Shaheen and Qantara
Sat, Jan 31, at 8:00 pm
Michigan Theater, Ann Arbor

Dazzling listeners with his soaring technique, melodic ingenuity, and the unparalleled grace with which he deftly leaps from traditional Arabic to jazz and classical styles, Simon Shaheen has earned international acclaim as a virtuoso on the oud and violin. His ensemble Qantara — the name means “bridge” in Arabic — is Shaheen’s vision of the unbridled fusion of Arabic, jazz, western classical, and Latin music, a perfect alchemy where the music transcends the boundaries of genre and geography. The group’s first recording, *Blue Flame*, was lauded for being “carefully preened, rich with detail, and yet bursting with the spontaneity of a jazz band on a tear.” (Rhythm Magazine) Shaheen and Qantara come to Ann Arbor for a week-long residency, culminating in this Ann Arbor debut.

UMS Tickets Online
www.ums.org/tickets

UMS Tickets By Phone
(734) 764-2538

Additional Options for Teens

In response to the needs of our teen audience members, the University Musical Society has implemented the Teen Rush Ticket Coupon program. The coupons may be downloaded from our website at www.ums.org and can be used to purchase tickets for any evening performance at half the price! See the copy of our coupon below.

03/04 experience the world's best live music, dance and theater in your own backyard ums teen rush ticket coupon

WHAT IS UMS?

The University Musical Society (UMS) is a performing arts presenter on the University of Michigan campus that brings professional performing artists to the area to perform. We host everything from dance troupes to jazz musicians, theater companies to world famous opera singers all right here in Southeastern Michigan.

Check out UMS for half the price!

Rush Tickets are sold to high school students for **50% off** the published ticket price 90 minutes before every UMS performance. These tickets are only available if the performance is not sold out. Tickets may be purchased in person at the performance hall ticket office, but plan to get there early, because tickets go **fast**!

Call our box office at **734-764-2538** to check ticket availability.

The fine print...

Bring your **student ID** and **this coupon** to the performance hall ticket office the night of the show. This coupon is good for **ONE** 50% off ticket, subject to availability. Seating is at the discretion of the UMS ticket office personnel.

student name _____
school _____
email _____

for our full season and more information, visit

www.ums.org



Teens interested in half-price tickets for evening UMS performances may download this ticket at www.ums.org. Just present it at the box office the night of the show!

UMS Youth Education Season

Want to bring students to a UMS performance not on this list?

Call the UMS
Group Sales
Coordinator at
(734) 763-3100.

September

18 11 am **U Theatre: *The Sound of Ocean*** - Youth Performance, Power Center

October

11 8:30 am **Celebrating St. Petersburg (Day 1)** - Teacher Workshop, Int'l. Institute
19 1 pm **Celebrating St. Petersburg (Day 2)** - Teacher Workshop, Michigan League
27 4:30 pm **Introduction to W. African Percussion** - Teacher Workshop, WISD

November

8 10 am **Understanding the Arab World and Arab Americans** - Tchr. Wkshp, ACCESS
12 10am/12pm **Doudou N'Diaye Rose and Les Rosettes** - Youth Perf., Michigan Theater
17 4:30 pm **Arts Advocacy: You Make the Difference** - Teacher Workshop, WISD

December

9 4:30 pm **Music of the Arab World: An Introduction** - Teacher Workshop, WISD

January

20 11 am **Regina Carter and Quartet** - Youth Performance, Hill Auditorium
30 11 am **Simon Shaheen and Qantara** - Youth Performance, Michigan Theater

February

16 4:30 pm **Behind the Scenes: Children of Uganda** - Teacher Workshop, MI League
17 10am/12pm **Children of Uganda** - Youth Performance, Power Center
18 10am/12pm **Children of Uganda** - Youth Performance, Power Center

March

5 11:30 am **Guthrie Theater: Shakespeare's *Othello*** - Youth Perf., Power Center
22 4:30 pm **Preparing for Collaboration: Theater Games that Promote Team-Building and Foster Creative and Critical Thinking** - Teacher Workshop, WISD
25 4:30 pm **Moments in Time: Bringing Timelines to Life Through Drama** - Teacher Workshop, WISD

April

16 11 am **Girls Choir of Harlem** - Youth Performance, Michigan Theater

Hill Auditorium - 888 N. University, Ann Arbor

International Institute - corner of East & South University, Ann Arbor

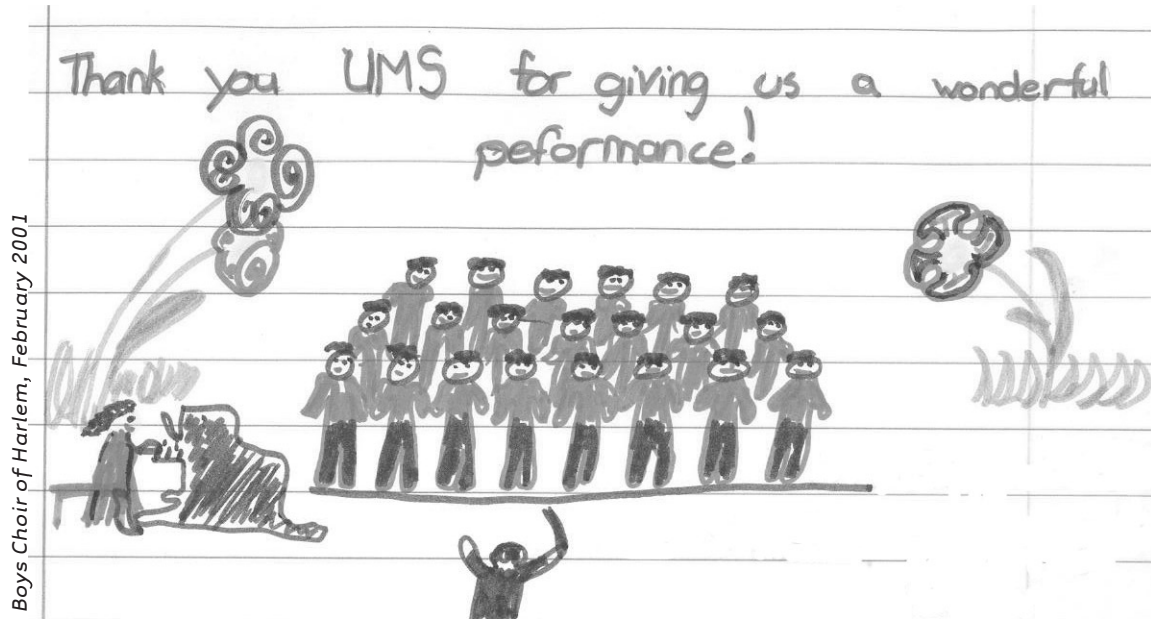
Michigan League - 911 N. University, Ann Arbor

Michigan Theater - 603 E. Liberty, Ann Arbor

Power Center - 121 Fletcher, Ann Arbor

WISD (Washtenaw Intermediate School District) - 1819 S. Wagner, Ann Arbor

For more information or a brochure, please call 734.615.0122 or e-mail umsyouth@umich.edu



Send Us Your Feedback!

UMS wants to know what teachers and students think about this Youth Performance. We hope you'll send us your thoughts, drawings, letters, or reviews.

UMS Youth Education Program

Burton Memorial Tower • 881 N. University Ave. • Ann Arbor, MI 48109-1011
(734) 615-0122 phone • (734) 998-7526 fax • umsyouth@umich.edu

**Download additional copies of this study guide
throughout the 2003-2004 season!**

www.ums.org/education

