

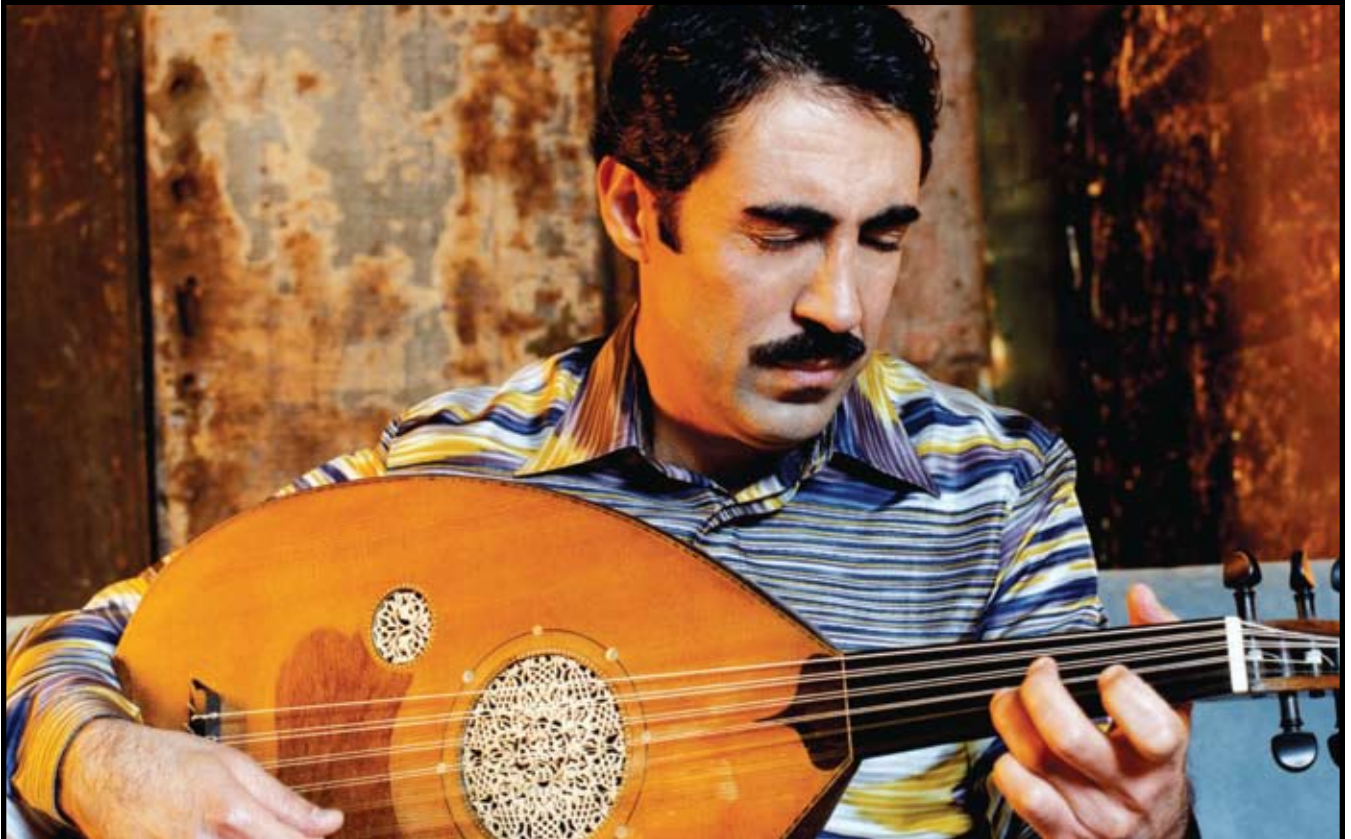


Newspapers In Education

The Seattle Times

Inspiring Students To Learn

Performing Arts of Asia



A Newspapers In Education program

Performing Arts of Asia

Teaching guide by Sarah Loudon

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Newspapers In Education

The Seattle Times

Inspiring Students To Learn

NIE Program Evaluation

We value your feedback on our programs.

Please complete and return this form to NIE at the address listed below.

PROGRAM NAME: **Performing Arts of Asia**

GRADE LEVEL TAUGHT: _____

NAME (OPTIONAL): _____

Program/Educational Objectives

1. Did you feel the educational materials for this program:

- ☐ Exceeded expectations
- ☐ Met expectations
- ☐ Did not meet expectations

Comments: _____

2. Did you feel the learning materials met state standards/aligned with your curricula?

- ☐ Strongly agree
- ☐ Agree
- ☐ Disagree
- ☐ Strongly disagree
- ☐ Don't know

Comments: _____

3. Do you feel this program challenged your students and developed their skills?

- ☐ Strongly agree
- ☐ Agree
- ☐ Disagree
- ☐ Strongly disagree
- ☐ Don't know

Comments: _____

4. What learning materials from this program were you able to use in your classroom?

- ☐ Newspaper
- ☐ In-paper curricula (NIE articles)
- ☐ Lesson plan
- ☐ Teacher/student guide
- ☐ Other: _____

Newspaper Use

1. Did the use of the newspaper enhance your students' learning experience?

- ☐ Strongly agree
- ☐ Agree
- ☐ Disagree
- ☐ Strongly disagree
- ☐ Don't Know

Comments: _____

2. Do you feel that the newspaper-based activities in the in-paper NIE articles helped support the learning objectives of the program?

- ☐ Strongly agree
- ☐ Agree
- ☐ Disagree
- ☐ Strongly disagree
- ☐ Don't know

Comments: _____

3. How often did you use the newspaper with this program?

- ☐ Daily
- ☐ Three times a week
- ☐ Twice a week
- ☐ Once a week
- ☐ Other: _____

Return completed evaluation form ...

By mail:

NIE
The Seattle Times
P.O. Box 70
Seattle, WA 98111

Or by fax:

206/515-5615

Thank you.

Essential Academic Learning Requirements

The study questions and activities in this guide use the following Essential Academic Learning Requirements (EALRs) to meet Washington state learning objectives.

Social Studies

Geography

- 1. The student uses maps, charts, and other geographic tools to understand the spatial arrangement of people, places, resources, and environments on Earth's surface.**

To meet this standard, the student:

- 1.1 Uses and constructs maps, charts, and other resources to gather and interpret geographic information.

- 3. The student observes and analyzes the interaction between people, the environment, and culture.**

To meet this standard, the student:

- 3.1 Examines cultural characteristics, transmission, diffusion and interaction.

History

- 2. The student understands the origin and impact of ideas and technological developments on history.**

To meet this standard, the student:

- 2.1 Compares and contrasts ideas in different places, time periods, and cultures, and examines the interrelationships between ideas, change, and conflict

Writing

- 3. The student writes clearly and effectively.**

To meet this standard, the student:

- 3.1 Develops ideas and organizes writing.

Communication

- 1. The student uses listening and observation skills and strategies to gain understanding.**

To meet this standard, the student:

- 1.1 Uses listening and observation skills and strategies to focus attention and interpret information.
- 1.2 Understands, analyzes, synthesizes, or evaluates information from a variety of sources.

- 2. The student uses communication skills and strategies to interact/work effectively with others.**

To meet this standard, the student:

- 2.1 Uses language to interact effectively and responsibly in a multicultural context.
- 2.2 Uses interpersonal skills and strategies in a multicultural context to work collaboratively, solve problems, and perform tasks.
- 2.3 Uses skills and strategies to communicate interculturally.

- 3. The student uses communication skills and strategies to present ideas and one's self in a variety of situations.**

To meet this standard, the student:

- 3.1 Uses knowledge of topic/theme, audience, and purpose to plan presentations.
- 3.2 Uses media and other resources to support presentations.
- 3.3 Uses effective delivery.

Reading

- 2. The student understands the meaning of what is read.**

To meet this standard, the student:

- 2.1 Demonstrates evidence of reading comprehension.

- 2.2 Understands and applies knowledge of text components to comprehend text.
- 2.3 Expands comprehension by analyzing, interpreting, and synthesizing information and ideas in literary and informational text.
- 2.4 Thinks critically and analyzes author's use of language, style, purpose, and perspective in informational and literary text.

- 3. The student reads different materials for a variety of purposes.**

To meet this standard, the student:

- 3.1 Reads to learn new information.
- 3.2 Reads to perform a task.

The Arts

- 1. The student understands and applies arts knowledge and skills.**

To meet this standard, the student:

- 1.1 Understands arts concepts and vocabulary
- 1.3 Understands and applies arts styles from various artists, cultures and times

- 2. The student demonstrates thinking skills using artistic processes.**

To meet this standard, the student:

- 2.3 Applies a responding process to an arts presentation.

- 4. The student makes connections within and across the arts, to other disciplines, life, cultures, and work.**

To meet this standard, the student:

- 4.4 Understands that the arts shape and reflect culture and history.

About the Exploring Asia: Performing Arts Project

Exploring Asia: Performing Arts is a collaborative project between the Newspapers In Education program of The Seattle Times and the University of Washington Henry M. Jackson School of International Studies outreach centers in partnership with the UW World Series and the UW Ethnic Cultural Center & Theater. The project consists of a five-article series, a teaching guide, a performance series, a workshop for teachers of upper elementary through middle school grades, and other special events. Each article in the newspaper series titled "Performing Arts of Asia" focuses on a type of performing art in one region of Asia. Designed with young readers in mind, the series takes students on a journey to Asia. As they read, they will envision oud-playing in Harun's legendary court in Baghdad, "exotic" Western dances in the Chinese imperial court of Chang'an, throat-singing in the hills of Tuva, qawwali singers at the shrine of a Muslim saint, and puppet troupes storytelling through the night in Java. The extensive teaching guide provides links to online and other performances, and builds students' skills in reading, listening, critical thinking and writing through a set of fun, engaging activities. For more information on Exploring Asia events, please see the project Web site: <http://jsis.washington.edu/eacenter/exploringasia>.

Author of the Teaching Guide

Sarah Loudon is an independent arts and cultural educator and consultant, offering program planning and resource development for nonprofit organizations. Her experience is based in museum education, with emphases in interpretive planning for the arts and development of learning resources. She has long-term interests in visual and performing arts of India and East Asia.

At the Seattle Art Museum for 21 years as Senior Museum Educator, and one year as Interim Director of Education, Sarah Loudon had responsibilities at the Seattle Asian Art Museum, downtown Seattle Art Museum, and in planning for the Olympic Sculpture Park. During that time, she participated in the four-

year project with public schools, *Growing Up with Art*, funded by the Pew Charitable Trust; worked on a four-year project for deepening community involvement with the museum known as *Deepening the Dialogue*, funded by the Wallace Readers Digest Fund; served as the SAM project director for *Explore Korea*, an interactive exhibition of a Korean house, organized by the Newark Museum; and developed interpretive projects for Buddhist art in partnership with SAM's curator of Asian art and as a member of the national consortium *Awake*, for study of contemporary arts and Buddhism.

Sarah Loudon received an M.A. in ethnomusicology from the University of Washington; her graduate studies included a year in Delhi, India, on fellowships for Hindi language and Indian music field research. She received a B.A. from Grinnell College in art history and music.

Acknowledgments

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The Center for Global Studies

The East Asia Center

The East Asia Resource Center

The Ellison Center for Russian, East European and Central Asian Studies

The South Asia Center

The Southeast Asian Center

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The editors of the "Performing Arts of Asia" series are Tikka Sears and William Clay. The editor of the teaching guide is Mary Cingcade.



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Introduction: Using the Teaching Guide

From historical belief in music's power for healing in the Arabic tradition, to the jailing of a Javanese puppeteer suspected of slipping political comments into a performance, the five Seattle Times articles and lessons describe performing arts traditions of Asia and delve into the cultural and historical contexts of each. While the specific traditions may be unfamiliar — Arab music, Silk Road music and dance, Tuvan singing (in Siberia), South Asian Sufi music, and Javanese shadow puppet theater — all of them are now part of contemporary world music circling the globe. Almost certainly, students have heard fusion music of one kind or another: J-pop or Afropop; groups with members from all different backgrounds; music sampling world music traditions; and much more. An emphasis on changes over time in the five performing arts traditions and on cross-cultural interactions in the performing arts runs throughout the series.

As a note on terminology, the broad term of "world music" typically refers to any music that is not in the tradition of Western classical music or Western popular music, whether traditional or contemporary. In contrast, "world beat" generally refers to dance music that combines music from outside the United States or Europe with elements of popular music. Often world beat brings together instruments from different musical traditions, and draws from African, Latin American, South Asian and Caribbean rhythms. More recently, use of the term "contemporary global music" has been advocated to replace older terms such as world beat.

Lesson Structure and Objectives

In this guide, students are directed to observe performance videos to identify specific elements of cultural context. Aspects of cultural context that are emphasized are performance settings (from pasture, shrine, and court to concert hall), ways of teaching and learning music, and relationships between performers and audience. Careful observation of the performance videos is the basis for student writing assignments. Practicing methodical observation,

students will build skills used by professionals such as journalists and anthropologists, for example, who work from their own experiences and observations as well as from statements they collect from others. Observation skills include highly focused attention, note-taking according to a framework of relevant details, thinking in terms of writing for a future audience, and reflection on the objective and subjective elements within one's own observations.

While students who are involved in music will have some advantages, listening questions and discussion of musical examples are designed to be accessible for all skill levels. During listening, students are asked to notice what kinds of instruments are included (such as string instruments or drums), and whether there is solo playing, ensemble playing or both. They are also asked to distinguish between music in free rhythm and music with a regular beat, and to determine changes in tempo — whether the music speeds up or slows down. For a couple of lessons, they are asked to listen for simple elements of musical form: for example, whether there are verses and a refrain in a song. The lessons and a worksheet used in every lesson, Worksheet for Student Notes and Observations, guide students in making their own observations while they listen to examples.

Of course, The Seattle Times articles themselves do not include musical excerpts. However, sharing musical examples with students, along with discussion points based on them, is a critical component of the lessons. Each lesson gives specific examples available free online that can be played from a computer with speakers, and discussed using the questions and points to look for given for each example. Where the counter or length of the selection is indicated, it is cited, for example, as 6'30" for six minutes, 30 seconds.

When possible, the examples are on video to allow for observation of the musicians and audience, in addition to sound. While the lessons do not assign students to visit YouTube, some examples for teachers to share with students are on YouTube. Some of them do not have great production quality, but are rare examples that will make the point. A number of the selections are short features from NPR (National Public Radio) and PRI (Public Radio International). The combination of commentary, interviews with

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musicians and composers, and short music samples can be more useful than a stand-alone piece of music. Links for the samples given for each lesson can be found at the Exploring Asia: Performing Arts Web site under "Teaching Guide": <http://jsis.washington.edu/eacenter/exploringasia>. A list of some excellent sources of world music referenced in the guide are provided at the end of this section. As an alternative for teachers without Internet access, music CDs available from The Seattle Public Library are listed for each lesson, but without questions based on specific selections.

In addition to developing students' listening skills, lessons also emphasize writing. To prepare students for writing about the performing arts, the guide directs them to focus on ways of describing music. For example, some essays describe music metaphorically, or through comparisons with other, nonmusical sounds. Of course, music can also be described through comparisons with other music, and according to the elements of music, such as rhythm and tempo.

All the lessons are constructed for students to integrate their own observations and analysis of recordings into their writing along with information from the articles. In the concluding activity of the unit, students write a piece of arts criticism. To do so, they add an evaluative component to the type of written work they will have done in previous lessons, to produce an informed review of a piece of music.

Lessons can be used individually or taught as a unit. The sequence of lessons is intended to be used as a series to build skills.

Sources for Listening to and Teaching with World Music:

The major sources referenced in this guide include:

Encarta, <http://encarta.msn.com>. Relevant sections of this online encyclopedia include maps with pictures of musical instruments, and geographical and historical summaries. Audio clips and photos are useful for preparing students to read an article.

Fusion Radio/Planet Beat Radio, http://www.planetbeat.net/PlanetBeat_Home.aspx. This world music programming is free for listening online.

Calabash, <http://www.calabashmusic.com>. For teachers who want to acquire more world music for use in their classrooms, this is an excellent source for purchasing world music selections according to fair trade principles.

National Geographic Music, <http://worldmusic.nationalgeographic.com>. Music videos of contemporary versions of traditional music from around the world can be played free online from this site.

Northwest Heritage Resources, <http://www.northwestheritageresources.org>. This online database offering bios, photos and audio clips of traditional artists living in the Northwest includes a number of Asian-American musicians.

Putumayo Radio, <http://www.putumayo.com/en>. The Putumayo record label also offers a world music program that is free for listening online.

Smithsonian Global Sounds, <http://www.smithsonianglobalsound.org>. Video examples in this series can be played from the Web site at no charge. If teachers choose to augment this series by using Global Sounds online lesson plans, music downloads of the examples are 99 cents each.

YouTube, <http://www.youtube.com>. Video examples of performances, such as those taken behind the screen at a Javanese shadow puppet performance and of intense audience response at a qawwali performance, are invaluable for their contextual information.

Pre-Series Activity: Listening to Contemporary World Music

This lesson is a pre-series warm-up activity for students based on three to four music selections that teachers access online for listening as a class. Students are asked to notice and comment on instrumentation and on ways that the examples combine traditional and contemporary music. The examples are used to introduce two strands of inquiry that run through this series: cross-cultural interactions in the performing arts, and the process of change through time in traditional performing arts.

Materials

- ❖ Computer, LCD projector and speakers
- ❖ Internet access

Activities

1. Begin with a discussion to introduce cultural context and cross-cultural interactions in performing arts.

Ask students to name some of the places they have seen live music or live performance: such as school, an outdoor festival, theater, market or concert hall. List the places as they are named, along with the kind of performance given there. Once students have come up with a list, discuss the following with the class: What kind of music or performance do you usually see where? Is there any one place you could go to see all these performances?

Introduce students to the concept of cultural context for performing arts. Explain that the place you go to see a particular performing art, its performance setting, is one part of its context. Other parts of the performance context could be how you dress, how you buy a ticket and what kinds of people make up the audience. Ask students to give further examples of performance context.

Explain that while learning about several Asian performing arts traditions in this series, one focus

will be how the arts traditions change and how their cultural contexts change.

Ask students what music they have heard that crosses genres, such as folk-rock or Latin electronica. What do they call their examples?

Ask students to define “fusion music.” Discuss as a class: Can you give examples of fusion music? Do you hear any consensus within the class on its meaning? “Fusion” is one of the terms that are used to describe types of cross-cultural interaction. Does fusion imply a balance between musical styles that are coming together? What about terms such as “inspiration,” “mix,” “copying” and “borrowing” that, among other meanings, can be used to describe music that draws from several different sources culturally? What do these words imply? How are they different? Do some seem negative and some positive?

Ask students if they can think of other such terms, and keep a list on the board to refer to while listening and during the discussion afterward.

2. In the next activity, the class will listen to examples of music for a discussion about their contexts and how musicians respond to music from another place in the world.

Overview of Listening Examples:

Example 1: Lou Harrison: A major 20th-century composer is inspired by Javanese music (featured in Lesson Five).

Examples 2 and 3: From the Rolling Stones to Rachid Taha: The Rolling Stones sample Moroccan music, and an Algerian musician in Paris does a cover of a Clash song. (Arab music is featured in Lesson One.)

Note to teachers: A free source for “Continental Drift” from the “Steel Wheels” album by the Rolling Stones, which is used in this activity, has not been identified. It can be downloaded from iTunes, or omitted by skipping ahead to Rachid Taha.

Example 4: Dub Qawwali: An Italian dub reggae producer uses vocal tracks by Nusrat Fateh Ali Khan (a Pakistani singer featured in Lesson Four).



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Introduce the listening examples:

Example 1. Share some questions before playing the NPR feature "Lou Harrison: 'One of the great figures of 20th-century music,'" <http://www.npr.org/templates/story/story.php?storyId=970272>. (4'12")

What do the musical instruments from Java sound like? Do you hear any similar sounds in his piano music? What does the composer say about differences between Western and Asian music?

Reference for the teacher: Here are two quotations from Lou Harrison in this NPR feature to refer to as part of the discussion:

"We are all human beings, we have the same ears, we have the same feelings, and it's just a matter of the difference of expression. I've always felt that if another person can do it, I can at least try. And I think that's true of all of us. This richness is available to any and all of us."

"I am still open to the vividness of other cultures and the possibility of my learning them. We're all in it together, as it were. There's no "they" there anymore. We're all we."

Examples 2 and 3. (Optional) Introduce the Rolling Stones song "Continental Drift" from the "Steel Wheels" album by asking students to listen for how the group uses Moroccan music in it. It is not a big hit of the Stones, but it represents a big moment in music history.

Play the song for the class, and ask for their responses to the use of Moroccan music. Extend the discussion with these follow-up questions: How is the Moroccan track used — all the way through, or intermittently? What kind of instruments do you think are used in the Moroccan music? What do the Stones record over it? Do you think they wrote the song to go with the Moroccan music?

Next, share some background information on the song with students. The musicians are known as the Master Musicians of Joujouka, who became famous after Brian Jones (one of the Stones) produced an album of their music in 1968. The album "Master Musicians of Joujouka" is often

considered to be the first world music album. The Stones used a track in their own album, a very early version of sampling, but didn't collaborate or play in person with the Moroccan musicians. If interested, download a couple of very short, free samples from <http://www.joujouka.net> to hear the Moroccan music on its own.

Introduce the quote below, and ask students if they agree or disagree. A Moroccan musician named Lahcen Labib, with the music group Momo in London, said of this and other borrowings by Western musicians: *"I don't think those artists really understand Moroccan music. They just use it for decoration."* [BBC Radio, "Awards for World Music," <http://www.bbc.co.uk/radio3/world/awardsmomo.shtml> (accessed November 11, 2007).]

Now introduce the music video "Rock el Casbah," National Geographic Music, <http://video.nationalgeographic.com/video/player/music/regions-wm/europe-wm/rock-el-casbah-wm.html>. (4'34") This is a version of the Clash song "Rock the Casbah" ("Combat Rock," Epic 1982). Rachid Taha is an Algerian rai star in Paris; "rai," or Algerian popular music, is one of the best-known styles of contemporary Arabic music. "Casbah," from the Arabic "qasbah," is a walled section of a North African city and the old neighborhood around it, sometimes referring specifically to the citadel of Algiers.

Share some points to listen for before projecting the video: What part is in English, and what parts are in Arabic? When do you hear Arabic North African music coming through most clearly? What instruments do you see and hear? Of those that you think are Arabic, what type of instruments are they, i.e. strings, wind instruments, percussion, etc.?

Project the video.

Ask for some student responses as they watch. (It can be easier for them to point things out while listening than to explain afterwards.) After viewing, ask for any further responses.

Example 4. Before playing the final example, Dub Qawwali, introduce the NPR feature "Nusrat

Fateh Ali Khan: A Sufi Music Master Revived," <http://www.npr.org/templates/story/story.php?storyId=12201563> (accessed August 7, 2007), (4'59"). One of the upcoming essays will be about qawwali, a traditional song form from Pakistan and India, and the most famous qawwali singer, Nusrat Fateh Ali Khan. Aside from his international fame as a great musician, one who has sold more albums than Elvis, he is known for working with several Western pop musicians. This feature is about an album released last year, 10 years after Nusrat Fateh Ali Khan died; it is a remastering of old recordings by a dub reggae producer.

Share some discussion points before listening: What were the producer's aims in working with Nusrat's music? What did he do to preserve the message of the original music? Why did he think qawwali and reggae would be a good combination?

Project the video. After listening, ask students for their responses to the above questions and for other comments.

Conclude the activity with a discussion comparing how the four examples combine different types of music cross-culturally. Review the terms listed on the board that describe or define this type of music: fusion, mix and so on. Are there additional terms students would like to add at this time? Consider the terms cross-cultural interaction, cultural influence, and cultural appropriation. What are their implications? What about modernization and globalization? Share definitions of any unfamiliar terms.

Refer back to each listening example one at a time, and ask students to characterize the cross-cultural interaction evidenced in each. Discuss with the class: Would you apply any of the terms on the board to this example? Why? Continue to add to the list with any relevant new words used by students. After all examples have been reviewed, ask students if they see a consensus about any of the examples.

Whether in hip-hop, jazz, classical, improvised or rock music, contemporary musicians interact with each other continually. In a society as diverse as ours, world music is part of our own neighborhoods and not something that stays on the other side of the globe. Is it possible that there is any current music that is not "fusion" in some way?

3. **Listening Assignment:** As homework, students are to listen to from 20 to 30 minutes of a world music radio program. While listening, students write down the type of music for each song and/or where it is from, as well as what kind of instruments they hear. If they know the instruments, they should write down their names (guitar, trumpet, etc.); otherwise, they can simply identify the type of instrument (electronic, percussion, strings, wind, etc.).

Some possibilities for a program include:

Wo' Pop: Tuesdays 6–9 p.m. on KEXP-FM, 90.3FM

Fusion: Modern global music, carried internationally by Voice of America. Live in Seattle, Sunday, 9–10 p.m., on 103.7 FM, The Mountain, or online anytime at http://www.fusionradio.net/Fusion_Affiliates.aspx.

Putumayo Radio, available free through iTunes, or online at <http://www.putumayo.com/en/radio.php>.

Lesson One: From West to East: Arab Music

Pair with “From West to East: Arab Music” by Ted Swedenburg. (The article appears in The Seattle Times on January 30, 2008.)

The Arab world has a large sphere of cultural influence, extending historically into North and East Africa, Europe and to the east of the Arabian peninsula. It can be a complex matter to identify Persian, Arab, Turkish and North African cultural elements in the Middle East; music offers one way to trace them. The essay on Arab music mentions many forms of cross-cultural interaction, and students begin their work by identifying and categorizing them. This line of inquiry will extend through the subsequent lessons.

One focus of this lesson is an esteemed Arabic string instrument, the “oud,” a pear-shaped plucked instrument that is a forerunner of the guitar. Students watch and listen to examples of music of the oud from several different areas. In this way, they can see how the instrument itself spread historically, but also hear how its music can change from one area to another. This lesson includes a comparison with its European version, the lute, and the next lesson includes a comparison with its Chinese cousin, the pipa.

In this lesson, students are introduced to using a worksheet for their note-taking and observations that they will use repeatedly in connection with each newspaper article. Teachers will provide new copies for each lesson to facilitate students’ organizing their notes and making comparisons between traditions. Students will probably not use every category on the worksheet for each area. Using musical examples as primary sources, students pair their own observations with information from the articles and record them in the worksheet categories. This synthesis of one’s own observation and analysis with research, represented by the article, is a process for arriving at interpretation. Teachers may wish to have students use their observations for one of the following Washington state Classroom-Based Assessments

(CBAs): Cultural Contributions (Grade 5) or Enduring Cultures (Grade 8).

Objectives

1. Students will investigate cross-cultural interactions in Arabic music, with a focus on the string instrument called the oud.
2. Students will respond to the idea that music can enhance understanding between cultures, and give examples from their own experience.
3. Students will compare musical selections featuring the oud from different places: Iraq, Somalia, Morocco, and France (the lute).
4. Using the worksheet, students will connect their own observations on musical examples with information from the article.

Focus Questions

- Q. What are some ways that Arab music reflects historical cross-cultural interactions?
- Q. How is a musical instrument (the oud) played in several different areas?

Materials

- ❖ Computer, LCD projector and speakers
- ❖ Internet access
- ❖ World map and a historical atlas
- ❖ **Handout:** Worksheet for Student Notes and Observations

Activities

Before Reading

1. On a world map, ask students to point out the Arabian peninsula. When we say the Arab world, does that refer to the Arabian peninsula, to the entire Middle East or somewhere else? Although the Arab peoples originated in the Arabian peninsula, due to a series of conquests and migrations in history, the Arab world extends well

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beyond the Arabian peninsula. Arab peoples are connected by ancestry, the Arabic language and, typically, by the religion of Islam.

Refer to a historical atlas to find how boundaries shifted between the 6th and 20th centuries and among the various Arab, North African, Persian and Turkish territories.

Locate places and empires that will be mentioned in the essay: Abbasid Empire, Islamic Southern Spain, Sicily, the Ottoman Empire and the cities of Baghdad and Karachi.

Find out what countries have an Arab majority population today.

2. Give students a copy of the Worksheet for Student Notes and Observations and explain that they will use this worksheet for notes on each performing arts tradition in the series. Referring to their notes on the world music program they listened to for the introductory activity, brainstorm, as a class, possible points to look for in each category. For example, "interaction of musicians and audience" might include clapping, dancing, musicians introducing a song, etc. "Tempo" could include "slow," "gradually speeds up," "alternates between fast and slow," etc.

During Reading

1. Read the newspaper article aloud while students follow along on their own copy, and direct them to underline anything that refers to cross-cultural interactions. After finishing, review together what examples are underlined, and brainstorm categories for them. Students might think of aspects of culture such as language, literature and music. Or they may think in terms of forms of interaction such as conquest, migration, travel, religious conversion, patronage and trade.
2. Students then read the article again on their own and make notes on their handouts, with the following questions in mind:
 - a. What descriptive words or phrases are used to describe musical sounds?
 - b. In Arab history, how did people think about learning music? What were ways that music was studied or passed among musicians?

- c. What is meant by "harmony of the body and soul"? What are meanings of the word "harmony," in music and otherwise?
- d. What connections does the author make between music and language/literature?
- e. What does the author identify as essential elements of Arab music?
- f. From the author's mention of "quarter tones," what do you think that term means?

After Reading

1. Ask for student responses to the questions above to check for comprehension and for discussion. Extend the discussion by asking a couple of interpretive questions:
 - a. How was the place of music within education different from our current system?
 - b. Do you think music can contribute to harmony, healing and/or well-being? Why or why not?

Explore music of the oud by comparing examples from Iraq and Somalia. As directed below, share two short videos from the Smithsonian Global Sounds Web site (each video is less than 4 min.). The first one is of oud player Rahim AlHaj with percussionist Souhail Kaspar; the second video is of Hasan Gure singing and playing the oud.

Before viewing the first example, ask students to observe how the oud is played — to see what they can discover about the instrument itself — and to make notes on their worksheets. Also ask students to look at how the drum is played, and how the musician uses each hand. Project the example: http://www.smithsonianglobalsound.org/sgs_live_alhaj.aspx.

Ask students for their observations. If necessary, prompt them by asking: How is the oud held? How does he use his right hand? His left hand? How many strings do you think it has? Did you notice each string is actually a pair of strings? How does it compare to a guitar? How is its sound different from a guitar?

Students may notice that the oud played by Rahim AlHaj does not have frets, a series of raised lines



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across the neck of the instrument that define the pitches, as on a guitar neck. Without frets, musicians playing the oud can produce more pitches, such as the quarter tones mentioned in the article. In this sense, the oud is more like the violin than the guitar. Hasan Gure's oud, however, was modified to have frets.

Project the second example that includes Rahim AlHaj playing and talking about the music: http://www.smithsonianglobalsound.org/sgslive_me_rahim_2.aspx.

AlHaj is Iraqi-American and mentions his belief in the importance of music in developing understanding between cultures. Ask for student responses to that idea. He also mentions that sometimes the quarter tones sound discordant to Western ears. (In music, discordant means lacking in harmony, such as notes that don't seem to go together or that sound out of tune, a disagreeable sound.) Did anyone hear sounds that seemed discordant to them?

Compare the oud with the European lute, as mentioned in the article. Share NPR's "Performance Today" feature "Classical Detour: The Lute and the Oud" by accessing it from NPR's online archive: <http://www.npr.org/templates/story/story.php?storyId=5557666>. (8'23") Hopkinson Smith plays a Bransle de Poitou dance from 16th-century France on the lute. Then, oud player Ramiro Amusategui improvises on a traditional Moroccan tune. While listening, students make notes on their worksheets to add to what they recorded on cross-cultural interactions and the oud. How would they describe the differences between lute and oud music?

Assessment

Complete the following additional activities as an assessment.

Before a class review of the completed student worksheets, ask students to underline phrases on their worksheets that are their own observations. They leave unlined information from other sources (like the article and spoken commentary).

Divide students into small groups for a review of their worksheets. Students check that they have notes on the points below, and share their answers with one another. Some students will have notes in additional categories. These groups also choose one exemplary answer for each point to share with the full class, after their small group review.

Small-group review tasks:

- On the page for cultural context, compare notes for learning (3), cross-cultural connections (4), and change (5).
- On the page for performing arts categories, compare notes for instruments (8) and comparisons (12). (Comparisons can be between music of different oud players, and/or between oud and lute music.) Notes on this page include some of the students' own observations.
- Check worksheets for underlining of observations: Do underlined phrases represent a student's own observations? Are these observations noted within the appropriate categories? Are the observations supplemented with information from the essay?

After students finish reviewing worksheets in groups, ask for reporting out of answers they selected. What different observations did students have on the audio and video performances?

Extension Ideas

- Students research the Abbasid Empire mentioned in the essay, and see what they can find about the court of Caliph Harun al-Rashid. How did so many experts and artists from different places come to be there? What was the significance of their interaction at court? What were some of the achievements of this court and caliph? Students share their findings and their thoughts in a class discussion.
- Students listen to "Le Trio Joubran," Global Hit feature on PRI's "The World," <http://www.theworld.org/?q=node/2028>. Three brothers play oud as an ensemble. Students listen, adding any

further observations to their worksheets, for how the trio addresses the following questions: How did they learn to play? What do they say about instrument making? How does the oud sound different from the guitar? What differences in tones do you hear?

3. Students listen to a feature on Amir ElSaffar, an Iraqi American jazz musician living in New York City: Joel Rose, "Musician Strays from Jazz for Iraqi Musical Tradition" NPR, <http://www.npr.org/templates/story/story.php?storyId=5539493>.

As they listen, students think about the following questions: How did he learn to play Arabic music? What response did he get when he performed Iraqi music in the United States? How is he now creating new music? Students write up their answers in a paragraph, and follow it with a written reflection: Do you know of another person like Amir ElSaffar, who became interested in learning about an aspect of his/her family's cultural heritage that was not part of his/her own family life? How did that person pursue his/her interest? What aspect of your family cultural heritage would you be interested in learning about, when you have the opportunity? What would be a way you could go about this?

Other Resources

Marcus, Scott L. "Music in Egypt: Experiencing Music, Expressing Culture" (Oxford University Press, 2006).

The book includes a CD and is designed for use by undergraduates who are not music specialists.

Northwest Heritage Resources, <http://www.northwestheritageresources.org>. Read the bio of an accomplished oud player living in King County, Maurice Rouman, in the online database of Northwest Heritage Resources.

Music CDs and Videos Available from The Seattle Public Library:

The Garland Encyclopedia of World Music, vol. 6, "The Middle East. Arabic Groove," Putumayo World Music, 2001. Call no.: CD 789.3096 P987. (compact disc)

Oxfam Arabia, "Arabesque to Oud: Contemporary Arabian Sounds," World Music Network, 2003. (compact disc)

"Sahara Lounge," Putumayo World Music, 2004. Call no. CD789.3 Sa194. (compact disc)

"Umm Kulthūm: A Voice Like Egypt," dir. Michal Goldman, Filmmakers Collaborative, Arab Film Distribution, 1996. Call no. VHS 781.65 UMM KUL. (video recording)



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Handout: Worksheet for Student Notes and Observations - A

Cultural Area: _____

A: Cultural Contexts for Performing Arts

1.	SETTING What kinds of places are the settings for these performing arts?	
2.	PERFORMERS AND AUDIENCE How do the performers and their audience relate to one another? How does the audience respond to the performers, and vice versa? Is there any special form of patronage?	
3.	WAYS OF LEARNING How do people learn to be musicians and performers? How is this performing tradition taught?	
4.	CROSS-CULTURAL CONNECTIONS What evidence of cross-cultural connections do you find in this performing art?	
5.	CHANGE Can you give examples of changes through time in the cultural context of this performing tradition?	
6.	OTHER	

Handout: Worksheet for Student Notes and Observations - B

Cultural Area: _____

B: Performing Arts Viewing and Description

7.	SINGING What kind of singing is part of this tradition? What kinds of texts (words) are sung?	
8.	INSTRUMENTS What musical instruments are there? Are they played solo or as an ensemble? How are they played together?	
9.	TEMPO Is it slow or fast, and does it change?	
10.	RHYTHM Can you describe it or any of its special features?	
11.	MELODY Can you describe it or any of its special features?	
12.	COMPARISON What comparisons with other performing tradition(s) can you think of?	
13.	EXAMPLES OF CHANGE What examples can you give of change through time in the artistic side of this performing art?	
14.	OTHER	

Lesson Two: The Silk Road in Seattle

Pair with “The Silk Road in Seattle” by Sarah Bhatia. (The article appears in The Seattle Times on February 6, 2008.)

The Silk Road was the most important international trade route before the 15th- and 16th-century shipping trade developed. Of course, the Silk Road was not a single road, but an assembly of linked trade routes between China, Central Asia, Persia, the Middle East and India. The Silk Road was active for many centuries, more so when political circumstances allowed for safer travel. While trade was in luxury goods that were used only by the wealthy, the exchange of religious beliefs, arts, technologies and more had a broad cultural impact.

This article takes a more historical approach to its subject, with a focus on Tang dynasty China (618-907 C.E.). Historical accounts and works of art convey vivid ideas of the performing arts during the Tang dynasty. The article conveys shifting attitudes in China toward music and dance introduced via the Silk Road.

For listening, there has been a lot of recent interest in music traditions of this area; the best known is cellist Yo-Yo Ma’s Silk Road Ensemble. Many groups perform music and dance of the Central Asian traditions from along the Silk Road, and some contemporary musicians and composers have incorporated elements of Central Asian music into new works.

In this lesson, students continue to use the worksheets to make observations and connections between cultural context and the music itself. The lesson also brings focus to the pipa, the Chinese string instrument that developed from the oud (introduced in Lesson One). Popular in China during the Tang dynasty, the pipa is still an important instrument in Chinese music.

Objectives

1. Students will explore historical cultural interaction and change in performing arts through trade.

2. Students will interpret historical Chinese attitudes toward what they termed at the time “Western” (Central Asian, Indian, and Middle Eastern) music.
3. Students will consider the capacity of music to communicate across cultures.
4. Students will write from the point of view of a visitor to the Western Market in the Chinese capital of Chang’an.

Focus Questions

- Q. What would a Central Asian visitor to the Chinese capital find remarkable? What would a Chinese visitor to the Western Market find remarkable?
- Q. In the Tang dynasty, what were the attractions to foreign music for Chinese people? What were the Chinese concerns about foreign music?
- Q. How was the Middle Eastern string instrument known as the oud adapted in China as the pipa? (The oud and its music are discussed in Lesson One.)

Materials

- ❖ Internet access
- ❖ Computer, LCD projector and speakers
- ❖ World map and a historical atlas
- ❖ **Handouts:** Worksheet for Student Notes and Observations, Reading: “Dancing in the Mud” by Sarah Bhatia

Activities

Before Reading

1. Use a map or historical atlas that shows routes of the Silk Road. Locate places that are mentioned in the essay: Xi’an (Chang’an), Dunhuang, Samarkand, Uzbekistan. What other major cities were there in Central Asia and China at that time?

Identify the names and locations of current nations in Central Asia, and the western provinces in China.

- a. What languages are spoken there?

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- b. What areas of China have large Muslim populations today?
2. Give students a new copy of the Worksheet for Student Notes and Observations to use in this lesson.

During Reading

Students read in small groups and discuss what they find to note on their worksheets.

Emphasize these points for their consideration:

- a. What formal and informal ways of learning music are mentioned?
- b. How did cross-cultural interaction take place, formally and informally?
- c. Note the importance of patronage, i.e. the interests and preferences of musicians' customers and audiences. What were some results of imperial patronage?

After Reading

1. Ask each small group to share their findings on a different category from their worksheet. Then move on for discussion of these additional questions, followed by a reading of the "Dancing in the Mud" reading handout.
 - a. Why do you think those from the West lived in their own walled section of the city? Why would the government have required it? Do you know of examples of neighborhoods restricted by ethnicity in other parts of the world, or in the United States?
 - b. Why might emperors believe that "Western" music was potentially a threat?

After students come up with a few ideas, read "Dancing in the Mud" as a class, with students taking turns reading a paragraph out loud. Discuss as a group: Are any of the ideas you found as a small group reflected in this account? What do you think of the imperial decision on a ban?

2. As a class, compare the related Chinese and Arab plucked lute instruments, the pipa and the oud.

Students use their worksheets to make notes on the pipa, and how it was adapted in China. Like the oud, it can be played as a solo instrument, or as part of an ensemble.

Share the following questions to focus their observations on a video:

- a. How is the instrument itself different from the oud? Does it have the same shape and bent neck? Does it have a neck without frets (see Lesson One)? Similar tuning pegs? How is the instrument played differently from the oud? How is it held? Is it plucked the same way?
- b. What does its tone sound like? How does the pipa music sound different from that of the oud? Does it sound like it plays the same notes (pitches) or different ones? Is it strummed, or does the musician pluck only one string at a time?

Project the short video selection of the best-known pipa player internationally, Wu Man, from the UW Meany Hall World Series Web site: <http://www.uwworldseries.org/artists.cfm?page=wuman>. Ask students to answer the first set of questions above (a), about the instrument itself, while viewing the video. Afterwards, ask students for their thoughts on the remaining questions (b).

3. Introduce a radio feature from PRI's "The World" with a couple of examples and an interview with ethnomusicologist Ted Levin on Central Asian music, "Classical Music of the Tajiks and Uzbeks," <http://www.theworld.org/?q-node/1243>. (Note that ethnomusicology is a comparative study of global music, which analyzes different musical systems and their cultural contexts.)

In this excerpt, Ted Levin talks about what drew him to this music and how he had to learn an appreciation for some of it. One example of Central Asian music consists of several verses from the longest epic in the world, recited in the Kyrgyz language for six months of storytelling. Play the feature.



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After listening, discuss these points as a class. Ethnomusicologist Ted Levin disagrees with the common saying that music is a universal language, and believes that there are many musical languages. What experiences have you had that would lead you to agree or disagree? Do you sometimes enjoy unfamiliar music, or music from other parts of the world? How much does it matter if the words to a song are in a language you don't know? What examples of pieces or types of music you have heard can you give to support your position.

4. Now research the ancient city of Chang'an (Xi'an) for information to use in writing a fictitious Tang dynasty letter. What were some of the monuments or landmarks in Chang'an during the Tang dynasty? See if you can find photos of some that remain today. Look for further information and descriptions of the Western Market. One recommended source is the page on Chang'an on the Silk Road Seattle Web site: <http://depts.washington.edu/silkroad/cities/china/xian/xian.html>. Another useful resource is "Life Along the Silk Road" (see Other Resources below), with 10 narrative accounts of the lives of different people, such as a monk, a merchant and a soldier.

Taking the part of a person visiting the Western Market for the first time, either Chinese or a foreigner, students write a letter home describing their visit. Prompt students to mention something they passed by on the way there, what they saw, what they heard, what they bought or sold, and perhaps what they ate. They should be sure to describe the sounds of some of the music they heard, and what they thought of it. They should make a couple of drawings to illustrate the letter.

Assessment

Evaluate the activities students completed in this lesson.

1. In their discussion of the radio feature on Central Asian music, students identify examples of music that they believe communicate well across cultures, or that they believe do not translate well, and give reasons for their position.
2. On their Silk Road worksheets, students identify at least two points of comparison between the oud and pipa for each of the following areas: the construction of the instrument, the way the instrument is played, and the music that is played.
3. In the student letters, descriptions of the Western Market integrate information from the article and further research with their own observations of music. Students identify themselves as Chinese or a Westerner, express an attitude towards the music they hear, and give a reason for their opinion.

Extension Ideas

1. Small groups of students research one of the following Tang dynasty luminaries (or another of their choice) to prepare a poster on the life and accomplishments of their figure. Posters include a short bio, quotation(s) from the figure's writings or sayings, images, and how his or her accomplishments are connected to the Silk Road. (Artwork depicting each of these people, and/or related monuments and works of art, are readily available.)
 - a. Emperor Xuanzong (mentioned in the essay and handout)
 - b. Xuanzang (similar name, but very different person), a monk and scholar who traveled to study Buddhism in India
 - c. Empress Wu, famous as a woman with extraordinary power
 - d. Du Fu, one of China's best-known poets, known as the Poet-Historian
 - e. Wang Wei, another of China's best-known poets who was also a painter and calligrapher
 - f. Bo Juyi, a poet who wrote a number of poems depicting musicians and dancers, including the famous poem "Iranian Whirling Girl"
2. As a follow-up to the article and "Dancing in the Mud," students investigate Chinese attitudes towards foreign music during other time periods.
 - a. What other emperors banned or restricted foreign music, and why?



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- b. How was jazz received in China during the early 20th century?
- c. When China began to open to the West in the 1980s, what were the attitudes and restrictions on Western popular music?
- d. Are there restrictions on popular music in China now?

Students write up their findings, comparing attitudes during two or more periods of Chinese history.

3. Students find Tang dynasty art images that include musicians, dancers and musical instruments, in books and museum collection databases, and bring them to class. Gather the images, either digitally or physically, to view as a class and discuss how they could be organized for an exhibition. Should they be laid out chronologically, or separated according to type of music and dance? Students vote, or otherwise agree on an organizational principle for the images, and come up with five or six sections for the exhibition. For example, they might break the dates of the Tang dynasty into five periods, or think in terms of where objects were made, and group them into five regions.

Students then work in five or six small groups, so that each group plans one section of the exhibition, either digitally or on shelves and tables. For the artworks they are organizing, groups should decide on several works of art to serve as a focus, and create a few clusters around them. Students then write brief labels of three to four sentences for their section as a whole and for their focus works of art.

After the groups have set up their sections and arranged them to fit together, allow time for the class to view the full project.

Other Resources

Music CDs and Videos available at The Seattle Public Library:

"The Silk Road," Joint production of NHK (Japan) and CCTC (China). (630 min.) Call no. DVD 951.01 Si34 2002. (DVD)

"The Silk Road: A Musical Caravan," Smithsonian Folkways, 2002. Call no. CD 789.3 Si34. (compact disc)

"Silk Road Journeys: Beyond the Horizon," Yo-Yo Ma and the Silk Road Ensemble, Sony Classical, 2004. Call no. CD 789.3 M1109S2. (compact disc)

"Silk Road Journeys: When Strangers Meet," Yo-Yo Ma and the Silk Road Ensemble, Sony Classical, 2001. (compact disc)

Web sites:

Bradeen, Ryan. **"Building Chang'an: Constructing an Ancient City,"** City: Reading Cities as Cultural Documents, Monkey Tree Webucation Media, <http://www.monkeytree.org/city/build.htm>.

From Silk to Oil: Cross-Cultural Connections Along the Silk Road, The China Institute, <http://www.chinainstitute.org/educators/silkguide.html>. This award-winning curriculum unit developed by the China Institute includes several excellent essays by historian Morris Rossabi and lesson plans covering geography, ethnic relations and political history, goods and ideas, religion and arts of the Silk Road. The entire curriculum unit is downloadable.

The Silk Road Project, <http://www.silkroadproject.org/index.html>. Established by Yo-Yo Ma, the purpose of the Silk Road Project is to illuminate the Silk Road's historical contribution to the diffusion of art and culture, identify current voices that best represent this cultural legacy, and support new collaborations among artists. Download the full-length Silk Road Encounters Education Kit containing a Sourcebook and Teachers Guide developed by the Silk Road Project. The kit contains lessons and information related to Silk Road geography, history, religion, ideas, arts and music.

Silk Road Seattle, University of Washington, <http://depts.washington.edu/silkroad/>. Silk Road Seattle has an extensive Web site with maps, historical texts and many forms of information on the Silk Road. See especially an online exhibition with images from museum collections in Asia, Europe and the United States, organized according to cultures, religions, trade and intercultural contact: <http://depts.washington.edu/silkroad/exhibit/index2.html>.

"Silk Road Storytelling," Freer/Sackler Gallery,
<http://www.asia.si.edu/podcasts/stories/fsgStoryFeed.rss>. The Web site has a gallery guide and audio files of Silk Road storytelling.

Books:

Benn, Charles. "Daily Life in Traditional China: The Tang Dynasty" (Westport: Greenwood Press, 2002). This thorough exploration of the aspects of everyday life in China during the Tang Dynasty (618–907) provides fascinating insight into a culture and time that is often misunderstood. Here students will find the details of what life was really like. (Publisher's description)

Schafer, Edward H. "The Golden Peaches of Samarkand: A Study of T'ang Exotics" (Berkeley: University of California Press, 1963). This book examines the exotics imported into China during the Tang dynasty (A.D. 618-907), and depicts their influence on Chinese life. Into the land during the three centuries of Tang came the natives of almost every nation of Asia, all bringing exotic wares either as gifts or as goods to be sold. Ivory, rare woods, drugs, diamonds, magicians, dancing girls — the author covers all classes of unusual imports; their places of origin; their lore; their effort on costume, dwellings, diet; and on painting, sculpture, music and poetry. (Publisher's description)

Whitfield, Susan. "Life along the Silk Road" (Berkeley: University of California Press, 1999). Susan Whitfield creates a rich and varied portrait of life along the greatest trade route in history in a vivid, lively and learned account that spans the 8th through 10th centuries. Recounting the lives of 10 individuals who lived at different times during this period, Whitfield draws on contemporary sources and uses firsthand accounts whenever possible to reconstruct the history of the route through the personal experiences of these characters. (Publisher's description)

Lesson Two: Handout

Reading: “Dancing in the Mud” by Sarah Bhatia.

Reprinted with permission from *Tumen Ekh Teacher’s Guide*, Seattle International Children’s Festival, 2006.

“Here come the ‘Praying for Cold’ dancers!” Cries of excitement filled the courtyard as the crowd of government officials and military generals pressed forward to catch a glimpse of the approaching dancers. Zhang Yue (Jahng You-eh), a close advisor of the emperor, sighed as elbows and knees jabbed into his back, and feet trampled the hem of his new robe into the dirt. How differently the crowd had behaved during the last performance! Everyone had stood at attention as uniformed guards paraded proudly around the courtyard, their weapons and metal ornaments glimmering in the winter sunlight. Now this very same crowd was cheering and whistling wildly for the dancers. Dressed as dragons, river spirits and old men, the dancers merrily kicked their feet into the air and leapt about to a cheerful melody from Central Asia. When the drums began to beat faster, the performers started splashing one another and the crowd with water. Soon almost everyone was dancing in the mud! One of the dancers lassoed an official who was trying to sneak away. Xuanzong (Shwan-zowng), the emperor, chuckled loudly and two Persian ambassadors doubled over in laughter.

When it was performed differently, Zhang Yue actually liked watching this dance. But that was when the performers wore beautifully embroidered outfits and hats that sparkled with jewels. They would sit on horseback and sing “Sumozhe” (Soo-mah-juh) for the emperor, which was the very same song that everyone was now splashing about in the mud to.¹ Today, Zhang Yue felt embarrassed and a little ashamed of Xuanzong.

Some guests had traveled thousands of miles from faraway places like Persia and Japan just to meet the famous emperor of China. Xuanzong should try to impress them with the idea that China was a strong and important empire — not let them think that it was a land of dancing fools!

In truth, the emperor was a huge fan of this dance, especially the masked version of it. Many people in Chang’an (Chahng-on), the capital city, gossiped that when Xuanzong was still a prince they had seen him wearing a costume, dancing in the mud with the performers and excited officials. Part of the problem was that Xuanzong was only 27 and he had just become emperor. He had never had to think seriously about what the public thought of him before. But it was believed that if a leader enjoyed wild music and dance, it meant that he could not control his empire. His people would not listen to him and there would even be bad weather. Zhang Yue believed it was best if Xuanzong banned the dance. He thought to himself, “If Xuanzong puts an end to this silly dance, he will seem like a wise and serious emperor. Everyone will respect him and follow what he says. His own people will be loyal to him and foreign ambassadors will visit him with rare and expensive gifts, hoping to learn from his example. Indeed, I will see to it that this dance is never performed again!”

In 713 C.E., Xuanzong followed Zhang Yue’s advice and banned the dance, which had been popular in China for nearly 50 years. It originally came from the city-state Samarkand (in today’s Uzbekistan) and earned its name, “Praying for Cold,” from the fact that it was traditionally performed in the winter months to pray for cold weather. It was believed that if every season had the proper type of weather, then everything else in the world would be as it should be: People would get along with each other and crops would grow well.

continued on next page

1. Li Weizui, “Zhang Yue yu pohan huxi,” *Jiaoxiang – Xi’an yinyue xuebao*, 23.2 (June 2004), p. 33.



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There were many variations of the dance, but it was the masked version which seems to have upset government officials the most. Zhang Yue, like other officials, felt that it was too “uncivilized” and “unrefined” to be performed at the imperial Chinese court. When asking Xuanzong to ban “Praying for Cold,” Zhang Yue said, “If a person is respectable, how can they watch this? Splashing water [everywhere] and jumping into the mud — what an excessive loss of composure!”²

Zhang Yue and Xuanzong lived during the Tang dynasty, a time when people flocked to China from Asia and the Middle East to carry out political and religious missions, to trade rare and exotic luxury goods, or to study music and dance. China’s biggest cities, Chang’an and Luoyang (Luawh-yahng), were home to foreign communities of several thousand people. While China generally maintained that it was culturally and militarily superior to other states and countries, it was not unaffected by the presence of its guests and inhabitants from abroad. Cultural exchange went in both directions.

Music and dance was one realm where this was particularly true. Xuanzong, who is remembered as China’s musical emperor, was especially enthusiastic about foreign music and dance. Not only was he skilled at playing a popular type of Central Asian drum, but he put together his own “world fusion” arrangements which combined Chinese and other styles of music. In his free time he would teach and direct musicians in his personal music troupe, the “Pear Garden.”

After Xuanzong banned “Praying for Cold,” the dance was never performed again at the imperial court. It did not, however, put an end to colorful, crowd-pleasing entertainment at parties and holiday festivals. There were dancers who performed atop a stage covered with

hundreds of balls, illusionists who conjured snow and rain, and even dancing horses!³

Tang society and culture has inspired countless poems, novels and movies from the end of the dynasty up until the present day.

2. Wang, Pu, comp. *Tang Hui yao*: Vols. 1 and 2, Shanghai: Shanghai guji chu ban she: Xin hua shudian Shanghai faxing suo faxing, 1991. (zhuan 34, p. 734)

3. Bhatia, Sarah Lin. “Dangerous Performances: Political Images, Censorship, and the Performing Arts in China during the Early Eighth Century” (master’s paper, 2006), 11–12.

Lesson Three: The Songs and Sounds of Tuva

Pair with “The Songs and Sounds of Tuva” by Stefan Kamola. (The article appears in The Seattle Times on February 13, 2008.)

The Republic of Tuva lies at the geographical center of Asia, just north of Mongolia. Today, Tuva and its population of just over 300,000 make up one of the 21 republics of the Russian Federation. The inhabitants of this land were conquered and ruled by the Mongols in the 13th century and the Qing dynasty of China in the 18th century. In 1914, Tsar Nicholas II of Russia recognized the region as a protectorate, and after a brief period of independence, it was officially annexed by the Soviet Union in 1944 and largely cut off from the outside world.

Traditionally, the Tuvan people were nomadic and lived primarily by herding animals and hunting. Within its relatively small territory, the mountainous terrain encompasses different climates and vegetation. While we think of camels and reindeer as living in completely different parts of the world, in Tuva, people who herded camels, yaks and reindeer lived relatively close to one another. The Tuvan language belongs to the Uighur group of Turkic languages, which spread across a vast area from China to Eastern Europe and includes Uighur, Turkish, Kazakh, Uzbek and Kyrgyz languages, among many others.

In the United States, Tuva is best known for its throat-singing tradition, in which a singer produces two or more notes simultaneously. The author of the newspaper article is one of a number of musicians from outside Asia to travel to Tuva to study Tuvan throat-singing. In the past 20 years, this tradition has become increasingly known. The collapse of the Soviet Union and accounts of Tuvan music and recordings by scholars and travelers led to Tuvan musicians touring internationally, and to Western musicians adapting the overtone singing technique to contemporary music. Inhabitants of Mongolia

have a related throat-singing tradition, and some Tibetan Buddhist monks chant using a related vocal technique, although in a different musical style.

Through extensive practice, throat-singers learn to shape their vocal cavity in such a way that it is possible to hear overtones distinctly, whereas normally we perceive the full overtone series of ascending pitches as a single note. The note we hear is referred to as the fundamental. The overtone series of pitches produced above the fundamental begins an octave above the fundamental, and continues up in progressively smaller intervals.

For an illustration, see “Theory on the Web,” Southern Methodist University, <http://www.smu.edu/totw/overtone.htm>.

Because the overtone series stretches out over several octaves, throat-singers sing fundamentals in a low register. Then, as they reinforce overtones a couple of octaves above it, the overtones are not too high to be audible.

In this lesson, students recognize overtones in musical examples, and do a vocal exercise to try producing an overtone themselves. Students also consider how music is described in the article, as a step toward the concluding activity in which students write a piece of arts criticism. As an aspect of change in the musical tradition, students compare throat-singing performances from Tuva and Philadelphia to analyze how a performance can be adapted for an audience that is not familiar with the music.

Objectives

1. Students will identify social changes in a nomadic society in terms of its musical tradition, the changes in how throat-singing is learned and where it is sung.
2. Students will make their own observations on cultural change from musical examples, and integrate their observations with information from the essay.
3. Students will recognize overtones in musical examples.

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Focus Questions

- Q. How are Tuvans adapting their musical tradition in a changing society?
- Q. What changes are taking place in how people learn and pass on their music?
- Q. How do recent changes in performance settings affect this musical tradition?
- Q. What do overtones sound like?

Materials

- ❖ Computer, LCD projector and speakers
- ❖ Internet access
- ❖ Map of Asia or the world
- ❖ **Handouts:** Worksheet for Student Notes and Observations, Reading: Excerpts from "Tuva or Bust!" by Ralph Leighton

Activities

Before Reading

1. With your students, locate Tuva on a map. Indicate the surrounding area on the map that is Siberia and identify neighboring republics. Look up Tuva to find out what nations Tuva has been part of from the beginning of the 20th century until now. What kind of language is Tuvan? What other people are they related to? This information is available on Encarta: http://encarta.msn.com/encyclopedia_761562739/Tuva.html.
2. Discuss ways of learning music with the class. Ask students who sing or play an instrument: How are you learning? Inside or outside of school? From a teacher or several teachers? From family or community members? By ear, by learning to read music, or both? Are you learning by listening to music, and then figuring out how to play or sing it yourself? Ask the class:
 - a. What ways do you consider formal learning?
 - b. What ways do you consider informal learning?

3. What is an overtone in music? Share with students a short online radio selection from NPR's "Science Friday," "Examining the Physics of Music," <http://www.npr.org/templates/story/story.php?storyId=5355450>. The segment is valuable in giving an aural example of a pure sound (without overtones), followed by a sequence of tuning forks to demonstrate how the overtone series blends and is perceived as a single note. The full program is an hour; share only five minutes near the beginning for the explanation of pitch, envelope and timbre in music. (Use the slider bar on your player to begin at 4'20" and listen through 9'18", or just listen to the introduction.)
4. Have students practice a vocal activity in order for them to become more aware of the physical vibrations in singing. Lead students in singing from low through midrange notes and up to high notes, and back down to the low notes again. Voice quality doesn't matter, and students don't need to be concerned about projecting their voices loudly. Ask them to pay attention to the physical sensations: What did you feel? What changed?

Again, sing from low notes to high notes and back down, this time with fingers of one hand lightly touching the throat and neck. Once again ask students what they felt, and how it changed. The major point of vibration moved as they changed pitch, and loosened or tightened the muscles of their vocal chords. As a final experiment, instead of singing notes progressively from low to high, try alternating back and forth between one low note and one high note. This difference is known as chest voice and head voice.

5. Now have students practice another listening and vocal activity. Introduce a video by explaining that instead of paying attention to changes in pitch, as they did in the previous vocal activity, they will pay attention to the changing shape of the mouth and throat. For example, while singing a single low pitch (using chest voice), alternate between singing the syllable "er" and "ree."

Project the following short online video for the class, and encourage them to try out the singing

technique along with the video audience: Mark Van Tongeren "An ethnomusicologist gives a throat-singing lesson," Smithsonian Global Sound, http://www.smithsonianglobalsound.org/archives_08_vid1.aspx. (3 min.)

During Reading

Give students a new copy of the Worksheet for Student Notes and Observations to use for their notes on Tuvan singing. Share the following questions for students to think about as they read individually and make notes about for a discussion afterwards. Students will be adding notes to their worksheet a few more times in this lesson.

Questions about teaching and learning throat-singing:

- How did the author study Tuvan throat-singing?
- What changes did he notice about how singing is taught and learned? What have been some of the results?
- What value does Tuvan music have for younger Tuvans?

Questions about performance:

- How does the author describe four styles of singing?
- The term "musical style" is used in two ways in this essay. How would you explain the difference between the four styles of Tuvan throat-singing that his teacher demonstrated and the unique personal styles of singers?
- What changes does the author discuss in performance settings for throat-singing?

After Reading

- Students discuss their answers to the questions above as a class. How much variety is there in their answers? Next, break students into small groups to discuss these interpretive questions:
 - Why do you think the author decided to go to Tuva? What do you think interested him so much in their singing? How might he have

found a teacher? What might the teacher have thought about having him as a student?

- Look back at the descriptive words the author used to explain sounds of the four styles of singing. Do you hear a sound in your mind when you read them? Are they effective descriptions? When you hear a selection of Tuvan music, do you think you would be able to say which style it is, based on this description? If not, what more would you need to go on?
- In the music you are familiar with, can you think of a singer who performs in more than one style of music? Can you think of two singers who perform the same style of music, yet have different personal styles of singing?
- While historically Tuvan throat-singing was known only in a small area, now Tuvan musicians travel the world to give concerts, and a number of musicians from the rest of the world have gone to Tuva to study. With this international contact, what changes are likely in this music tradition? What renewed interest in throat-singing among Tuvans might result?

Take a few minutes for small groups to share some of their thoughts with the class. Was there a lot of variety in the answers?

- Share these musical examples with the class for a comparison of two performance settings: a concert of Tuvan singing in the United States and an outdoor song in Tuva.

Several video selections of the group Huun-Huur-Tu, mentioned in the article, can be viewed on YouTube. The excerpts from the 2006 Philadelphia Folk Festival are recommended. If you have time for only one, choose this song of a legendary Tuvan hero for the wonderful imitations of a horse and the variety of singing styles and instrumentation: <http://www.youtube.com/watch?v=85rQuxEk5Lo>. (6'04")

Additional examples (optional): View two additional selections from the same performance: <http://www.youtube.com/watch?v=bVkJ1Bf-QzUbe>, and <http://www.youtube.com/watch?v=DtnMmYx0vLU>.



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In contrast to the concert performance, here is a short selection filmed outdoors in Tuva of a man singing by himself: http://www.youtube.com/watch?v=DY1pcEtHI_w.

Ask students to think about the following question: What differences did you notice between the Philadelphia and Tuva performances? Have students add their observations to their notes on the reading. Share as a group. A Philadelphia audience would be less familiar with this music and wouldn't understand any words of the songs. What did the group do to adapt to this performance context, and to keep the interest of the audience?

3. Listen to the following NPR segment, "Tuva Throat Singers," <http://www.npr.org/templates/story/story.php?storyId=1058187>. (6 min.) Ask students to add to their earlier notes and observations as they listen.

After listening, discuss the following questions:

- a. What changes mentioned in the essay are also discussed in this radio segment?
 - b. What new perspectives about them are shared?
 - c. What additional changes in the tradition are discussed?
 - d. What are some of the challenges in maintaining the tradition?
4. Prepare students for reading a selection from "Tuva or Bust!" by Ralph Leighton (handout). Remind students that not so long ago, contact or travel within the Soviet Union was tightly restricted for U.S. citizens. Distribute copies of the handout for individual reading. Afterwards, ask students what they think of this strategy for getting to Tuva.

Discuss as a class:

- a. What experiences do you have with other languages? Perhaps some students have taken a class, perhaps some speak another language with a family member, etc.

- b. How would you compare learning another language with learning another musical tradition? What skills are involved in each?
- c. Remembering the discussion of formal and informal ways of learning music, how would you characterize formal and informal ways of learning another language?

Assessment

Evaluate the activities students completed in this lesson.

1. Students indicate with a raised hand when they hear overtones in the musical examples.
2. Review student notes on the worksheet, based on the following criteria:
 - a. Students draw relevant information from print, aural and video resources to address: performance settings (1), learning (3), change (5) and song (7).
 - b. Students integrate information from written and musical sources to address each topic.

Extension Ideas

1. Students research the challenges faced by some of the traditionally nomadic peoples of the world, comparing Tuvans with a cultural group in another area of the world, such as in North Africa or Australia.
2. Students investigate overtones from a scientific perspective through an activity that uses a jump rope. The lesson is available through the PBS "Nova" program and is described in the teachers' guide to "The Elegant Universe: Einstein's Dream," http://www.pbs.org/wgbh/nova/teachers/activities/3012_elegant_03.html.
3. Compare Tuvan throat-singing with Mongolian throat-singing. Use the same worksheet for note-taking while viewing the video example and reading the interview with Mongolian musicians, noted on the next page.

Video: "N. Sengedorj of Mongolia demonstrates khöömei throat-singing," Smithsonian Global Sounds, http://www.smithsonianglobalsound.org/archives_08_vid2.aspx.

Interview: "Mongolian Music: An Interview with Altai-Hangai," Asia Society, <http://askasia.org/students/altai.html>. This interview is with a Mongolian musical group that combines traditional Mongolian music with contemporary jazz. They discuss changes in how traditional music, including throat-singing, is learned and performed.

"Musical Hooves on the Steppes: The Morin Huur of Mongolia," Smithsonian Global Sounds, http://media.smithsonianglobalsound.org/docs/lesson_plans/musical_hooves.pdf. The lesson for grades 4 and 5 involves students in dance, instrumental music and singing.

National Council of Teachers of Mathematics, "Do You Hear What I Hear?" Illuminations magazine, <http://illuminations.nctm.org/LessonDetail.aspx?id=L489>. This lesson explains what a sound wave is, and how a sound wave can be measured.

Other Resources

Music CDs available at The Seattle Public Library:

"Deep in the heart of Tuva: Cowboy music from the wild east" Ellipsis Arts, p1996. Call no. CD780.9575 D36. (compact disc)

Huun-Huur-Tu, "60 horses in my herd: Old songs and tunes of Tuva / Huun-Huur-Tu" Shanachie, p1993. Call no. CD 789.20957 H97995. (compact disc)

"Tuva, among the spirits: Sound, music, and nature in Sakha and Tuva" Smithsonian Folkways, p1999. Call no. CD 789.20957 T89. (compact disc)

Additional Resources

"Genghis Blues," Wadi Rum Productions. "Genghis Blues" is a documentary film that follows a blind blues singer in San Francisco to Tuva, to compete in the throat-singing competition and travel in Tuva with Tuvan musicians. The film is not recommended for classroom use due to adult language.

Levin, Theodore C. and Michael E. Edgerton, "The Throat Singers of Tuva," Scientific American magazine, <http://www.sciam.com/article.cfm?articleID=00080AA2-BA32-1C73-9B81809EC588EF21&pageNumber=1&catID=2>.

Lesson Three: Handout

Reading: Excerpts from “Tuva or Bust!” by Ralph Leighton

Source: Leighton, Ralph. “Tuva or Bust!: Richard Feynman’s Last Journey,” New York: W.W. Norton & Co., 1991. Permission to reprint requested.

Introduction:

“Tuva or Bust!” recounts the adventurous hijinx of famous physicist and Nobel laureate Richard Feynman and author/high school teacher Ralph Leighton, in their various attempts to find a way to visit Tuva from 1977 to 1988. Tuva, then a small and isolated republic within the USSR, was almost unknown in the West, and seemed unreachable due to the less-than-friendly relations between the USA and the USSR of that time.

Feynman knew of Tuva only through his childhood stamp collection, which included diamond-shaped stamps issued by Tuva in the 1930s. As he and Leighton scoured every scrap of information they could find on Tuva in U.S. libraries, they became more determined to visit, especially when they came across a mention of Tuvan throat-singing.

The following excerpt recounts how they used a Tuvan phrasebook to concoct a letter to Tuva, without knowing any related languages, and received a reply the following year, their first actual contact. As this excerpt begins, author Ralph Leighton has just received the phrasebook, after visiting the Library of Congress in Washington D.C.

Excerpt:

[Chapter 2: Forty-Five Snowy I, p. 30] . . . “Three books arrived from the Library of Congress — the gems had not been lost. I immediately copied each book on the best machine I could find, and promptly sent them back to Washington. With the gracious help of Mary Zirin, the Tuvan-Mongolian-Russian phrasebook became a Tuvan-Mongolian-Russian-English phrasebook.

“It was a useful little book, with statements such as ‘I am a teacher,’ and questions like ‘Do you have a Russian-Mongolian dictionary?’ It was also revealing: ‘How do you deliver goods to the shepherds?’ indicated that shepherds in Tuva were still rather isolated in 1972, when the book was published. There were single words for ‘spring camp,’ ‘summer camp,’ ‘fall camp,’ and ‘winter camp,’ allowing us to imagine that Tuvans were still moving with their animals from one pasture to another according to the season . . .

“There were single words for ‘national wrestling’ and ‘freestyle wrestling,’ for ‘horse races,’ and for ‘a bow-and-arrow horse race.’ There were no fewer than 13 words and phrases describing the horses themselves — in terms of appearance, age, function and behavior. The prime Tuvan delicacy was described as ‘fat of lamb’s tail.’ There was also the useful phrase, ‘Is it possible to obtain a collection of works of folklore?’

“The little phrasebook had a whole section on greetings, which gave us the idea of writing a letter in Tuvan. When we got to the body of the letter — the ‘I would like to go to Tuva’ part — we began to mix and match: in this case, we used ‘I would like to meet with Comrade S’ and ‘They want to go to the theater,’ substituting ‘Tuva’ for ‘the theater.’ But it was tricky. We gradually deduced that English is written backwards in relation to Tuvan: word for word, the Tuvan phrases were ‘I Comrade S-with meet-to-like-would I’ and ‘They theater-to go-to want they.’ (Tuvan seemed to have a Department of Redundancy Department for personal pronouns.)

“If we needed a particular word that was not in the phrasebook, we used the pocket English-Russian dictionary to get us into Russian, and then a Russian-Tuvan dictionary (borrowed from UCLA) to get us into Tuvan. Then we used a Tuvan-Russian dictionary followed by the Russian-English dictionary to check our choice. We often came out with a different word, necessitating a new choice in Russian and/or Tuvan.

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"By the time we were finished, we had managed to put together about 10 sentences. In addition to saying 'I Tuva-to go-to-like-would I,' I asked if there were any Tuvan-English or English-Tuvan dictionaries, any schoolbooks in Tuvan, or any recordings of spoken Tuvan.

"At last we were ready to send off our masterpiece — but to whom? Richard noticed some small print at the back of the phrasebook: it was written by the Tuvan Scientific Research Institute of Language, Literature and History (its acronym in Russian was TNIIYaI), on 4 Kochetova Street, 667000 Kyzyl, Tuva ASSR — a precise address, ZIP code and all!"

(p. 37) "At the end of January, I found a strange letter in my mailbox; it was addressed to 'Ralph Leishto, 248 N. Page Dr., Altadena, California USA 91001.' I looked at the postmark: it was in Russian script; it looked like K, 61, 3, 61, upside-down U. But I knew what it was: K-Y-Z-Y-L. A letter from Kyzyl!"

"I didn't open it. I would wait until Richard was home.

"That night I went over to the Feynmans', letter in hand. Richard was surprised and excited. We opened it together.

"It was dated 7.1.1980, which we deduced to mean January 7, since July 1 hadn't come around yet. It was from the TNIIYaI, the Tuvan Scientific Research Institute of Language, Literature and History, which had written the Tuvan-Mongolian-Russian phrasebook.

"All I could make out was my name, which was in the first sentence. So Richard and I went over to my place and looked at the Tuvan-Mongolian-Russian phrasebook. The first word of the letter, 'Ekii,' was the third phrase in the book; it meant 'Hello.' So the first sentence was 'Hello, Ralph Leighton!' But then the phrasebook was of no use: the phrases were arranged according to subject, not in alphabetical order.

"We can't expect everything to be written just like it is in the phrasebook, anyway," said Richard. "This letter is written in real Tuvan — not fake Tuvan, like ours was."

"Richard got out our Xeroxed copy of the Tuvan-Russian dictionary, and I got out my pocket Russian-English dictionary, as well as the Tuvan Manual. Word by word, we deciphered the second sentence: 'New Year with!' So the second sentence was equivalent to 'Happy New Year!'

"The third sentence came out 'Me Darya Ondar called, forty-five snowy I.'

"We couldn't make head nor tail of 'forty-five snowy I.'

"Imagine you were a Navajo living on a reservation in New Mexico," said Richard, beginning to laugh. "And one day, out of the blue, you get this letter written in broken Navajo from a guy in Russia using a Navajo-Spanish-English phrasebook that he got translated into Russian by a friend of his. So you write back to him in real Navajo ..."

"No wonder it's hard to read real Tuvan," I said.

"Then Richard suddenly said, 'Hey! I've got it: the guy is forty-five years old.'

"It made perfect sense. It was something like saying, 'I have survived forty-five winters' — an apt phrase for Tuva, which lies between Siberia and Mongolia.

"We checked the dictionaries again. There was a second definition for 'snowy' that came out letnii in Russian — 'summer' in English!

"Winters, summers, what does it matter?" said Richard. "It still could mean he has lived forty-five years."

"Then I looked carefully through the phrasebook again. At the bottom of page 32 was the question 'How old are you?' And at the top of page 33 was the answer: 'dorten besh kharlyg men' — 'forty-five snowy I.'"

[Chapter 3: Mysterious Melodies, p.39] "We struggled happily for a week to translate the rest of Ondar Daryma's letter, word by word. It came out like this:

continued on next page



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Your written-having letter-your reading acquainted I. [I found out about your letter and read it.] Tuva-in written-having-your gladness full-am-I. [I'm glad you wrote in Tuvan.] Our Tuvan language Turk language-to related-is. [Tuvan is related to Turkish.] You-to letter reached? [Did this letter reach you? — A rather odd question, we thought, since there was only one possible answer.] Whom-from letter taking-are-you? [Whom are you corresponding with?] Our institute-from letter took-you? [Are you corresponding with someone at our institute?]

"Daryma's letter continued: Kyzyl town-in bookstores are. Russian-Tuvan and Tuvan-Russian dictionaries book are. Tuva's center Kyzyl town. Asia's center spot our nice, clean town-our-in. Stay-to days-for its environs-from people break not. [The best sense we could make out of that was: When people stay in Kyzyl's environs for several days, they can't tear themselves away.] Us-by Tuvan-English dictionary book not. Record-in written song, tune is. What interested-in are you? Us-to letter-from write-you.

"The last paragraph read: I this institute-in Tuva folk mouth literary collect writing am I. [That sentence rang a bell – the phrase, 'Is it possible to obtain a collection of works of folklore?' The collector himself was writing to us!] Fifteen years working still-am I. Following letter writing you waiting am I. Great-abundant be-to-you-with wish-I. Big-with full-am-I. [That phrase was under the section entitled 'gratitude': it meant "I am full of big thanks."]

"We were so excited at deciphering Ondar's letter that we didn't notice for several weeks his omission of how one might visit Tuva

"A few weeks later our reply was ready. I introduced Richard to Ondar; we mentioned the Tuvan-Mongolian-Russian phrasebook as the source of our Tuvan, and said we were interested in geography and folk cultures, citing the stamps of 1936 that showed yurts, cattle,

reindeer, camels, yaks, wrestling, horse racing and archery. We asked, 'Tuva-in these things still today are?'

"Then we mentioned the mysterious 'throat' singing by its proper Tuvan name, *hoomei*, and asked whether there were any recordings of it. Ondar's letter had said, 'Record-in written song, tune is,' so we thought we might get a positive response on this one.

"Richard wrote his own addition to our letter, saying that he saw Darya's book listed at the Columbia University library in New York. Under his name he drew a motif that he had seen in a book about Tuva.

"We sent the letter off in mid-February, hoping that we would get a reply more quickly than before; the answer to our first letter had taken nearly a year!

"I wonder what the delay was,' I said. 'It took only three weeks for Ondar's letter to reach us; could it have taken nine months for our letter to reach him?'

"Maybe it took Ondar nine months to figure out what we were trying to say,' said Richard."

[End of excerpt]

After 11 years of many different efforts to find a way to Tuva, Richard Feynman died in February 1988. The official letter of invitation for him to visit Tuva arrived four days later. Author Ralph Leighton visited later that year. In addition to his book "Tuva or Bust!," this journey was the basis for the PBS "Nova" documentary "Last Journey of a Genius."

Interest in Tuva and Tuvan throat-singing opened up soon thereafter, through the author's organization Friends of Tuva, his book, and soon thereafter, the breakup of the Soviet Union and easing of relations with the United States. Tuvan musicians began touring in the West, as mentioned in The Seattle Times article, and have done so to enthusiastic response ever since.

Lesson Four: Qawwali: From Sufi Ritual to Commercial Pop

Pair with “Qawwali: From Sufi Ritual To Commercial Pop” by Hiromi Lorraine Sakata.

(The article appears in The Seattle Times on February 27, 2008.)

The essay on “qawwali” discusses a Sufi singing tradition of Afghanistan, Pakistan and India. Sufism is a form of Islamic mysticism that dates back to the first century of Islam. In Islamic history, Sufis have periodically been rejected by more orthodox Muslims. Nevertheless, many people were converted to Islam by Sufis.

Wandering Sufis and traders were the first Muslims to come to the Indian subcontinent (India and Pakistan). By the 10th century, Islam was brought into the area by Arab traders and Turkic Muslim armies; the number of Muslims in the subcontinent grew over the next several centuries, through successive waves of invasion and religious conversion among Hindus and Buddhists. At the time of Partition, when the subcontinent was divided into the new nations of India and Pakistan, many millions of Muslims left India for Pakistan (as did millions of Hindu people from the area of Pakistan to resettle in India). Now approximately 97 percent of the population of Pakistan is Muslim, while approximately 13 percent of the Indian population is Muslim, with Sufi people and shrines in both countries.

Qawwali is an example of a form of music that has succeeded in crossing many boundaries. While Sufism is a form of Islam, qawwali has been enjoyed by people of all faiths in South Asia for quite some time; it is one of South Asia’s devotional singing traditions that reaches beyond its own religious adherents. In one example, students will see for themselves how a couple of Sikh audience members show that they are enthusiastic fans.

Qawwali did not observe the border between India and Pakistan either. Even though travel between India and Pakistan was tightly restricted for 50 years after Independence, recordings of qawwali were exchanged back and forth. When the relationship

began to open up after 50 years, an article in AsiaWeek magazine titled “Coming Together?” surveyed the preliminary opening up of the border for sports, journalism and trade. However, the very first crossover mentioned in the article was Nusrat Fateh Ali Khan:

“Nusrat Fateh Ali Khan, the famed qawwali singer from Pakistan, used to perform his religious music all over the world. But not in India. Today he is one of the country’s [India’s] most sought-after musicians. In the past year alone he held three concerts. Earlier this year Nusrat and India’s top Hindi lyricist, Javed Akhtar, produced an album that sold several hundred thousand copies within days of its release. Nusrat also recorded a song for the 50th anniversary, written by India’s pop composer A.R. Rehman.” (Susan Berfield, “Coming Together?,” AsiaWeek, August 8, 1997, <http://www.asiaweek.com/asiaweek/97/0808/cs1.html> (accessed November 4, 2007).

The author discusses this exceptional and internationally acclaimed musician, Nusrat Fateh Ali Khan. Through his many concerts and recordings, music lovers in many other parts of the world became acquainted with, and enjoyed, qawwali. The article discusses how a traditional religious form of music made a crossover from Sufi shrine to international concert stages and recording studios to become part of world popular music.

In this lesson, students view video examples of qawwali, a religious song form in South Asia, to observe interactions between musicians and audience, and between musicians within an ensemble.

Objectives

1. Students will explore how ritual or religious elements of musical tradition can cross over into popular music.
2. Students will observe and analyze interaction between musicians and audience as an aspect of cultural context.
3. Students will observe and analyze interactions between musicians within an ensemble.

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Focus Questions

- Q. What changes have taken place in the performance settings and context for qawwali?
- Q. How do the musicians and audience interact?
- Q. What roles do different musicians take within the qawwali ensemble?
- Q. How do the musicians emphasize the poetry that is the text for their songs?
- Q. How do qawwali musicians use tempo and rhythm to heighten the impact of their music?

Materials

- ❖ Internet access
- ❖ Computer, LCD projector and speakers
- ❖ Historical atlas or map of Asia
- ❖ **Handout:** Worksheet for Student Notes and Observations

Activities

Before Reading

1. In an atlas or other South Asia reference, locate Afghanistan, Pakistan and India on a map. Ask students what they know about Pakistan.
 - a. What is the national language spoken in Pakistan?
 - b. What is the major religion?
 - c. When did Pakistan become a nation, and under what circumstances?
2. Introduce the topic of the newspaper article, which will focus on qawwali, a musical form found mainly in these countries, and the most famous qawwali singer, who is from Pakistan. Ask students if they have seen the film "Bend It Like Beckham." If so, they have heard a song by Nusrat Fateh Ali Khan already.

Give students a new copy of the Worksheet for Student Notes and Observations for their notes while reading the article and listening.

During Reading

Remind students to make notes on their worksheet while they read.

In addition, prompt students to focus on these questions while reading on their own, for discussion afterwards:

- a. What are the traditional and contemporary performance settings for qawwali?
- b. How do listeners respond in its traditional setting? In concert settings?
- c. How did qawwali become popular internationally?

After Reading

1. Take a few responses to the questions and to the categories on the worksheet. Students then work in small groups to review terms in the essay that refer to religion: devotional music, shrine, Sufi, Muslim saint, secular, mystical, spiritual, ecstatic. Students talk over what they think these terms mean, then look up their definitions to check.
2. Prepare students to view the following video example of qawwali, which is not professionally made but clearly shows interactions between the musicians on stage. Direct students to make notes on their worksheet, especially for numbers 7–10, while they watch; they will use the notes in a writing assignment.

Project the video of Nusrat Fateh Ali Khan: <http://www.youtube.com/watch?v=FcDs9hrqbBY&feature=related>. Allow some silent time for students' note-taking, and some time to prompt students' observations using the questions below.

As they watch, have students listen for changing rhythms and tempo. Ask students to raise a hand when they hear a switch from a regular beat to free rhythm, and vice versa. (The tabla drums will follow the lead of the singer on this, either to begin playing a rhythmic cycle or to stop.) Encourage students to tap along with the rhythms they hear. There is a clear point, a few minutes into the video, when Nusrat signals to the other musicians that he is speeding up the tempo.



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Next, prompt them to observe and note interactions between the musicians onstage, using the following questions.

- a. How many solo singers are there in addition to the lead singer?
- b. How do they interact and take turns singing? Describe how they use gestures as they sing.

Guide students into further observation:

- a. The keyboard instrument in front, played by the three solo singers, is the harmonium. Describe how it interacts with the voice. (The harmonium follows the singer's lead, supporting the melody and at times, repeats melodic phrases back to the singer. A good example of answering the singer happens 10 minutes into the video.)
 - b. Even though you can't understand the words, listen to how lines of the poetry are repeated. Listen for a refrain that comes again and again between couplets.
 - c. What do you notice about the audience? At one point, you will see a shower of money fall over Nusrat, tossed by someone in the audience. Would you call this a formal concert with people listening in rows of seats?
3. Prepare students to view a second video of Nusrat Fateh Ali Khan, as a good example for observing audience response and musicians' interactions with the audience: <http://www.youtube.com/watch?v=gn7KavwIGL0>. Remind students to make notes on their worksheet, this time especially for numbers 1, 2 and 7.

Again, while viewing the video, direct students' attention to the words, even though they can't understand them. How are certain words stretched out and emphasized by the singers? Ask students to listen for repetition, and show by raising a hand when they hear words repeated. What is repeated — single words? Single lines? A refrain? Are they repeated exactly, or with variations? Let students know that traditionally, qawwali singers are closely attuned to the reactions of their listeners, and when someone responds to a particular line of poetry, they must repeat the line for as long as it intensifies their response.

After viewing, share additional information with students: When qawwali is sung in Sufi shrines and when members of the audience are especially moved, they make an offering of money to the shrine's assembly leader. After the song or set of songs is finished, or as the assembly leader is moved himself, he passes offerings to the musicians. Although there is no shrine leader at concerts, members of the audience continue to demonstrate how they are moved, by tossing bills at the musicians. Similarly, when an audience member gets up to dance or spin in a circle, the musicians repeat the line as long as the person is dancing. Many say that the dancer can go into a trance state when this happens.

4. Assign students to write a five-paragraph essay on the interactions of the musicians and audience in qawwali music (number 2 on the worksheet). Students begin by reviewing their worksheets for relevant notes from the article and for their own observations of qawwali music. They will likely have supporting notes on how the singers, instrumentalists, text, melody, rhythm and tempo create and reflect this interaction.

Assessment

Evaluate the activities students completed in this lesson.

1. While viewing the examples on video, students indicate by raising their hands and tapping along that they can identify: a) changes in rhythm, b) changes in tempo, c) repetition of lines of poetic text, and d) repetition of melodic lines by the singers and by the harmonium (musical instrument).
2. Student essays on interaction of musicians and audience include observation and analysis of the singers, poetic texts, melody, rhythm and tempo.
3. Student essays synthesize information from the essay with their observations of qawwali singing.

Extension Ideas

1. Students work in small groups to compare qawwali to gospel music. They begin by researching gospel singers who have made the crossover from singing in religious settings to pop music. Sam Cooke, Wilson Pickett, Ray

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Charles and Aretha Franklin are just a few of the well-known singers who followed this path. If possible, students should identify live recordings and videos of gospel music that they can listen to for observing interactions between the musicians and audience. Each small group works together to select one crossover song as an example to present to the full class. One student introduces the lead singer, while another member of the group presents the example and makes some comparisons with the videos they viewed of Nusrat Fateh Ali Khan.

2. Listen as a class to an NPR feature on a contemporary music group, Niyaz, that combines Sufi poetry with electronic music: <http://www.npr.org/templates/story/story.php?storyId=4623214>. The musicians play several string instruments: the Turkish saz, the Persian lute, and European guitar viol (played with a bow).

After listening, take a few comments from students. Assign them each to look for an English translation of a Sufi poem that they think would make good song lyrics. Students copy over the poem they have chosen with attention to how they place the words on the page and consider what words or phrases they would emphasize in a song. They can indicate the special turns of phrase in the way they write the poem, for example, by underlining or highlighting, and writing out any repetitions of a word or phrase. If they wish, students can also indicate instrumentation, or note any other musical aspect of their poem as a song.

Other Resources

Music CDs and Videos available at The Seattle Public Library:

Nusrat Fateh Ali Khan, "Dub Qawwali," dir. Gaudi, Six Degrees, p2007. Call no. CD 789.3 D8511. (compact disc)

"Nusrat Fateh Ali Khan," World Music Network, p2002. Call no. CD 789.30954 K5274N. (compact disc)

In addition to these, nine other CDs by Nusrat Fateh Ali Khan are available from The Seattle Public Library.

"Nusrat! Live at Meany Hall," University of Washington Ethnomusicology Program, University of Washington Press, c1993. Call no. VHS 781.62 NUSRAT. (VHS)

"The Sabri Brothers, The greatest hits," Shanachie, 1997. Call no. CD 789.20954 Sa139G. (compact disc)

Sabri Brothers and ensemble, "Qawwali: Sufi music from Pakistan," Nonesuch, [1998], p1978. Call no. CD 789.20954 Sa139Q. (compact disc)

Video:

"I Am a Sufi, I Am a Muslim," Films for the Humanities & Sciences, 2001. Call no. ASIA 20.13.004. (Narrative with music; 52 minutes.) Video available for loan from the Seattle Art Museum Teacher Resource Center and the UW South Asia Center.

Lesson Five: Modern Day Puppeteers in Java

Pair with “Modern day puppeteers tell ancient stories in Java, Indonesia” by Laurie Sears. (The article appears in The Seattle Times on March 5, 2008.)

The article on Javanese shadow puppet theater introduces a remarkable performing arts tradition that remains fresh and engaging after many centuries. Known as “wayang kulit,” this tradition has its origin in the courts and villages of Java and a couple of neighboring islands in Indonesia, and continues through outdoor public performances in Java. Wayang kulit has become well known for its high level of artistry, engaging and intricate puppetry, and ethereal music. The puppeteers, known as dalangs, excel in current and topical reinterpretations of their traditional stories and in interspersing humorous episodes.

Traditional theater in Indonesia developed during the period of rule by a Buddhist and Hindu kingdom in the 7th through 13th centuries. Through trade with India, Buddhism and Hinduism, the famous epics of the Mahabharata and Ramayana were introduced to Indonesia and parts of mainland Southeast Asia. The Mahabharata was the source of much of the repertoire of Javanese shadow puppet theater.

The Mahabharata, dating from approximately 400 B.C.E. and 400 C.E. in India, includes the Bhagavad-Gita, the Mahabharata’s most famous section relating a discussion on a battlefield between the god Krishna and the hero Arjuna. In Java, the epic was adapted in a way that did not depend on Hindu religion, and Javanese versions of the stories are different from Indian ones. Islam reached Java in the 13th century, and also evolved into local and Indonesian forms of Islam. Despite a seeming contradiction, the Mahabharata Hindu epic and Islam coexisted in their Indonesian forms.

The epic revolves around the rivalry between two related noble families, the Kaurawas (99 brothers) and the Pandawas (5 brothers). While the Kaurawas in wayang are generally coarse people, the Pandawas

are usually refined and well-spoken. The appearance of the puppets gives them away: The Kaurawas are hefty with round eyes and big noses, while the Pandawas are narrow-bodied with almond-shaped eyes, downcast gazes and slim noses.

Performances of wayang kulit require a number of specialized performers and the many instruments of the gamelan orchestra. Most of the instruments are various types of tuned metal gongs: Some look like xylophones with metal keys, some have rows of small knobbed gongs, and some are large suspended gongs. Most villages have a set of instruments and puppets, can make a stage out of banana tree trunks and bamboo, and fashion a screen from white cloth. The puppeteer and orchestra perform behind the white screen. A lamp or flame behind the puppeteer casts the shadows of the puppets on the screen, while the audience views the shadows on the other side.

In this lesson, students apply their observations to this form of puppet theater, which is accompanied by music, and they view several examples on video. As part of their experience with writing about the performing arts in this series, students compare arts preview articles with arts reviews. Then students write a preview article for an (imaginary) upcoming wayang performance in Seattle.

Objectives

1. Students will distinguish between arts reporting and arts criticism, which evaluates a performance or work of art.
2. Students will identify some unique features of cross-cultural interaction in Javanese shadow puppetry.
3. Students will understand how an ensemble made up of many specialists behind the screen produces a shadow puppet performance for people in front of the screen.
4. Students will explore how an ancient cultural tradition adapts to engage contemporary audiences.
5. Students will integrate their own observations with relevant information from the essay in writing an arts preview.

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Focus Questions

- Q. In an oral tradition, how is a long work, such as an epic, learned?
- Q. What are some special features of outdoor public performances?
- Q. What is the structure of a wayang performance, i.e. how is it segmented? How is the audience's interest maintained during such a long performance?
- Q. What kind of information would be helpful to someone about to attend his or her first performance of wayang kulit?

Materials

- ❖ Computer, LCD projector and speakers
- ❖ Internet access
- ❖ Map of Asia or world map, and a historical atlas
- ❖ **Handout:** Worksheet for Student Notes and Observations

Activities

Before Reading

1. Locate Indonesia and Java on a map, and ask for a few comments on what students know about them. Approximately how many islands make up the nation of Indonesia? What is the population of Indonesia, and of Java? Consult a historical atlas to find out what respective periods of time Indonesia had ties with India and Holland. What is the major religion? What language(s) are spoken on Java?
2. Ask the class: Have you seen shadow puppetry? Can you describe how it works?
3. Assign students to look through the arts pages of The Seattle Times for a few days to find and cut out (or print out) an example of both an arts preview and an arts review. Assign students to underline phrases or sections of their articles that give background or context for a performance, and, using another color, underline phrases or sections that judge and give an opinion on a performance.

After they bring in their examples, ask students to explain what kinds of information each type of article includes. Request several students to read out loud the sentences they have underlined from their examples. After reading the newspaper article and viewing a couple of examples, students will write a preview article for a wayang kulit performance, giving the background information they think potential audience members should know. Let students know that their articles will need to give some historical and cultural background on the tradition, as well as some description of a performance.

During Reading

Provide students with a new copy of the Worksheet for Student Notes and Observations, and ask them to make notes as they read on cross-cultural interactions as well as examples of adaptation and change in this tradition. Students read the article individually.

When they are finished, check in by asking for some of their observations on cultural interaction and change in wayang kulit.

Students then go back through the article to underline sections that describe what a performance looks and sounds like.

After Reading

1. Provide students with the following questions, and have students break into small groups to discuss them.
 - a. How does the dalang learn to perform? What formal learning is part of this tradition? What informal learning is part of it? What kind of learning takes place among the audience?
 - b. Why is shadow puppetry performed during a particular season? Does it seem to be performed more in a rural or urban context?
 - c. How does this epic lend itself to fresh interpretation and new versions? What are some reasons this ancient story form continues to be performed?
 - d. What changes in the story are mentioned? What changes in the music are mentioned?



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- e. How are wayang stories traveling internationally?
2. Explore the instruments and music of the gamelan as directed below before viewing examples of wayang kulit. Students will remain in small groups for a listening example to discuss notes on the performance side of their worksheet (numbers 7–11).

Introduce the gamelan as a kind of orchestra, a large ensemble with different kinds of instruments in sections. There are specialized roles in wayang performances, among the musicians as well as the puppeteer who has to learn many skills and master a huge repertoire. Next, listen, as students take notes, to excellent examples of gamelan music from Yantra Productions at <http://www.gamelan.to/index.htm>. (Select a CD title, then select "From the tracks," and choose an example to play.)

After listening in their small groups, students compare and discuss notes they have made on their worksheets.

Assign students to find out what types of instruments are in a gamelan orchestra and approximately how many instruments are in an ensemble (it varies). They can check out a site such as SEASite (Center for Southeast Asian Studies, Northern Illinois University) to look at the instruments individually and hear what they sound like by themselves: http://www.seasite.niu.edu/indonesian/budaya_bangsa/Gamelan/Main_Page/main_page.htm.

Another site, Monkey C, provides an opportunity to "play" several instruments from the gamelan and to see them clearly: <http://www.monkeyc.org/play.html>.

3. Project a short segment on Java from the BBC TV travel series, "Full Circle," in which Michael Palin makes a visit to a dalang: <http://www.youtube.com/watch?v=euzualNo9vY>. (3'15")

After viewing, ask the following questions for a class discussion:

- a. What does the narrator (Palin) mention about the mix of cultures in the city?

- b. How would you describe the musical instruments in the gamelan orchestra, and how are they being played? (Xylophones with metal keys, small knobbed gongs in rows, large hanging gongs.)
- c. How are the puppets manipulated, and what kind of movements do they make?
- d. How does one puppeteer handle all of them?
- e. How do the puppets look different from their shadows?

4. Prepare students to view three short video segments from different wayang kulit performances: The first is an example of a bit of comic relief with no dialogue or translation necessary; the second is a section from a well-known philosophical episode of the Mahabharata produced as a sort of art film, not a live performance; and the third is a section from a live performance filmed from behind the screen in order to view the puppeteer at work.

Example 1: Introduce the YouTube segment: "Wayang Kulit-Bu Harni-Man vs. Horse, Man vs. Bike," <http://www.youtube.com/watch?v=paxXt7iSvkc>.

Bu Harni was a female dalang (shadow puppeteer), performing in a profession usually held by men. The short humorous segment shows a man's difficulties first with a horse, then with a bicycle.

Project the video.

Example 2: "Dewa Ruci," story performed by Ki Manteb, <http://www.youtube.com/watch?v=qy-X2zJZOGQ&feature=related>. (episode 8 of 10; 6 min.)

Start by sharing some background on the story of this episode of the Mahabharata epic. The central character is Bima, one of the five Pandawa brothers, who is quite different from the main hero, his brother Arjuna. Ask two students to read the following two paragraphs aloud to the class.

1. One person familiar with the story of Dewa Ruci describes Bima as follows: "Bima, the third brother, is big and strong and rough, whereas



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Arjuna is sort of cool and well-mannered. Even though he's a prince, he [Bima] refuses to speak to anyone in anything but the slangiest of languages. Where Arjuna will say: 'How art thou, o noble one,' Bima will say: 'What's happenin' man?' But Bima is so strong that he can lift elephants, and things like that He also eats a lot. He has a really long magical thumbnail, which he uses as a weapon against his enemies."

(Trans. Larry Polansky, "Pandu Dewanata," Dartmouth College, http://eamusic.dartmouth.edu/~larry/misc_writings/jew_indonesia/comic.html.)

2. One scholar of Javanese culture describes the story of Dewa Ruci in this way: [*Dewa Ruci* is] "an extremely popular text dating from the beginning of the 17th century. It is called Nawaruci or Dewa Ruci, the name of the divine being, and the story is visualized in the wayang play. The story is about Bhima [Bima], one of the Pandawa brothers in the Mahabharata, and his search for truth. At the beginning of his journey, Bhima is led astray by bad advisers and exposed to all kinds of dangers (including mythical snakes known as nagas) before he finds the secret, 'the water of life,' at the bottom of the ocean. There he is confronted with Dewa Ruci, a miniature copy of himself. Bhima is instructed to enter the body of Dewa Ruci through his left ear. After entering, Bhima discovers the totality of existence — the sun, the oceans, light, etc."

[From Anton Geels, "Subud and the Javanese Mystical Tradition," (Honolulu: University of Hawaii Press), p. 72.]

Next, project the video. Details of the puppet shadows are distinct in this video and the movement is beautifully done. The episode begins amid Bima's encounters with mythical serpents underwater (known as nagas).

While viewing, point out the fine patterns created by the cutwork on the puppets, and how the puppet shadows move. Ask students how the

puppeteer makes them appear to grow larger and smaller. Ask them also to note the alternation of music, the chorus and dialogue with the different voices of Bima (addressed here as Bratasena) and the tiny god Dewa Ruci.

Example 3: "Kurowo nyadong dawuh," <http://www.youtube.com/watch?v=ub-91PgUm1o&feature=user>. (part 5 of 6; 9 min.)

Introduce the final video excerpt by letting students know they will view shadow puppetry from backstage, to see how it is set up and to watch the puppeteer. The excerpt is an extended fight scene, with some puppet sword fighting at its best, progressing to a fight with clubs and then arrows. (It is not necessary to view the entire excerpt.)

Project the video.

While viewing, ask students the following questions:

- a. How does the puppeteer manipulate the puppets to create a fight scene?
 - b. What do you notice about the voices and music?
5. Recall with the class the preview articles they read on upcoming performances, and the kind of information the articles included. Students will now write their own preview articles for the newspaper, using their own observations from listening and viewing examples, along with background from the essay.

An upcoming performance by a wayang kulit troupe from Java would be an exciting event for Seattle. Students should assume that readers are not familiar with wayang kulit, and include some description of gamelan music as well as the puppetry. Ask students to consider the following questions in writing their preview article: What should people expect, and what do they need to know before they go (or to decide whether to go)? What historical and cultural background is helpful to include? What might interest Seattle residents? What would a Seattle audience experience that would be unique?

Assessment

Evaluate the activities students completed in this lesson.

1. Students use effective descriptive language for music and puppetry of the wayang.
2. Students explain the components of a wayang performance, and roles that several different performers take.
3. Students synthesize their own observations with background from the article in their written preview article.

Extension Ideas

1. Students look online or in books for images of Indonesian shadow puppets to find out what demons, clowns, Kaurawa brothers and Pandawa brothers look like, and how they can be recognized. Students then select a character, or character type, and prepare a poster with an image or images of sample puppets. Their poster should also include some description and explanation of their character, and what role it takes in plays.
2. Borrow some comic book versions of a section of the Mahabharata for students to read. (The UW South Asia Center has some for loan, or they can be borrowed from the UW Libraries.) After reading, ask students to name the character types they came across. These might include, for example, princes, warriors, sages or holy men. Are there any similarities with the character types they encountered in wayang kulit?

Other Resources

Benjamin Brinner, "Global Music Series: Experiencing Music, Expressing Culture Music in Central Java", Oxford University Press, 2007. This book includes a section on wayang kulit.

"Flowing Waters: Building a Musical Bridge Between Your Orff-Schulwerk Ensemble and the Javanese Gamelan," written and directed by Lillian Holtfreter with FX Widaryanto, World Music Press. ISBN 0-937203-70-X. Video/Manual Set

"Pakarena: Indonesian Court Dance from Sulawesi," Smithsonian Global Sound, http://www.smithsonianglobalsound.org/archives_07_vid4.aspx. "Pakarena," depicted in this online video performance, is a traditional court dance of the Makassar region of South Sulawesi, Indonesia (a different island from Java). Have students compare the movements of the drummer with the movements of the dancers; describe how each of them uses their clothing as part of their performance; notice the instruments they see and hear; and discuss the ending.

Yavanika, <http://yavanika.org>. The Web site has streaming video of wayang kulit, and of Bharatakkali, a South Indian theater-form based on stories from the Mahabharata.

Music CDs available at The Seattle Public Library:

"Indonesia: music of the theatre = musique du theater," Auvidis Unesco, p1999. Call no. CD 789.20959 In279. (compact disc)

"Shadow Music of Java," performed by Hardo Budoyo ensemble of Wono Giri, Central Java, Rounder, p1996. Call no. CD 789.20959 Sh12. (compact disc) The recording is a selection of musical highlights from a live performance of shadow puppet theater.

Additional Resources:

"Arjuna Becomes a Professor" This video is part of an evening of Indonesian court dance and shadow puppet theatre which was held in Seattle on April 12, 2001. This event features Czech puppeteer Jan Mrazek, and Gamelan Pacifica under the direction of Jarrad Powell. Performed in English. Available for loan from the UW Southeast Asia Center.

"Great Tales in Asian Art" Dir. Adato, Perry Miller. Kultur Video, 2001. The program includes a video segment on Javanese shadow puppet theater. Available for loan from the Seattle Art Museum Teacher Resource Center.

"Master of the Shadows," series no. 5, Human Face of Indonesia Series, made by Film Australia, 1987. Bali is the most famous place in Indonesia. Can its traditional culture survive the pressures of tourism? The conflict between the old and the new is explored



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in this film about a Balinese puppeteer. Available for loan from the UW Southeast Asia Center.

"On thrones of gold: three Javanese shadow plays," edited with an introduction by James R. Brandon. (Cambridge, Harvard University Press, 1970). The book is available at The Seattle Public Library.

Simon, Andrea. "Art of Indonesia: Tales from the Shadow World," Washington, D.C.: National Gallery of Art, 1990. Call no. VIDEO N 7326 I52 c.2. The program explores Indonesia's ancient treasures and its rituals, myths and performances. Available for loan from the Seattle Art Museum Teacher Resource Center.

Various other titles and performances are available from the Southeast Asia Center.

Concluding Activity: Writing an Arts Review

As a culminating activity, students will choose a work of contemporary performing arts related to one of the traditions discussed in the newspaper articles, and write an arts review of the selection. While the activity could include dance and drama as well as music, teachers might want to focus on music reviews, for several reasons. Students are more likely to have their own frame of reference for music and they may have less exposure to the elements of dance and drama. In addition, students have worked with music as part of each lesson in this series, and can build on their prior work in observing and describing elements of music, such as melody and rhythm.

To identify a selection, students may consider CDs available through the school library or public library, or works available online, like the examples shared in these lessons. A number of options for music and performance are given as extension ideas and other resources in the lessons. Or, students can identify their own examples that represent change in one of these traditions, or a fusion of contemporary and traditional. Student reviews will have a basis in description and analysis from their own observations of the performance, joined with contextual background from the articles, in support of their evaluation of the work.

Materials

- ❖ **Handout:** Worksheet for Student Notes and Observations

Activities

1. Recall the activity in Lesson Five comparing arts preview articles with arts reviews. What are the elements of an arts review? Ask students to brainstorm answers, and keep track of them on the board. Teachers introduce the points given below that are not volunteered by students.

Teachers can also throw out examples, such as “Is it acceptable in a music review to say ‘the lead guitarist is good, but the drummer is lousy’?”

Ask whether a student can reframe this statement to support the opinion with evidence by being descriptive and specific. Do students think that all of the online postings listed as music “reviews” are actually reviews? Why or why not? Many of them might be better described as “rants” and “raves.”

Elements of a review:

- a. Reviews are written for an audience that is not necessarily familiar with the work or performance that is its subject.
 - b. Reviews generally focus on a single performance event or recording, although they refer to other works for comparisons.
 - c. Reviews are about the work, and about the performer as an artist, not as a person.
 - d. Reviews are written from the writer’s personal experience of listening to or viewing the work. It is not possible to write a review based on research alone.
 - e. Reviews do not have to be critical in the usual sense of the word. Arts criticism is based in description and interpretation, and uses both to support any evaluation.
 - f. An evaluative part of an arts review is not a statement of the writer’s like or dislike of the work. Evaluation is subjective, yet judges the success of the work or performance in terms of what it set out to do.
2. Discuss the following criteria for students’ selections and give options of music to review. A single track, a full CD or a music video are all options. A student’s choice must incorporate some element(s) of traditional music, and show evidence of change in the tradition. The choice should also be related to one of the traditions discussed in the articles, or else incorporate individual research on historical and cultural context. The review will discuss both traditional and contemporary aspects of the music or music video; consider a selection such as a piece by an innovative traditional group, one that combines traditional music with pop music or jazz, or one in which contemporary composed music is influenced by a world music tradition.



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3. As a first step in the project, each student turns in a selection with an explanation of how it fits the criteria.
4. As a second step, students complete a Worksheet for Student Notes and Observations based on the selection.
5. Students then work from the worksheet to write a five-paragraph review that will fulfill the following criteria:
 - a. The arts review will properly identify the music CD or track, musicians and its source.
 - b. The review will include relevant background from research on the traditional aspects of the performing art, both cultural and musical.
 - c. The review will describe the music, including students' own observations on instrumentation, melody, rhythm, tempo and form. For example, in discussing form, reviews can describe whether instruments take solos, or whether there are verses and refrains in a song. Students will recall examples of descriptive language of music discussed in the previous lessons.
 - d. The review will analyze the use of traditional and contemporary elements in the work. Students will need to identify these elements, how they are connected, and how the selection represents change in a tradition. For instance: What music is it related to, and how does it compare? Where does it fall on the spectrum between traditional and contemporary?
 - e. The review will include evaluation of some aspect of the music, i.e. the author shares an opinion and gives reasons for it. Students' evaluation might address questions such as: How successful is the joining of traditional and contemporary elements? Did the musicians use them knowledgeably and skillfully, or throw some sounds together? Does it seem to work musically?

If time and technology allow, students can download their selections to introduce to the class along with their commentaries.

Extension Ideas

Run one or more student review articles in the school newspaper, or post all reviews on a hallway bulletin board. Students may wish to post their reviews online.

Resources: Teaching about Asia

Henry M. Jackson School of International Studies

The outreach centers of the Jackson School of International Studies offer professional development programs for educators and lending libraries of curriculum materials and films. For current offerings and a list of materials available for loan, please contact the outreach centers or visit the centers' Web sites:

The Center for Global Studies

Henry M. Jackson School of International Studies
University of Washington
 Box 353650
 Seattle, Washington 98195-3650
Phone: (206) 685-2707
E-mail: tleonard@u.washington.edu
Web site: jsis.washington.edu/isp

East Asia Center

Henry M. Jackson School of International Studies
University of Washington
 Box 353650
 Seattle, Washington 98195-3650
Phone: (206) 543-6938
E-mail: eacenter@u.washington.edu
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East Asia Resource Center

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E-mail: earc@u.washington.edu
Web site: jsis.washington.edu/earc

The Ellison Center for Russian, East European and Central Asian Studies

Henry M. Jackson School of International Studies
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 Box 353650
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E-mail: reecas@u.washington.edu
Web site: jsis.washington.edu/ellison

South Asia Center

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E-mail: sascuw@u.washington.edu
Web site: jsis.washington.edu/soasia

Southeast Asian Center

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E-mail: seac@u.washington.edu
Web site: <http://jsis.washington.edu/seac/>

Other Organizations with Resources for Teaching about Asia

The American Forum for Global Education

<http://www.globaled.org>
 The American Forum for Global Education produces print and online curriculum materials about all areas of Asia.

Asia for Educators

<http://afe.easia.columbia.edu/>
 Columbia University created Asia for Educators, an extensive Web site that provides timelines, lesson plans and online courses in Asian studies.

Asian Educational Media Service

<http://www.aems.uiuc.edu/index.las>
 AEMS is a national clearinghouse for information about educational media materials related to Asia. Up-to-date online media database includes price and distributor information for materials in print, as well as holding and lending information for materials in the United States.

Asia Source

<http://www.asiasource.org>
 Asia Source is a database created by the Asia Society of country profiles, news, interviews, book reviews, a database of Asia experts and teaching materials.



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Education about Asia

<http://www.aasianst.org/ea-toc.htm>

The Web site of the journal for educators, Education about Asia, provides key articles for teaching about Asia in secondary and post-secondary classrooms.

The National Consortium for Teaching about Asia

www.nctasia.org

NCTA offers seminars, study tours and enrichment activities to K-12 teachers in 46 states.

Pacific Village Institute

<http://www.pacificvillage.org>

Pacific Village Institute is a Seattle-based nonprofit organization that offers student programs with the goal of connecting global citizens through cultural immersion, community service and collaborative projects in the developing countries of Asia.

Seattle Asian Art Museum

<http://www.seattleartmuseum.org/visit/visitSAAM.asp>

The Seattle Asian Art Museum features a collection of artifacts from many historical periods and regions of Asia. Print curriculum materials about a variety of genres and periods in Asian art are available in the Teacher Resource Center at the museum in Volunteer Park.

Stanford Program on International Cross-Cultural Education

<http://spice.stanford.edu/>

SPICE provides high-quality curriculum materials on international and cross-cultural topics, many concerning Asia. Over 100 supplementary print curriculum units on Africa, Asia and the Pacific, Europe, Latin America and international issues are available from this Stanford University-based program.

World Affairs Council

<http://www.world-affairs.org/>

The World Affairs Council is a membership-based organization that creates forums for discussion of critical world issues. Curriculum materials about global issues are available for downloading free of charge.

Additional Web Links and Print Resources - Middle East

The Middle East Center of the UW Jackson School of International Studies

<http://jsis.washington.edu/mideast/>

On this extensive Web site, teachers will find high-quality lesson plans, a collection of videos available for loan, and links to news and journals, as well as other Middle East educational organizations.

The Middle East Research and Information Project

<http://www.merip.org>

For in-depth analysis of the Middle East, visit Middle East Report online. Middle East Report provides news and perspectives about the Middle East not available from mainstream news sources. The magazine, produced by the nonprofit MERIP, has developed a reputation for independent analysis of events and developments in the Middle East. (Publisher's description)

Additional Web Links and Print Resources - Russia, Eastern Europe, Central Asia

The Ellison Center Resource Collection

http://jsis.washington.edu/ellison/outreach_resources.shtml

Visit the "Resource" section of The UW Ellison Center for a list of curricular materials available for loan, as well as links to online resources for teaching about Central Asia in particular.

The Silk Road - Web sites

ECAI Silk Road Atlas

<http://ecai.org/silkroad/land/index.html>

A rich resource offered by the Electronic Cultural Atlas Initiative (ECAI), covering land, empires, routes and cultures. Teachers will want to check out the "Musical Instruments of the Silk Road" section, which includes audio files corresponding to the instruments.

International Dunhuang Project

<http://idp.bl.uk/>

The International Dunhuang Project is based at the British Library and its Web site provides an immense online database of Dunhuang artifacts, manuscripts, textiles and art. A number of high-resolution images of dancers and musicians can be found here. The "Education" section features resources on Buddhism and bookbinding as well as an online art exhibit.

Monks and Merchants: Silk Road Treasures from Northwest China

<http://www.asiasociety.org/arts/monksandmerchants/intro.htm>

The region of Gansu and Ningxia [in China], caught between impassable mountains to the south and an inhospitable desert to the north, formed a corridor through which many ... foreign ideas and artifacts entered China and were transmitted to the metropolitan centers farther east. Monks and Merchants, produced by the Asia Society, tells the story of the crucial role this region played in the transformation wrought on Chinese civilization by the Silk Road. (Publisher's description)

The Silk Road - Books

Clark, Mitchell. "Sounds of the Silk Road: Musical Instruments of Asia" Boston: MFA Publications, 2005. From the cymbals and gongs used by Chinese priests to invoke deities, to the oboes and drums of Turkish weddings, music and its related instruments are an integral part of life throughout Asia. "Sounds of the Silk Road" surveys Asian instruments and the traditions that have engendered them, offering the reader ways to approach these often unfamiliar objects and the music they produce. (Publisher's description)

Wriggins, Sally Hovey. "The Silk Road Journey with Xuanzang" Boulder: Westview Press, 2004. "The Silk Road Journey with Xuanzang" tells the saga of the 7th-century Chinese monk Xuanzang, one of China's great heroes, who completed an epic 16-year-long journey to discover the heart of Buddhism at its source in India. (Publisher's description)

South Asia

Bhajan/Qawwali: Exploring Indian Musical Genres

http://eduwight.iow.gov.uk/curriculum/foundation/music/keystage3/Unit_12_.asp

The unit develops students' ability to identify, explore, and perform bhajan/qawwali with understanding of its conventions and context. In this unit, students sing bhajan and qawwali and recognize some of the features of these songs. They extend and develop musical ideas within the conventions of a rag and tal. They learn about the cultures and contexts in which these genres are performed. (Publisher's description)

Chandrakantha's Qawwali Page

http://chandrakantha.com/articles/indian_music/kawali.html

The site provides a basic introduction to Qawwali, its aspects, types of performances and instruments used, along with links to various recordings.

Gifts of the Indua: Arts & Culture of Pakistan

<http://artsedge.kennedy-center.org/pakistan/default.htm>

Art is an expression of culture; it reflects a people's hopes, dreams and sorrows. This site tells the story of the country of Pakistan, the history of its land and the people who live there, through its music, dance and visual arts. This site is presented by the Kennedy Center. Much of the music at this site is by perhaps the most famous qawwal of all time, the late Nusrat Fateh Ali Khan. (Publisher's description)

Southeast Asia - Books and CDs

Brandon, James. "On Thrones of Gold" Cambridge, MA: Harvard University Press, 1970. Brandon's book is one of the few books that offer complete stories, with dialogue and stage directions, for three shadow puppet plays from the 20th century. There is a very good introduction as well to this theatrical form that is gaining audiences outside of Indonesia as foreigners who have studied in Indonesia bring these arts into the high schools of America.



Performing Arts of Asia

Herbert, Mimi. "Voices of the Puppet Masters: The Wayang Golek Theater of Indonesia" Honolulu: University of Hawai'i Press and the Lontar Foundation, Jakarta, 2002. This is an elegant book with beautiful photos on the wayang golek traditions of central and west Java. The book focuses on the puppeteers and their training. Several famous puppeteers are included and the last one is an American woman puppeteer from California who learned to perform west Javanese puppet theatre.

Kartini, R. A. "Letters of a Javanese Princess," edited and introduced by Hildred Geertz Lanham, MD: University Press of America, Reprint ed., 1992, orig. 1920. These are the letters written in Dutch by a young Muslim woman who was the daughter of a Javanese Regent, the highest native official in Java at the turn of the 19th to the 20th century.

Kumar, Ann and John McGlynn, eds. "Illuminations" Jakarta: The Lontar Foundation, 1996. This beautiful book contains photos and detailed information about all of the writing traditions of the Southeast Asian island world. There is much information about Islamic writing traditions and stories in all the scripts of the archipelago.

Taylor, Jean. "Indonesia: Peoples and Histories" New Haven: Yale University Press, 2003. This is an excellent introduction to Indonesian histories. It is a social history rather than a diplomatic one. It has many stories and sidebars about habitual life: salt-making, book-production, lives of the wali and famous characters from all over the Indonesian archipelago.

Yampolsky, Philip, producer and annotator, "Music of Indonesia Series" 20-CD set. Smithsonian Folkways Recordings in collaboration with the Society for Indonesian Performing Arts, 1990-1999. This set of 20 CDs containing examples of Indonesia's rich musical heritage provides an introduction to world music as well as to Islamic performing arts. Yampolsky visited almost every province of Indonesia in the 1990s and made recordings of the music being played from the longhouse communities of Kalimantan to the outskirts of urban Jakarta. He has samplings

of the shadow theatre music from Lombok that uses Balinese music to accompany the Islamic Amir Hamzah tales.

Exploring Asia: Performing Arts – Upcoming Performances in Seattle

Enjoy performing arts of Asia live! Offered as part of the Exploring Asia: Performing Arts series of events, performances by world-class artists will take place on the UW campus in winter and spring of 2008. For detailed information, see the Exploring Asia Web site: <http://jsis.washington.edu/eacenter/exploringasia>.

UW World Series Performances and other UW performances:

Ea Sola

January 17-19, 2008

Simon Shaheen

January 26, 2008

Wu Man & Shawm Band

February 23, 2008

Music of the Uyghur Nation

February 27, 2008

Qawwali Music of Pakistan

April 26, 2008

Other Performances in Seattle:

Leila Haddad & the Ghawazee Musicians of Luxor
UW World Series, Meany Hall, March 15, 2008

Seattle International Children's Festival,
Seattle Center
May 12-17, 2008

Huayin Performing Arts Group from China

Nephesh Theatre Company from Israel

Reem Kelani from the U.K./Palestine



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