

TRAVELS WITH MUSIC™: TEACHER'S GUIDE

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INTRODUCTION

This Guide is a compilation of the text materials contained in "Travels with Music, Series One." Also included are brief descriptions of each of the video segments in which master musicians of the various cultures have talked about and demonstrated their work. As the title suggests, this document is a "guide" and an index, and it is not intended to replace the contents of the program, nor to provide a curriculum or direct lesson plan for teaching a particular subject or grade level.

Since the videos in particular are central to "Travels with Music," it is recommended that teachers view all the videos in a unit before assigning that unit to their students. There is a wealth of fascinating material on the musicians and their cultures contained in this program, but only the teachers themselves can determine how best to use this material with their students.

The regions, countries, and cultures are listed below in alphabetical order for easy reference only. There is no attempt to put these in a rank order of any kind or to suggest that there is a necessary sequence to the viewing of the units. The viewers of "Travels with Music" may start anywhere on the world map they like and may then travel to any other place on the map that interests them. In the view of Listen for Life Productions, all cultures are fascinating and equally worthy of attention.

"Travels with Music" can be explored and enjoyed solely for the material it contains on master musicians. It can also be played as an educational game. At the end of each of the units in this Guide there is a listing of the questions that the game player is asked about the content of that unit. Also included are the correct answers to those questions. All of this information is taken directly from the collected videos that make up the core of the units.

Since this is Series One of "Travels with Music" and since Listen for Life Productions intends to make many more Series, we would like to have all the feedback that users of this program care to give us. We need to know how teachers, students, and others use our program—what they appreciate about it, any difficulties they might have with it, and what they would like to see in future Series. Any comments should be sent to info@listenforlife.org. Thank you for helping us make "Travels with Music" a truly global, cross-cultural experience.

– Listen for Life Productions

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TRAVELS WITH MUSIC: TEACHER'S GUIDE

REGION: CENTRAL AMERICA & CARIBBEAN

The Republic of Trinidad and Tobago is made up of two large islands and 21 smaller islands located in the Caribbean Sea, not far from the coast of Venezuela. Christopher Columbus named the island Trinidad, after the Holy Trinity. Trinidad remained a British Colony until it gained independence in 1962 as the Republic of Trinidad and Tobago. It is now a parliamentary democracy with a population that is largely of African and Indian descent. The country is one of the most prosperous in the Caribbean because of its petroleum and natural gas production.

UNIT: TRINIDAD DRUMS: MUSIC WHERE YOU FIND IT

Before it gained independence, the Republic of Trinidad and Tobago suffered centuries of colonization under the Spanish, French, and British. The origin of steel pan bands was spurred by a French Creole festival, called Carnival. Celebrated annually since 1784, Carnival was reserved for the white middle and upper classes before the emancipation of enslaved Africans in 1834. When the Africans were freed, they were finally invited to attend the festivities. It wasn't long before the heart of Carnival became a display of African culture, dance, and music.

Because traditional drums were outlawed during the colonial period, the African population had to create new ways to express themselves. This led to the invention of the steel pan, made from 45-gallon oil drums. For a time steel bands had a bad reputation because players would get into fierce competitions that sometimes erupted in violence. Today steel bands and steel orchestras are popular worldwide and can still be found competing in Carnival every year.

ARTIST: VAL SERRANT

Val Serrant is a very active steel pan/traditional drummer from the Republic of Trinidad and Tobago. A great friend of the late Nigerian percussionist Babatunde Olatunji and culture worker Constance Williams, Serrant believes in being a positive force for change in the community. Serrant frequently performs and teaches about Caribbean music in schools and is also a member of Afrika Heartbeat, founded by Sikiru Adepoku. Serrant is also the External Relations Officer for the Parry's Pan School in Tacarigua, Trinidad.

INSTRUMENT: DJEMBE

The djembe is found in all of West Africa, where it is one of the most common instruments. The rounded shape with the extended tube of the djembe body gives the drum a deep bass sound. It is played with two hands, and the three main types of sounds usually made with the drum are named bass, tune, and slap.

INSTRUMENT: STEEL PAN

The steel pan is a percussion instrument made originally from a 45-gallon oil drum. Today, pans come in a variety of sizes ranging from smaller melodic pans that can make up to 30 different pitches, to larger "bass" pans that may have only three low pitches. Percussionists who play these bass pans can only create a full range of pitches by stretching five or six pans near each other and playing them all. Steel pans are usually played in groups called *steel bands* or *steel orchestras*.

VIDEO DESCRIPTIONS

1. *Drum Lullaby*: Val Serrant explains how the drum is used to sing a lullaby to a child.
2. *Language and Police*: Serrant explains how Trinidadians use the drum to communicate and what the police feared.
3. *Steel Drums*: Serrant discusses how steel drums are made and the way to change the sound and tone of the drum.

4. *Brake Drum*: Serrant describes where brake drums come from and the simple rhythms and sounds they can make.
5. *Chac Chac's*: This instrument calls upon the ancestors. Serrant also talks about what the instrument is made from and other uses for it.
6. *Drums as Language*: Serrant describes how you can make speech sounds using the drum and its importance in keeping tradition.
7. *Festivals and Instruments*: Serrant discusses how bamboo was used to make instruments when drums were banned. He also talks about festivals as a way of teaching music.
8. *Mother Drum and Omeley Drum*: Serrant gives a demonstration of playing and technique in playing the drums.
9. *Tradition and Ancestors*: Serrant discusses where the music came from and its influences from around the world.

GAME QUESTIONS AND ANSWERS

1. *Name two areas of the world that have had influence on the music of Trinidad.*
 - **Africa and East India**
 - Iceland and Norway
 - France and Germany
2. *What did they use in Trinidad for instruments after drums were banned?*
 - **Bamboo**
 - Electric guitars
 - Coconuts
3. *What is the side of the steel drum called?*
 - **The skirt**
 - Fred
 - Socks
4. *What do they call it when all the percussion instruments are assembled to play together?*
 - **The engine room**
 - The merry-go-round
 - Home room
5. *How is the drum similar to spoken language?*
 - **It's able to imitate the intonations of language**
 - It knows how to talk on the telephone
 - It knows the lyrics to all the Beatle's songs
6. *Name one other use for the Chac Chac gourd.*
 - **To put water in**
 - Big earrings
 - Football
7. *Where does the brake drum come from?*
 - **From car brake drums**
 - The wrong side of the tracks
 - One half of a broken drum

8. *How do you change the tone of the mother drum?*
- **By putting pressure on the drum head with your hands**
 - By putting a cover over the drum head
 - By rubbing the surface with lotion

ADDITIONAL QUESTIONS

1. *How do the roots of African culture express themselves in the music of Trinidad?*

African culture expresses itself through the drum. Val Serrant, musician and teacher, talks about relationship of language to the playing of the drum. The African language has a lot of intonation in so it is actually musical. Val reminds us that when he plays the drum, it is not just about playing a rhythm; it is actually plying the language. You can get a whole range of conversation on the drum.

2. *What does Val Serrant mean when he tells children that the drum was the original telephone?*

He is making a statement about using the drum as communication of the language of the African people. He is speaking of his admiration for ancestors who valued the tradition of language in their culture through oral communication and drumming. He agrees with the philosophy of the importance of elders speaking the language to their children because “When your language goes, there goes the culture.”

3. *What does Val see as a significant importance of the Better Village Competition?*

He relates that in these events villagers would compete in all aspects of the culture, from steel drumming to animal husbandry to cooking – much like our contemporary fairs. In the community centers tutors would come forth and teach about cultural things which included drumming. People learned to play the instrument without paying any fees. Culture was being passed on.

4. *Do brake drummers actually use brakes from cars as musical instruments?*

That’s exactly what they do. The brakes come from cars, in different sizes, and are already tuned for the most part. The brake drum is played with a steel rod. The drums can be arranged in a row so that the musician gets a whole range of sounds from them. When these drums are combined with other percussion instruments, the musicians refer to it as the engine room.

5. *What does Val Serrant demonstrate to you about the Mother Drum and the Omele Drum?*

The Mother drum hangs from a strap over the shoulder. It is played at the side of the musician as he holds it. The drummer uses a bent stick. The Mother Drum of Trinidad is played by a musician who sits and holds the drum between his legs. It is played using a bent stick and hands. To get different sounds, you apply different pressure to the skin of the drum. The Omele is a drum made of wood with the ends covered with goat skin. The center of the drum is hollow. It is smaller than the Mother Drums and comes in a variety of sizes.

6. *How is the Calabash, which grows on a tree, used to make a musical instrument?*

The calabash grows on trees like a fruit, but it is not edible. It has many utilitarian uses: it can be used like a bowl from which to eat; it can be a container for liquid drinks; it can be used like a basket in which to carry vegetables; a larger size can be used for bathing children. It has a very important African cultural significance because it represents a Mother’s womb. As a musical instrument it is referred to as Chac Chacs. It is cut in half and cleaned out, then the dried seeds are replaced inside and the halves are sealed together again. Now the instrument has a handle attached to it and can be used to keep rhythm by shaking it.

7. *From what is the Steelpan percussionist instrument made?*

It is made also from recycled materials, in this case, from a large oil container that under other circumstances is often used as a BBQ or as a trash can. The instrument can be made into

different sizes by cutting down the sides of the oil container. The length of the oil container determines the range of sounds that can be made. The sound is produced by striking the steelpan drum, that has been fitted into one end of the container, with a variety of wooden sticks that are covered on one end with sponge material.

REGION: CHINA

China – now also known as the People's Republic of China – has one of the world's oldest and most complex civilizations, with a documented history going back over 5,000 years and involving achievements in art, philosophy, and politics. China is currently the most populous country in the world with 56 distinct officially recognized ethnic groups. The great geographical region of China contains both large desert regions and fertile plains, and extends from vast valleys to parts of major mountain ranges such as the Himalayas.

UNIT: CHINA GUZHENG: INSIDE THE MUSIC

Chinese music can be traced back over 5,000 years. Traditionally, the Chinese have believed that pure sound could influence the harmony of the universe. Following the ancient teachings of the philosopher Confucius, they believed that music is important for calming passions and purifying thoughts. Originally, music was played on chimes and bells, and was only played for royal families. Eventually, music could also be used for dancing and singing, it also moved out of the courts and into the lives of common people. Early instruments used were “clappers,” drums, and gongs. Chinese musical instruments today can be made of a wide variety of materials: metal, stone, silk, bamboo, gourd, clay, skin, or wood.

ARTIST: WINNIE WONG

Winnie Wong began playing the *gu-zheng* in 1983 at the age of four and started performing by the age of five. She has performed both in China and the USA, and has lectured at many universities and colleges in both countries. She began teaching the *gu-zheng* in 1992 and continues to perform internationally.

INSTRUMENT: GUZHENG

The *gu-zheng* or *zheng* (table harp) has existed for over 2,000 years. It originally was made with 12 strings, but now can have as many as 26. Each string is suspended over the upper soundboard by a single adjustable bridge, used as a device for fine-tuning. The strings are tuned to give three complete octaves of a pentatonic (or five-note) scale.

VIDEO DESCRIPTIONS

1. *Contemporary Guzheng*: Winnie Wong describes the development of contemporary style of Guzheng playing.
2. *History of Guzheng*: Wong describes the early history of the Guzheng-- specifically, when it originated and became popular.
3. *Hunan Style of Music*: Wong describes the musical differences of Hunan Style music.
4. *Learning Through Repetition*: Wong describes the method her teacher used to teach her.
5. *What I Feel When I Play*: Wong describes the emotions she feels when she plays.
6. *Qua Ja Style*: Wong talks about the history of Qua Ja people and their musical influences.
7. *Teachers Encouragement*: Wong describes the inspiration she receives from her teacher.
8. *Shandong Style*: Wong contrasts the musical differences of Shandong style music with Hunan style.
9. *Tuning Guzheng*: Wong describes how the Guzheng is tuned.

ADDITIONAL QUESTIONS

1. *How long ago in history did the Guzheng originate?*

The guzheng is a very old musical instrument that dates back from 771 to 221 BC. It originated during the warring period of China. It became popular during the Ching Dynasty.)

2. *How would you describe how the technique of playing the guzheng has changed?*

Toward the mid 19th century, the Guzheng music changed to allow the instrument to become a solo instrument. Techniques were developed so that the left hand plays a lot of accompaniment while the right hand plays melody. Contemporary music still uses folk melody but is played with more than just simple melody.

3. *How does Winnie Wong, guzheng master, describe the reason for studying music?*

In China, many learn to play an instrument through private lessons. People don't take music lessons just as a hobby; they take it up as a profession or a career.

4. *How did Winnie learn to play the guzheng?*

She took private lessons. She began when she was very young. In the beginning she was taught orally and visually. The teacher would play a phrase, and she would listen and repeat after the teacher. In other words she learned by playing and repetition. Later she learned to play by reading written music.

5. *What were the circumstances that first enkindled in Winnie the desire to play the guzheng?*

When Winnie was four and a half she saw her future teacher perform on the stage and immediately Winnie wanted to learn to play also, to play like her teacher who really put herself into her music. She said that her teacher taught her to explore. She showed her what she needed in order to create a very meaningful journey for herself.

6. *What is Winnie's philosophy about how she plays her music?*

She said her teacher opened her eyes, her heart, her ears, and her passion for Chinese music. Of her teacher Winnie says that when she plays, you cannot separate the artist from the instrument, which her teacher said is the highest complement that was paid to her. Winnie has adopted that philosophy as her own as well.

7. *What are Winnie's words about her own musicianship?*

"My music represents who I am, where I come from – my heritage and my tradition." Winnie has put her teacher's encouragement to become an artist and not just a student into practice in her music. "I don't just want to play music, I want to become the music and the music to become me."

UNIT: CHINA MATOUQIN: PRESERVING THE OLD ONES

Traditional Chinese music is melodic rather than harmonic. Popular traditional musical instruments include: the *erhu*, sometimes known as the *dizi*, which is often also called a "Chinese violin" or "two-stringed fiddle"; the *guqin* and *zheng*, which are both plucked instruments that belong in the zither family; and the *pipa*, a kind of lute thought to be introduced in the Arabian Peninsula but now most popular in Shanghai. Music is commonly performed in celebratory traditions, such as funerals and weddings. In the 1940s, revolutionary Chinese folk music reached its peak of popularity and was primarily used to educate the illiterate rural population on various aspects of life, while under communist rule.

ARTIST: HONG WANG

Hong Wang plays many Chinese traditional instruments. A dedicated researcher in his specialized field, Mr. Wang has made numerous recordings of Chinese folk music, often traveling to remote villages to document his country's rich heritage of ancient regional music. He has performed and lectured in the Netherlands, Singapore, Hong Kong, U.S.A., Japan, and Germany.

INSTRUMENT: MATOUQIN

The instrument *matouqin*, or *morin huur*, originated in the Mongolia region of China, and its deep, mellow tone is used to accompany the singing of folk tales. In performance, the finger joints of the left hand stop the strings, and fingernails push the strings from inside out. The two strings are tuned a fourth apart.

INSTRUMENT: ERHU

The *erhu* has an important position in the modern Chinese orchestra, as well as in the accompaniment of singing, dancing, and traditional operas. Its two strings are generally tuned a fifth apart, and its range can reach three or four octaves.

VIDEO DESCRIPTIONS

1. *Cultural Values:* Hong Wang describes how teachers not only teach people to be good musicians, but also to be good people.
2. *Exploring History:* Wang discusses his desire to continue to learn the long history of China.
3. *Importance of a Teacher:* Wang describes what he learned from his teachers.
4. *Music & Religion:* Wang talks about the relationship between music and religion in China.
5. *Musical Philosophy:* Wang talks about his belief in learning as many instruments as you can.
6. *Opera Musician:* Wang introduces himself and tells us how he became an opera musician.
7. *Preserving Culture:* Wang describes the importance of preserving culture.
8. *The Erhu:* Wang introduces the Erhu and compares it to other "fiddle-like" instruments.
9. *The Horse Race:* Wang performs the Horse Race on his Erhu.
10. *The Morin Huur:* Wang introduces Matouqin or Morin Huur, a string instrument of Mongolian origin.
11. *Matouqin Story:* The illustrated story of how the matouqin horse-head fiddle) came into existence—the result of a horse race, a jealous king, and the lonely owner of a horse that was killed.

GAME QUESTIONS AND ANSWERS

1. *Besides the music, what does Hong Wang say you learn from a teacher?*
 - **Cultural background**
 - Only music
 - How to drive
2. *How far back do the oldest instruments in China date?*
 - **9,000 years**
 - 50 years
 - 2 years
3. *In ancient times who did professional musicians play for?*
 - **The Emperor**
 - The President
 - The Pope

4. *What is Hong Wang's main instrument?*
 - **The Erhu**
 - The Matouqin
 - The Bagpipes
5. *Why does Hong Wang say people should learn many instruments?*
 - **To open your mind**
 - To make lots of money
 - He says you should only learn one instrument
6. *What is Hong Wang's ethnic, cultural background?*
 - **Han**
 - Cuban
 - Vietnamese
7. *How old was Hong Wang when he was taught opera at his school?*
 - **7 years old**
 - 17 years old
 - 70 years old
8. *What does the Matouqin or Morin Huur mean?*
 - **Horse head fiddle**
 - Mongolian Conqueror
 - Horse head flute
9. *Where did the Matouqin originate?*
 - **Mongolia**
 - Mexico
 - Moscow

ADDITIONAL QUESTIONS

1. *What does Hong Wang include in his musical concerts besides playing a musical instrument?*

When he performs in a school, for example, he always gives the cultural backgrounds of the music and of the instruments and cultural stories about the music. He also explores the history of the instruments because some instruments go back 9,000 years.

2. *Have all Chinese people always been able to listen to music?*

Historically music in China was not just for entertainment. In ancient times, Chinese people didn't have the right to enjoy the music. Music was played for the Emperor in court bands. Today music is played in Temples, at weddings, funerals, festivals, and Chinese New Year.

3. *What is a special skill the Hong Wang's teacher possesses?*

His teacher is a Chinese opera music player. In fact, he is the only one who is able to play 40 different kinds of opera music.

4. *Why has Hong Wang spent time with older musicians in his country?*

He realizes that a lot of musical treasures have been lost to the past. To preserve the culture of a country, it is important to know the past. He has interviewed many folk musicians who no longer share their music because of past tribulation in China. At first these musicians did not want to share because they did not want to get hurt again, but eventually they were convinced that times have changed and it was safe to share. Hong Wang says that "This was more important to me than my house or my money." How else can we preserve the culture? If they die without sharing we lose a great richness.

5. *What is the instrument of choice for Hong Wang?*

In China there are 400 different kinds of musical instruments. His first instrument is the Erhu. The erhu is a stringed instrument. It goes back more than 1,000 years. Once he mastered this instrument now he can play many similar stringed instruments.

UNIT: CHINA WIND INSTRUMENTS: TALKING FLUTES

The Province of Yunnan, meaning “South of the cloud,” is located in the southwestern mountains of China, with Tibet and Sichuan to the north, Burma to the west, and Laos and Vietnam to the south. Yunnan has 25 different ethnic groups, combining to create an interesting variety of musical styles and customs. Music is an integral part of everyday life among the Yunnan peoples. There is music for walking, drinking, and rice-planting, among other more special occasions, such as weddings and funerals. The concept of “using instruments to talk” is pervasive among the many ethnic groups of Yunnan. Because music is used for communication and expression, the musical techniques tend to imitate the local dialects and tones of the different languages in the region.

ARTIST: WEI HOU

Wei Hou began his music education at the age of thirteen and worked diligently to develop his talent. Both in 1993 and 1995, he was awarded first prize in the Youth Solo Instrument Competition in Beijing. He has performed all over China and on many of China's most popular TV stations, and with many important Chinese touring music ensembles.

INSTRUMENT: BAWU FLUTE

The *bawu* is popular among the Miao, the Hani, the Yi, the Dai, and other people of the Yunnan province. To these people the *bawu* most definitely is a “talking instrument,” which speaks with a mellow tone and reflects some qualities of local languages. Traditional usage includes the accompaniment of dancing and singing.

INSTRUMENT: TREBLE BAWU

The *bawu* is popular among the Miao, the Hani, the Yi, the Dai, and other people of the Yunnan province. To these people the *bawu* most definitely is a “talking instrument,” which speaks with a mellow tone and reflects some qualities of local languages. Traditional usage includes the accompaniment of dancing and singing. The treble *bawu* is shorter and has a higher pitch than the bass *bawu*.

INSTRUMENT: GOURD PIPE

The *hulusi* – otherwise known as the Chinese Gourd Pipe – is a free reed aerophone that originated in the Yunnan Province. The *hulusi* has three bamboo pipes that pass through a gourd. The center pipe has finger holes to play the melody while other pipes play one continuous note as in a drone. The instrument's name comes from the Chinese words *hulu*, meaning “gourd,” and *si*, meaning “silk” referring to the instrument's smooth tone.

INSTRUMENT: SUONA

The instrument is the “suona” or double-reed trumpet. It usually has a loud and penetrating sound. It is used in theaters or with singing and dancing and is often played on such occasions as weddings, funerals, or other ceremonies and celebrations.

VIDEO DESCRIPTIONS:

1. *Structure of the Gourd Pipe:* Wei Hou shows us how the Gourd Pipe works.
2. *Origin of the Bawu Myth:* Hou talks about how the Bawu came to be.
3. *Bamboo Flute Performance:* Hou plays the southern style Bamboo Flute.
4. *Bawu Flute:* Hou introduces the Bawu and compares it to the Gourd Pipe.
5. *Hulusi Gourd Pipe:* Hou talks about the people in the region where the Hulusi is used.
6. *What I've Learned:* Hou describes his musical education.
7. *Language of Music:* Hou talks about how music is used as a language when speaking is difficult.
8. *Suona:* Hou introduces the Suona or Double Reed Trumpet.
9. *Southern and Northern:* Hou talks about the differences in northern and southern styles of Bamboo Flute playing and the differences in the flutes themselves.

GAME QUESTIONS AND ANSWERS:

1. *What is a gourd pipe made of?*
 - **Bamboo and a gourd**
 - Mahogany and a chicken bladder
 - Eucalyptus and an ostrich egg

2. *How many octaves can you play with the gourd pipe?*
 - **1**
 - 2
 - 3

3. *In the origin myth about the Chinese flute, what part of the woman's body did the monster cut off?*
 - **Tongue**
 - Foot
 - Nose

4. *In the origin myth about the Chinese flute, what were the names of the woman and the man?*
 - **Ba and Wu**
 - Doo and Bee
 - Ching and Wei

5. *What is the main difference between the Bamboo flute and western flutes?*
 - **It is made from bamboo**
 - It comes from outer space
 - Birds use it to save damsels in distress

7. *Where did the Suona originate?*
 - **Middle East**
 - Mexico
 - South Africa

8. *Which style of Bamboo flute is most likely being played in a street festival?*
 - **Northern Style**
 - Southern Style
 - Shaolin Style

9. *How many different minority groups are found in China?*
 - **56**
 - 1
 - More than 1,000,000,000

10. *In what part of China is the gourd pipe most popular?*
- **Southern China in the Yunnan province**
 - Tibet
 - Northern China and Mongolia

ADDITIONAL QUESTIONS

1. *How did Wei Hou become a wind musician?*

When he went to school he was requested to learn to play the flute. He accepted the opportunity. He was provided with a teacher and the instrument.

2. *What other knowledge did Wei Hou gain along with learning to play the flute?*

He learned a lot about minority group music promoting different cultures in China. He learned a lot about ethnic music cultures as well as the history of why the music was developed. He also learned to play a variety of flutes: bamboo, gourd pipe, bawu, and suona.

3. *What is the origin of the Suona?*

The suona is a double reed trumpet. It originally came from Middle Eastern Countries. You can still see instruments similar to the suona in India.

4. *When you hear the music of the suona, how is it intended to affect your thoughts?*

It is very cold in North China by the Russian border. When the suona is played there in the wide open spaces, you can hear it played miles away. The music is intended to bring your mind to open areas.

5. *What description can we give of the Bawu?*

The bawu is made of bamboo and is similar to a gourd pipe because, like the gourd pipe, it also has a reed insert. Its sound is free. Since there is no covering over the reed, the sound has a more direct route to the outside. It is played horizontally like the bamboo flute.

6. *How can we describe the bamboo flute?*

This is a very popular traditional wind instrument. It is different from the Western flute in two ways: 1. It is made of bamboo and not steel. 2. It has an extra opening over which is a small piece of thin paper. This flute makes a very recognizable zzzzzz fluttering sound in the music that is played.

7. *What are some characteristics of the Hulusi Gourd Pipe?*

It is a popular flute that is found in Southern China. It is a popular instrument with the minority people there. It is composed of three bamboo cylinders inserted into a real gourd. It has 6 holes in front and 1 hole on the back. It plays only one octave or eight notes. It has a smooth sound.

REGION: EASTERN EUROPE

Bulgaria is situated in southeastern Europe, and its population is mainly ethnic Bulgarian with smaller numbers of Turks and Roma. Some 40 other minorities include Armenians, Russians, Vlachs, Crimean Tatars, Karakachans, and Jews. Bulgarian is the official language and is spoken by the majority of the population, but other languages such as Turkish and Romani are spoken within their respective home communities.

UNIT: BULGARIA/ ROM SAXOPHONE 1: ROM WEDDING MUSIC

In 1983, a famous young Roma musician Yuri Yunakov joined forces with the renowned clarinetist, Ivo Papasov, and helped build the "wedding music" movement in Bulgaria. The musical style called "Wedding music" evolved from Indian, Turkish, Arabic, Rom, and Balkan traditions, and it was also influenced by such western styles as jazz and rock. Yunakov drew on his Rom musical roots and plunged into the freedom of the wedding style. Improvisation and freedom is crucial to this style, along with complex time signatures and unusual tunings. Even though there was persecution from the political powers that feared such musical/political freedom, the Papasov-Yunakov band attracted a devoted following. People would line up for blocks to crash wedding parties when they found out that the group would be playing. Eventually, the political powers had to give up trying to silence the music, and they even had to create official festivals of this music! Now Rom "wedding music" style is spreading its influence far beyond the borders of Bulgaria.

ARTIST: YURI YUNAKOV

Yuri Yunakov is a Turkish-Bulgarian Rom and is one of the founders of Bulgaria's wildly popular "wedding music" style. A saxophone player of incredible skill, his command of the style's fast-paced, complicated, and shifting time signatures has been known to make whole rooms full of people get up and dance "as one" in joyous frenzy.

INTERPRETER AND PERFORMER WITH THE MUSIC MASTERS: CAROL SILVERMAN

Carol Silverman is an associate professor of Cultural Anthropology and Folklore at the Univ. of Oregon. She has a PH.D in Folklore with a focus on Roma culture. She has had the honor of singing with Yuri Yunakov's Rom/Bulgarian music groups for a number of years.

INSTRUMENT: SAXOPHONE

The saxophone is an aerophone instrument usually made of brass and belonging to the woodwind family. Invented by clarinetist Adolphe Sax around 1840, the saxophone has a single-reed mouthpiece similar to that of a clarinet, but with a round or square inner chamber. The saxophone's body is coned-shaped, giving it a sound more similar to the oboe than to the clarinet. There are many different types of saxophones, some sounding in higher range and some much lower, depending on the size and shape.

VIDEO DESCRIPTIONS

1. *Meet Yuri Yunakov:* Yuri Yunakov talks about where he was born, the cultures he identifies with, and the long musical lineage he has in his family.
2. *Brother's Clarinet:* Yunakov recalls a childhood story of when he stole his brother's clarinet to see if he could play it. His father found him playing and instead of getting angry, he was very happy to find that he had another son who wanted to be a musician.
3. *Boxer and Musician:* Yunakov talks about his experiences being a professional boxer and a musician at the same time.
4. *Meet Carol Silverman:* Carol Silverman introduces herself. She talks about her interest in the Rom culture both as a professor/activist and as a performer. While she is talking, different shots from a Roma music festival appear.
5. *Weddings:* Yunakov and Silverman talk about Rom wedding customs and the importance of musicians during the various wedding rituals.
6. *Powerful Moment:* Yunakov talks about his experience playing with the jazz saxophonist, David Sanborne. Sanborne gave Yunakov his clarinet when he heard him play.
7. *Different Instruments:* Yunakov talks about his first instruments and then how different instruments were introduced over time.
8. *Yuri Yunakov Live:* A live clip of Yuri Yunakov soloing on the saxophone.

GAME QUESTIONS AND ANSWERS

1. *What kind of family does Yuri Yunakov come from?*

- **A musical family**
 - A family of car mechanics
 - A family of circus performers
2. *How did Yuri Yunakov's father react when he found him playing his brother's clarinet?*
 - **He was very happy**
 - He was very angry
 - He was very sad
 3. *What sport did Yuri Yunakov play?*
 - **Boxing**
 - Tennis
 - Basketball
 4. *Why was it important for Carol Silverman to learn how to speak the Romani language?*
 - **To understand the words she is singing**
 - To make new friends
 - To learn as many languages as she can
 5. *What did David Sanborne give to Yuri Yunakov?*
 - **His saxophone**
 - A million dollars
 - A big hug
 6. *What was Yuri Yunakov's first instrument?*
 - **The tupan**
 - The duombek
 - The tabla
 7. *In Yuri Yunakov's family, what do the sons have to be?*
 - **A musician**
 - A car mechanic
 - A boxer
 8. *What is the center of Rom culture?*
 - **Music**
 - Food
 - Religion

ADDITIONAL QUESTIONS

1. *Why is it impossible to imagine a wedding in Bulgaria without musicians?*
 Music is the center of the culture. They have music at all of their celebrations and rituals. Weddings are very big celebrations that last for 5 days. That means 5 straight days of music. People save for years and years to gather enough money to have a beautiful wedding and to hire the very best musicians for the occasion.

2. *Yuri Yunakov has had many powerful music moments in his life. Which moment did Yuri recall?*
 It happened that Yuri and his band, Ivo Papasov – renowned clarinetist – and David Sanborn – respected jazz saxophonist – were participating with each other in a jam session. The musicians were learning much from each other. At the end of the session, David Sanborn gave his saxophone to Yuri. It was Yuri's first new saxophone in his life.

3. *In Yuri's culture, if you have a son, the son has to be a musician. How was this true in Yuri's family?*

His great grandfather was a musician; his grandfather was a musician, likewise his father, Yuri's brother is a musician, so are his five uncles, many cousins, and two sons. Now he has two grandsons and they are studying music also.

UNIT: BULGARIA/ ROM SAXOPHONE 2: PLEASING THE CUSTOMER

Since the Roma were considered "outsiders" when they gradually migrated into Europe from India, they often had to survive by working as entertainers, fortune tellers, and peddlers. They provided important services to the communities around them, and their music was widely admired, but they were distrusted and even sometimes persecuted because of their dark skin, different language, and nomadic way of life. They were hired to perform at various celebrations, but when the performance was over, they were cast aside. As a result, the Rom musicians had to learn how to "please the customer" who was paying for their performance. They played very emotionally from their hearts, but they also made sure to play whatever music their audiences wanted to hear.

ARTIST: YURI YUNAKOV

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VIDEO DESCRIPTIONS

1. *Different Melodies*: Yuri Yunakov demonstrates different Bulgarian and Rom styles on the saxophone.
2. *Origins of the Roma*: Carol Silverman details about the origins of the Roma and certain aspects of historic and current culture.
3. *Romani Music*: Silverman talks about Romani music and how it relates to their culture.
4. *Women*: Both Yunakov and Silverman discuss the issue of female musicians and how historically they were forbidden to play; today it is more acceptable.
5. *Communication*: Yunakov talks about the importance of communication between a musician, audience members, and dancers. There are also shots of people dancing to his music.
6. *The Joy of Music*: Yunakov talks about how he feels when he plays music. There are some shots of him playing from a live concert.
7. *Surviving from Music*: Silverman talks about how music can both heal people and help people to survive.

8. *Yuri Live with his Band:* A live excerpt of Yunakov and his band playing at a festival.

GAME QUESTIONS AND ANSWERS

1. *What is the name of the Romani dance genre that Yuri Yunakov plays?*
 - **Cucek**
 - Macarena
 - Ruchenitsa

2. *Which state in India do historians believe the Roma originated from?*
 - **Rajasthan**
 - Gujarat
 - Kerala

3. *What does Romani music and Balkan music have in common?*
 - **The music is integrated into community and family life**
 - The music is fast and difficult to dance to
 - The music is sad and makes people depressed

4. *What does Yuri Yunakov think is very important for musicians to have?*
 - **Good communication with the audience**
 - Nice clothes
 - Fancy instruments

5. *What does Yuri Yunakov give to people when he plays music?*
 - **His culture**
 - A big smile
 - Tired feet

6. *According to Carol Silverman, how can music help people?*
 - **It helps you survive**
 - It helps you meet new friends
 - It makes you a better dancer

7. *Who creates alliances between Roma families?*
 - **Women**
 - Children
 - Dogs and cats

8. *For the Roma, what does every live event have?*
 - **Music**
 - Food
 - Lots of talking

ADDITIONAL QUESTIONS

1. *How is the music of the Balkans a very big part of the culture of the Balkans?*
Music is totally integrated into community and family life so that every event in their lives is accompanied by live music.

2. *What is Roma's unique position in the musical culture of the Balkan culture?*

Roma musicians are the professional musicians. They provide music for all the ethnic groups: Turks, Greeks, Albanians, Romas, Armenians, and Bulgarians.

3. *What special skills and talents must the Romani professional musicians possess?*

They must know how to play the various kinds of music for ALL the cultures that make up the Balkans. They must know the songs, the rituals, and the languages of all the cultures.

4. *How can you explain the statement "music can be a starting point for a conversation"?*

Those who listen to and enjoy the music of another people can ask questions and learn about the history of a rich culture of people.

5. *What role have women played in the music of the Balkans?*

Historically women were not allowed to take part in public performance of music because the chiefly Turkish and Muslim culture did not allow public performance of music by women. That concept is changing today and now the culture sees more participation by women.

6. *In what ways is playing music so vitally important to Yuri Yanakov?*

He says that music feeds him and his family spiritually as well as physically. Additionally he states, "When I am playing, I'm giving my culture to people."

7. *Yuri Yanakov says that it takes many, many years to learn to play for the various Balkan cultures. Besides learning the mechanics of playing an instrument, what else is he referring to?*

Yuri believes there is special communication that happens between musicians, audience, and listeners. It is important to him to realize that, to figure out what they want and to give it to them.

8. *Why do Roma people sing their music very emotionally?*

They believe that music (1) conveys what's inside a person, (2) is laughter through tears - referring to historical trials they have endured as a people - and (3) it helps you work out problems in life and thus helps you survive.

UNIT: BULGARIA/ROM TAMBURA: "KEF IS JOY!"

The Roma people started their slow journey west from northern India more than a thousand years ago, and they are now spread throughout Europe and beyond. Their language, Romanes, is derived from Sanskrit, and they retain cultural similarities to North Indians. Europeans thought that the Roma were from Egypt and thus called them "gyp-sies." This inaccurate, and often insulting, name has followed them ever since. The Roma are master musicians of long standing. "Kef" is the ecstatic feeling, the joy, that results "from listening to, or making, Roma music." And "bakshish" are the tips that listeners give the performers when *kef* is running high! Listeners may keep throwing money at the musicians if they want them to keep playing and help to sustain this feeling of *kef*.

ARTIST: RUMEN SHOPOV

Rumen Shopov is a concertmaster and *tambura* soloist of the famous Nevrokopski Ensemble for National Songs and Dances, the oldest Bulgarian professional folk ensemble. He has made many recordings and toured the world. He has extensive experience in playing Romani, Bulgarian, Turkish, and Greek music. Mr. Shopov is also a master musician on the *davul* and *darbuka*.

INSTRUMENT: DOUMBEK

This goblet-shaped drum, called *darbouga* or *doumbek*, is found in music cultures all over the world. The huge variety of names for the "goblet drum" is testament to the central role it has played in so many

cultures. In the modern version of the drum, the body base) is made of ceramic, and the head top) is plastic.

INSTRUMENT: TAMBURA

The *tambura* is a stringed instrument found in Eastern Europe and India. The instrument is slightly different from region to region. The Bulgarian *tambura* is a long-necked metal-strung lute that comes in two styles. One type of Bulgarian lute has four-paired strings, and another type has two-paired strings. The *tambura* is used for both rhythmic accompaniment and melodic solos.

INSTRUMENT: TUPAN

This instrument is called the "tupan" when it is played in Bulgarian folk music. It is a two-headed drum, which means that you can play it on both ends, and it is played with two sticks or beaters, with one being thicker than the other.

VIDEO DESCRIPTIONS

1. *Origins of the Roma*: Sani Rifati and Rumens Shopov introduce themselves by saying what kind of Rom culture they belong to. Rifati briefly discusses the origins of the Roma and the different instruments they carried with them through their migration.
2. *Rhythms on the Tupan*: Rumens Shopov plays different rhythms on the tupan, a double-headed drum.
3. *The Tambura*: Shopov introduces the tambura and demos different rhythms from the various regions of Bulgaria in addition to a Rom rhythm.
4. *First Instrument*: Shopov tells a funny story about his first experience with the doumbek.
5. *Stick or Fingers*: Shopov talks about why the Rom use a stick to play the doumbek in addition to using the fingers. He often plays at wedding for 10 or 12 hours at a time; using a stick saves him from getting tired.
6. *Rom Weddings*: Shopov discusses the importance of music for Rom weddings.
7. *More Kef Equals More Bakshish*: Shopov explains the concepts of excitement or happiness from playing music and bakshish tips. These terms relate to the connection and communication between musician and audience.
8. *Life is Music*: Shopov explains that his whole life is music and if he doesn't have it he will get sick. There is a short clip of him dancing with others in a circle.

GAME QUESTIONS AND ANSWERS

1. *Which country did the Roma originally come from?*
 - **India**
 - Romania
 - Italy
2. *What is one of the differences between the Rom 9/8 rhythm and the Turkish 9/8 rhythm?*
 - **The Rom rhythm is more syncopated**
 - The Rom rhythm is slower
 - The Rom rhythm makes people sad
3. *How many double strings are there on the tambura?*
 - **4**
 - 8
 - 12
4. *What is the name of Rumens Shopov's first instrument?*
 - **Doumbek**
 - Tupan

- Flute
5. *Why do the Roma use a stick to play the doumbek?*
 - **So they won't get tired from using their fingers**
 - To get a better sound
 - They look better
 6. *What is the most important element for a Rom wedding?*
 - **Music**
 - The bride's dress
 - Food
 7. *What does "kef" mean?*
 - **Happiness and excitement from music**
 - "Be quiet!"
 - Cheese
 8. *How does Rumen Shopov feel when he sees people are happy from his music?*
 - **It makes him happy**
 - It makes him angry
 - It makes him hungry

ADDITIONAL QUESTIONS

1. *From what location in the world did the Romani people migrate?*

They came from Northwest India, crossed the Persian Gulf, moved through Egypt and arrived in Europe in the 12-13th century. The people brought with them their instruments and their music influence.

2. *How does music make Rumen Shopov feel about himself and about life?*

Rumen Shopov is a Turkish Rom from Bulgaria. He says that all of his life is music. It is so much a part of his life that he is sick when he can't play. It makes him very happy to see how the music he plays makes other people happy, too. "I never get tired of playing music."

3. *Rumen has a great story to tell about how he got his first Doumbek. What is that story and why do you think he shares that with us?*

Rumen came from a poor family. He loved to drum and he wanted very badly to do that, but his family was unable to buy him a doumbek. He was very young and he begged and begged to play, so one day his mother let him use his uncle's doumbek. While he was there, he decided to take it outside to be with his friends. He broke one of the straps while he was there. This upset him greatly and he thought he was in really big trouble now. His parents were understanding; they had the doumbek repaired and because they could see how important it was for Rumen to play, they bought him his first doumbek. At that moment his passion to play the instrument began to be nourished. He has spent the rest of his life playing music for his own fulfillment and for the pleasure of other people. When you have a passion and a drive to do something one is pulled to follow that passion and there is nothing that can hold you back when you really want it.

REGION: EASTERN MEDITERRANEAN

The area of the globe most recently being called the Eastern Mediterranean is a region along the Eastern end of the Mediterranean Sea. It is a politically complex area, with several nations each with conflicting religious and cultural beliefs) sharing a very small geographical space. One of

these nations is Israel, the world's only Jewish state. Israel is a parliamentary democracy, founded in 1948. Its territory is composed of six districts, and includes both mountain and desert regions. Lebanon, a smaller mountainous country, borders Israel. Lebanon has a rich history as a center of trade and commerce, and its people speak many languages.

UNIT: ISRAEL INFLUENCES: MUSICAL INFLUENCES

The music of Israel comes from a variety of different sources. In 1882, at the end of the Jewish exile from Israel, immigrants from over 125 countries returned to their religious homeland. They brought their language, culture, traditions, and music with them. Israel was declared a nation in 1948. With the end of the Second World War and the Holocaust, the State of Israel was very appealing to many immigrants, and this brought a whole new flood of people to the country. People continue to go to Israel from other areas and continue to have an impact on its music.

In this unit, Yair Dalal talks about maqamat plural of maqam). A maqam is a melodic system of Arabic music. For more information about maqamat, see the unit called Arabic Accordion, which is also in this Eastern Mediterranean region.

ARTIST: YAIR DALAL

A famed composer, violinist, and *oud* player, Yair Dalal is an Israeli musician who plays Jewish music from many styles and cultures but especially that of his parents' native country, Iraq. He was nominated "best musician from the Middle East" in the 2002 BBC World Music Awards. Ever since Dalal gave up his previous career as a desert guide to become a full-time musician, his talent and energies have been focused on sharing the music of the Near East's desert regions, especially that of the Bedouin of the Negev. He is also dedicated to exploring the music of his Iraqi and Babylonian roots.

INSTRUMENT: OUD

The roots of this chordophone can be traced back 3,500 years to Persia, where it was originally called the *darbat*. In addition to Israel, the *oud* can be found in Turkey, Iran, Iraq, North Africa, and other countries as well. Musicians of different cultures have their own particular way of tuning the instrument. With five sets of doubled strings, the *oud* can produce a variety of different tones, pitches, and intervals, all qualities, which makes it an ideal instrument to use when playing the *maqamat*.

INSTRUMENT: VIOLIN

The violin is an hourglass shaped instrument with four strings. It is played with a bow, typically made of horsehair. The violin entered Arabic music in the mid-to-late nineteenth century, when it was adapted for use with the traditional Lebanese tuning and playing techniques.

VIDEO DESCRIPTIONS

1. *First Play Oud*: Yair Dalal talks about his first time playing the oud, an instrument historically played by the Arabs, in public in Israel.
2. *Bridge of Peace*: Dalal talks about how his music is a bridge of peace between the Islamic and Israeli culture.
3. *Daily Maqam*: Dalal demos a maqam of daily life. This maqam is mellower than other maqamat plural for maqam).
4. *Heart Maqam*: Dalal demonstrates different types of maqamat from the heart from different Jewish cultures. This maqam is more emotional.
5. *Live Violin*: Dalal plays a live solo on the violin.
6. *Maqam System*: Dalal briefly explains what a maqam is and how they are used.
7. *Rast Maqam*: A rast maqam is one of the more common maqamat heard. Rasti means head in Persian so this maqam is to express one's love of logic.

They told him that the oud was an instrument of the old people, an instrument of the Arabs, and an instrument of the old Jews of Iraq.

2. *How does Yair describe the music he plays?*

He says that the music he plays is a bridge of peace between the Arabic culture, the Jewish culture, and the languages. He feels connected because "I know their cultures. You break the walls, you make a bridge."

3. *What inspired Yair to pursue his desires to play traditional music?*

The majority of musicians in Iraq are Jews; ninety percent of the old music was written by Jews, and he didn't want it to be lost.

4. *To whom did Yair go to learn the traditional music, and as a result what contribution has he made to the World?*

He convinced the Masters to teach him. Yair is the only Jewish person in the world who continues this Jewish-Iraqi tradition.

UNIT: ISRAEL INSPIRATIONS: INSPIRATION FROM THE LAND

Israel is a melting pot of people from many different backgrounds. Many traditional songs from Israel, therefore, blend musical influences of both Eastern and Western Europe, and countries beyond. After 1948, the government encouraged musicians to write songs in Hebrew, the new national language, but the melodies might still represent many other cultural or geographical roots. For example, the people of Israel are extremely fond of a music genre known as *Shirei Eretz Israel*, or the "Songs of the Good Old Land." Many of these songs draw on Russian and Slavic melodies. Today, most Israeli songs are sung in Hebrew.

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ARTIST: YEHUDA GLANTZ

Yehuda Glantz is a talented multi-instrumentalist who received a scholarship to the Music Conservatory in Buenos Aires as a teenager. There he learned to play the guitar, flute, *tarbuka*, violin, and *charango*. Glantz now lives in, and draws his inspiration from, Israel. He tours worldwide, composing and performing music that combines many of his instruments and cultural traditions.

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INSTRUMENT: SHOFAR

The *shofar* is a wind instrument with a history dating back to Biblical times. The *shofar* is played on several Jewish holidays including Rosh Hashanah and Yom Kippur. The instrument is traditionally made from a ram's horn, but can also be created from the horns of other kosher animals. The person who plays the *shofar* is called Ba'al Tokea, which translates to "master of the blast."

INSTRUMENT: ACCORDION

The accordion belongs to the free-reed aerophone family. Sound is produced by the squeezing and release of a bellows air chamber), which generates airflow. A keyboard produces the tones by controlling the airflow to the different reeds.

VIDEO DESCRIPTIONS

1. *Connection*: Yair Dalal talks about a moment when a young man came to him to learn how to play the oud. The young man learns and then pleases his grandfather with his playing.
2. *Healing Strings*: Dalal demonstrates how different strings on the oud correspond to the elements of the universe. He then says to heal someone with a fever you would play a song in the key of the water string.
3. *Inspiration*: Yehuda Glantz talks about the how inspiration he gets for his music comes from living in Israel. There are different shots of Glantz in the city and countryside in Israel.
4. *The Oud*: Dalal talks about the origins of the oud.
5. *Shabbat Song*: Dalal demonstrates a Shabbat song, a song that would be played every Saturday.
6. *Inspiration to Play the Violin*: Dalal talks about his early musical beginnings starting at six years old.
7. *Accordion*: Glantz talks about the accordion being the first instrument he learned how to play. He says that he liked the accordion so much because it creates a very happy sound.
8. *Live Oud Solo*: Dalal performs a live solo on the oud.

GAME QUESTIONS AND ANSWERS

1. *On which Jewish holiday would you hear the shofar being played?*
 - **Rosh Hashanah**
 - Passover
 - Channukah
2. *Why does Yehuda Glantz like the accordion?*
 - **Because it has a very happy sound**
 - It is easy to play
 - It looks pretty
3. *Which strings on the oud would you play if you wanted to heal someone who has a headache?*
 - **The water string**
 - The fire string
 - The earth string
4. *What animal does the oud look like?*
 - **A duck**

- A giraffe
 - A worm
5. *Which instrument was adapted by the European Christians from the oud?*
 - **The lute**
 - The tuning fork
 - The flute
 6. *How old was Yair Dalal when he started to play the violin?*
 - **6 years old**
 - 18 years old
 - 10 years old
 7. *What kind of song would be played on Saturday?*
 - **A Shabbat song**
 - A loud song
 - A slow song
 8. *Which city in Israel does Yehuda Glantz live in?*
 - **Shilo**
 - Tel Aviv
 - Jerusalem
 9. *What does Yair Dalal enjoy about teaching young people to play the oud?*
 - **It promotes connections between families**
 - It's fun
 - It's challenging

ADDITIONAL QUESTIONS

1. *What is the point Yair is making when he tells the story of a young man who learned to play the oud and then played it for his old grandfather?*

Music connects families. The young man's playing brought immense joy and gave renewed meaning to the life of the old man.

2. *How can playing a certain tune be healing to a person who is ill?*

Yair explains that the strings on the oud are compared to the four elements of the Universe – fire, wind, water, and earth. When you want to heal someone with a fever, for example, you choose the tune – from one of the four elements – and play it. Choosing a cool water tune is soothing and healing to someone with a fever.

3. *What does Yehuda Glantz say about the influence of his Israeli hometown on his music?*

He considers it a big honor to live there. From the silence of the countryside he draws a strong and powerful energy. The inspiration he gets from "being alone with himself, the sky, and God" enables him to create new music.

UNIT: ARABIC ACCORDION: MAQAM AND ARABIC MUSIC

The concept of a Maqam loosely translates to Western music's notion of modes (a set of notes that form a scale from which harmonies and melodies can be put together). Maqamat (plural of maqam) come from Turkish and Arabic roots, and the name maqam means "place" in Arabic.

Today maqamat can be found in different forms all over Eastern Europe and the Eastern Mediterranean regions. While several cultures have some specific maqamat in common, and understand them to have a special spiritual or emotional meaning, the rhythmic style of playing each maqam is unique in each culture. Each maqam evokes a different emotion from the listeners, ranging from joy, to sorrow, to love.

A "takht" is the basic musical ensemble used in Arabic music. In Egypt, Syria, Lebanon, and Jordan, the ensemble consists of the oud (lute), the qanun (zither), the Arabian spiked fiddle (kamanjah), the nai (flute), the riq (tambourine), and the darbuka (drum). But many Arabic music ensembles also use the accordion in wonderful ways. Arab classical music is also known for its famed virtuoso singers, who sing long, elaborate melodies - driving audiences into rapture.

ARTIST: ELIAS LAMMAM

Elias Lammam began studying the accordion at the age of nine with a famous master accordion player. Elias has composed for dancers and singers in Beirut, as well as for major television commercials. He has appeared on TV and radio and was the head of a very popular musical group in Dubai for 10 years.

INSTRUMENT : ACCORDION

The accordion belongs to the free-reed aerophone family. Sound is produced by the squeezing and release of a bellows air chamber), which generates airflow. A keyboard produces the tones by controlling the airflow to the different reeds. The accordion was introduced to Arabic music in the early 1950s when a German company produced a new accordion, which could finally play the quarter-tone pitch relationships used so frequently in Arabic music.

VIDEO DESCRIPTIONS

1. *Elias Accordion:* Elias's family moved to The United Arab Emirates and Elias's brother was taking accordion lessons and Elias came to the lessons, picked up the accordion, played it and from then on became an accordion player.
2. *Elias Arabic Music:* Arabic Music has different scales because they have a lot of cultural influences and there is no one source for Arabic music. Also, the music has accents depending on which country it comes from.
3. *Elias Growing Up With Music:* When you grow up with Arabic Music you like it; it becomes part of everyday life.
4. *Elias Intro:* Since Elias was a kid he was fascinated by sounds. Arabic music is very interesting because of its richness and its influences from many cultures.
5. *Elias Power of Music:* Improvisation in Arabic music is something you feel and create on stage.
6. *Elias Scales:* Arabic music has more scales than any other type of music because of its quarter tones. Different scales have different emotional feelings.
7. *Elias Solo:* Elias playing the accordion solo
8. *Elias Western and Arabic:* In western music you cut a full step in halves; and in Arabic music you cut it in fourths.

GAME QUESTIONS AND ANSWERS

1. *Who in the Lamman family played the accordion first?*
 - **Georges Lammam**
 - Elias Lammam
 - The Violin
2. *Why does Arabic music have so many scales?*
 - **Because there are many influences from different countries in Arabic music**

- Because it's old
 - Because the instruments are made with many strings
3. *Why did Elias Lammam fall in love with Arabic music?*
 - **Because he heard it everywhere while growing up**
 - Because he thinks western music is boring
 - Because he never heard it before
 4. *What interested Elias Lammam most when he was a child?*
 - **Sounds**
 - Buildings
 - People
 5. *Before you can improvise, what is it that you have to have?*
 - **Experience**
 - Wisdom
 - Culture
 6. *What is the mother of all Arabic scales?*
 - **Rast**
 - Quarter tone
 - Mrs. Lammam
 7. *If in western music you divide a full step in halves, how are they divided in Arabic music?*
 - **Into fourths**
 - Into sixths
 - Into eighths
 8. *Just like language, what do all the different types of Arabic music have?*
 - **Accents**
 - Sounds
 - Resonance

ADDITIONAL QUESTIONS

1. *How did it happen that Elias Lammam became an accordion master?*

Due to the war, his family moved from Lebanon to the United Arab Emirates. His mother sent Elias as a companion with his brother Georges to his accordion lessons at the public school. During a break one day Elias picked up the accordion and played all the exercises. He had learned them just by being with his brother at the lessons. Upon hearing this, the teacher told his brother that he would play another instrument and that Elias would learn to play the accordion. His brother went on to become a violin Master.

2. *What does Elias mean when he says that “just like a language has accents, so, too, in music has accents?”*

There have been many influences in Arabic music from other cultures: Turkey, Middle East, Persia to name a few. Some pieces make you feel like you are in a desert. Some pieces of music make you feel like you are in the mountains or on the beach.

3. *How does Elias explain how someone comes to love Arabic music?*

He says that when you grow up listening to this music, you learn to like it. For people born in his country, music becomes part of them like food becomes part of them. There are lots of spices in Mediterranean food and there are a lot of spices in Mediterranean Arabic music.

4. *What enticed Elias to study music in the first place?*

He has loved sounds ever since he was a young boy. He began to play at age 9.

5. *What words does Elias use to explain improvisation?*

He says that improvisation is a feeling. You don't plan it; you don't rehearse it. It happens on the stage and you play the music on your instrument all alone with no back-up from the other musicians.

UNIT: ARABIC VIOLIN: PANARABIC MUSIC

The artist featured in this unit is Georges Lammam, who was born in Lebanon and plays Pan-Arabic music. Music has played an important role in Lebanese cultural and religious traditions for thousands of years, and Lebanon has always rivaled Cairo as one of the main cultural centers of the Arab world. Centuries of ethnic and religious diversity have blended into a wonderfully rich and unique musical tradition. Many Lebanese musicians left for Cairo or Paris during the recent 15-year civil war, and it was not until 1992 that they began to return. Despite or perhaps because of) years of war and unrest, the people in general are extremely joyful and celebrate the gift of life by singing whenever they gather as family or friends in cafes a nightly occurrence and part of the daily ritual for younger generations particularly). Beirut, the largest city in Lebanon, has long been the center of a very vibrant art scene and engendered many wonderful musicians both male and female) who are now famous worldwide.

ARTIST: GEORGES LAMMAM

Violinist and vocalist Georges Lammam studied music in Lebanon and the United Arab Emirates. He began performing at the age of 15 and eventually started his own ensemble, performing in well-known nightclubs in Sharjah, Abu Dhabi, and Dubai. Today the Georges Lammam Ensemble plays a wide range of Arabic music, blending Turkish, Iranian, Israeli, and Pakistani styles of music.

INSTRUMENT: VIOLIN

The violin is an hourglass shaped instrument with four strings. It is played with a bow, typically made of horsehair. The violin entered Arabic music in the mid-to-late nineteenth century, when it was adapted for use with the traditional Lebanese tuning and playing techniques.

VIDEO DESCRIPTIONS

1. *Georges Improvisation:* When improvising, it's good to know who is starting first. Improvisation in Arabic music has a natural descent to signal the end of the song.
2. *Georges Intro:* Georges started playing accordion for six months, but then his teacher got him interested in the violin. They used to play for game shows on TV during Ramadan.
3. *Georges Musical Mom:* Georges' mom was a singer; she sang Arabic music. She would sing at dinner and for the radio.
4. *Georges Playing Music:* Georges playing the violin.
5. *Georges Power of Music:* When Georges plays the violin it touches him in a way that makes him feel sad. He also says it takes him to a dream place.
6. *Georges Teaching Music:* First the students begin with learning the instruments, then the scales, then modulating between different scales, and finally playing with other instruments.

7. *Georges Violin:* The Arabic violin is tuned differently in Western music. In Arabic it is tuned G, D, G, D; whereas in Western music it is tuned G, D, A, E.

GAME QUESTIONS AND ANSWERS

1. *How do Arab audiences know to start clapping before the song ends?*
 - **There is a natural descent that they are familiar with**
 - They are getting bored
 - They clap in the middle of songs

2. *How long did Georges Lammam play the accordion before the violin?*
 - **Six months**
 - Six years
 - One day

3. *What did Georges and Elias Lammam's mother do in music?*
 - **She was a singer**
 - She was a dancer
 - She was an actress

4. *How does Georges Lammam feel when he plays the violin?*
 - **Sad**
 - Happy
 - Content

5. *When teaching music what does Georges start with?*
 - **The Scales**
 - The notes
 - Songs

6. *How is the Arabic violin tuned?*
 - **G, D, G, D**
 - A, R, A, B
 - G, O, O, D

7. *How does Georges describe hearing his first live violin?*
 - **Heavenly sound**
 - Happy
 - Sad

8. *Where does Georges describe the violin taking him?*
 - **To a dream place**
 - To a happy place
 - To a heaven

ADDITIONAL QUESTIONS

1. *How did it happen that Georges Lammam learned to play the violin?*
His family had moved from Lebanon to the United Arab Emirates. He attended a public school there that had a very good music program. He played the accordion for six months, but was encouraged to learn the violin and let his brother Elias study the accordion. Both brothers became Master musicians with their own instruments.

2. *How did Georges' mother influence him in his musical endeavors?*

His mother was fond of the Arabic culture and she would sing songs in Arabic to her sons from an early age on. Georges would also accompany his mom to Beirut where she made recordings with an orchestra. The heavenly sounds of the music made him want to learn how to play.

3. *What words does Georges use to describe the sound of the violin?*

He says he loves the sound of the violin; “It touches me.” When he is playing the violin it takes him to a “dream place.”

REGION: NORTH AFRICA

Morocco is a small country in North Africa with an artistically and spiritually rich culture. Throughout its history, Morocco hosted people coming from the East, South, and North, bringing together peoples practicing Judaism, Christianity, paganism and Islam. Morocco's official language is Arabic, but 40% still speak varying dialects of Berber, while French, English, and Spanish are used in education and business. Morocco's population includes over 30 million people, sharply divided in lifestyles between the rural desert or agricultural areas, and the bustling market *souk*) cities, alive with activity and music 24 hours a day.

UNIT: MOROCCO DARBOUGA: PROFESSIONAL AND JOYFUL

The Moroccan people consider it a high priority to preserve their rich cross-cultural heritage. The musicians of this country are therefore held in high esteem and feel a strong responsibility to preserve and advance their native music traditions, by achieving a high level of professionalism in their playing while still maintaining the inherent joy typically expressed in their music. The musical style is considered to be predominantly Arabic, but the many "imported" influences over centuries of development and cultural integration have had a major effect on the country's musical character.

The roots of Andalusian musical forms in Morocco, for example, date back several centuries when Muslims and Jews were expelled from Spain and many of them fled to North Africa, intermingling with the nomadic Berber tribes the word "Berber" simply meant "not Arab"). The *Melhun* is a more traditional/classical Moroccan musical form in which Arabic poems are set to music. One of Morocco's most interesting traditional groups is called the “Master Musicians of Jajouka” – these are men born into a unique family of musicians, set apart from society for centuries to live at the foothills of the Rif Mountains south of Tangier), and they have been traditionally supported by royalty or in recent times, by the ruling government). They are taught to play a very ancient style of music handed down through each generation, and are expected to do nothing else but music, from birth.

ARTIST: ABDELGHANI GHATBA = GHNINO

The musician Ghninou plays the *darbouga* with the Orcestra Rragi, an orchestra that is nationally recognized. They perform weekly on national television in Morocco.

ARTIST: ABDELATIF LAHLOU = LAHLOU

Lahlou is a *raita* player who performs under several *mkadems* masters of the *aissawa* brotherhood). The leading *mkadem* and one of the most known and respected ones) whom Lahlou currently plays with, is known as El Btahi.

INSTRUMENT: DARBOUGA

This goblet-shaped drum, here called *darbouga*, is found in music cultures all over the world. *Darbouga*, or *darbouka*, is the name for this drum used in Northern Africa and the Eastern Mediterranean. The huge variety of names for the “goblet drum” is testament to the central role

it has played in so many cultures. In the modern version of the drum, the body base) is made of ceramic, and the head top) is plastic.

INSTRUMENT: VIOLIN

The violin is an hourglass shaped instrument with four strings. It is played with a bow, typically made of horsehair. The violin entered Arabic music in the mid-to-late nineteenth century, when it was adapted for use with the traditional Lebanese tuning and playing techniques.

VIDEO DESCRIPTIONS

1. *Style and Origin of the Oud*: Driss discusses the quality and style of oud music. He also mentions the countries from which it originated.
2. *Darbukkah Drum Song*: A musical montage of the making of a drum head.
3. *Ghninou – How Music Changed*: Ghninou discusses the new sound and style of Moroccan music and the different materials used to make the drum head.
4. *Ghninou – Discovering the Drum*: Ghninou discusses how he learned to play the Darbukka drum.
5. *Raita Song*: A musical song with a photo montage of the Moroccan countryside.
6. *Raita – Learning and Occasions*: Lahlou discusses where he learned to play the raita and what occasions this type of music is played at.
7. *Raita – Origin of Music*: This video covers where the instrument comes from in Morocco and its similarities to modern wind instruments.
8. *Violin – Different Styles*: Demonstrates the differences in fingering and bowing styles on the violin.

GAME QUESTIONS AND ANSWERS

1. *Where did one style of oud music come from?*
 - **Spain**
 - Germany
 - New York
2. *What type of material is the drum maker using to make the drumhead?*
 - **Animal Skin**
 - An old rug
 - A new shirt
3. *What material did they use to make the Darbukkah drumhead with?*
 - **Skin of a large fish or lamb**
 - Frog skin
 - Horse skin
4. *On what did Ghninou used to play drum rhythms when he was a child?*
 - **On the kitchen table**
 - On the television
 - On the top of his head
5. *Which of these animals is quite common in Morocco?*
 - **Donkey**
 - Elephant
 - Parrot
6. *From whom did Lahlou inherit the playing of the Raita?*
 - **Father**
 - Village barber

- Shepard
7. *What instrument is the Raita similar to?*
 - **Saxophone**
 - Flute
 - Harmonica
 8. *What is one of the differences between Oriental and Moroccan violin music?*
 - **The way the bow and fingers move**
 - The way the feet keep rhythm
 - You keep your eyes closed when you play
-

ADDITIONAL QUESTIONS

1. *What modern time issues regarding percussion are responsible for how music has changed in Morocco?*

Three issues facing percussion today are: 1. there is electronic percussion today so that the music no longer depends on the instrumentalist, 2. Moroccan music has been influenced by the West, 3. materials used to cover the drums are plastic today rather than the skins of large fish or lambs.

2. *How does Ghninou, describe himself as a professional in playing the Darbukkah?*

"I'm a professional and I love its melody when I play this kind of music. I play it with my soul and blood and I feel like I'm in a different state."

3. *How would you describe the instrument called the Raita?*

Raita is a traditional instrument that comes from Southern Morocco. It is similar to the modern saxophone. Moroccan people enjoy dancing to this music.

4. *How did Lahlou become a raita player?*

He listened to his father play the raita when he was growing up and he inherited that from him. He learned the craft from the Masters who taught him how to play.
"I play with all my heart and soul and I hope I continue to do that."

5. *On what occasions is aissawa music played?*

It is played on many occasions such as Ramadan and celebrating the Prophet's birthday. Lahlou plays aissawa music professionally on the raita.

6. *How does Aziz el Achhab educate us about how to play Moroccan music on the violin?*

He demonstrates that in Oriental music, the bow is moved slowly over the strings and in Moroccan music the bow is moved quickly over the strings.

UNIT: MOROCCO VIOLIN: THE BEAUTY OF MUSIC

Among the many different countries and cultures that have contributed to Morocco's music, a very strong influence has been from the *Gnawa* (also sometimes spelled *Gnaoua*) - these people are historically believed to be former soldiers, traders, and enslaved people from the Sudan who traveled to Morocco and converted to Islam, creating a "mystical brotherhood of musician healers." Most Moroccans consider music to have healing properties, and many believe musicians are "magicians" with a variety of powers. The *Gnawa* musicians often hold a

Derdeba, which is a musical trance ritual that they believe placates the evil spirits that might inhabit people or places. This "trance music" style has more recently come to influence modern "dance music" genres hence the term known as "trance dance") in the pop culture worldwide. But a variety of religions and historical backgrounds still affects the general music culture of Morocco: today most of the population is Sunni Muslim, but groups of other faiths include Jewish, Sufi Muslim, and Catholic typically the French and Spanish-speaking populations of Morocco). The intermingling and coexistence of these different backgrounds has led to a uniquely beautiful and richly varied musical style.

ARTIST: AZIZ EL ACHAB

Aziz el Achhab is the Artistic Director of the World Sacred Music Festival in Fes, Morocco. The Fes Festival was designated in 2001 by the United Nations as one of the major events in the world contributing to the dialogue between civilizations. The message of the Fes Festival is that of interfaith dialogue through music, respect for ethical and spiritual values, and the creation of a culture of peace. Aziz el Achhab is the leader of his own orchestra and plays with many other musicians in both traditional and modern compositions. He is also the representative of other musicians and a major promoter of Moroccan music.

ARTIST: ABDELGHANI GHATBA = GHNINOU

The musician Ghninou plays the *darbouga* with the Orcestra Rragi, an orchestra that is nationally recognized. They perform weekly on national television in Morocco.

INSTRUMENT: VIOLIN

The violin is an hourglass shaped instrument with four strings. It is played with a bow, typically made of horsehair. The violin entered Arabic music in the mid-to-late nineteenth century, when it was adapted for use with the traditional Lebanese tuning and playing techniques.

INSTRUMENT: OUD

The oud: the roots of this chordophone can be traced back 3,500 years to Persia, where it was originally called the *darbat*. In addition to Israel, the oud can be found in Turkey, Iran, Iraq, North Africa, and other countries as well. Musicians of different cultures have their own particular way of tuning the instrument. With five sets of doubled strings, the oud can produce a variety of different tones, pitches, and intervals, all qualities that make it an ideal instrument to use when playing the *maqamat*.

VIDEO DESCRIPTIONS

1. *Ghninou – Different Rhythms*: Discusses the difference between traditional and modern Moroccan music.
2. *Instruments in Orchestra*: Discusses what instruments make up the Andulean orchestra.
3. *Making of Oud Montage*: A montage of making the oud instrument.
4. *Oud, Rebab, Drum Song*: A montage of Moroccan scenic moments over a traditional song.
5. *Rebab Instrument*: Discusses the origin of the rebab instrument.
6. *Raita – Changing Styles*: Discusses different blowing techniques and how it affects the style of playing.
7. *Raita – How It's Constructed*: Discusses what parts make up the raita and the two different sizes of the instrument.
8. *Violin Music Piece*: Violin song and montage of images of Moroccan life.
9. *Violin – Different Scales*: Discusses different techniques and modes between Oriental and Moroccan violin music.

GAME QUESTIONS AND ANSWERS

1. *How does most Moroccan music begin?*
 - **With four bars of percussion**
 - With 30 seconds of silence
 - With story telling

2. *Which of these instruments is not in a Moroccan orchestra?*
 - **Guitar**
 - Cello
 - Violin

3. *What instruments besides the oud are on the wall behind the violin player?*
 - **Guitars**
 - Piano
 - Flute

4. *What animal is seen walking through the market place?*
 - **Donkey**
 - Elephant
 - Camel

5. *How old is the rebab instrument?*
 - **Over 2,000 years old**
 - Over 100 years old
 - Over 1,000 years old

6. *What are some musicians doing differently when playing the raita?*
 - **Using a different blowing technique**
 - Playing while sitting down
 - Only playing at night time

7. *What is the difference between the small and big raita instrument?*
 - **Small one has a high voice**
 - One is painted blue
 - The large one is too heavy to hold alone

8. *What animals are seen in the violin music piece?*
 - **Sheep**
 - Dogs
 - Cows

ADDITIONAL QUESTIONS

1. *How can you tell if the Moroccan music you are hearing is the traditional music?*
Most of the time traditional Moroccan music begins with 4 bars of percussion with no other music playing accompaniment. Moroccan people enjoy hearing the percussion build.

2. *What problem does the musician Lahlou describe about playing the Raita?*

Some musicians do not follow the correct blowing technique and therefore change the style of the instrument. There has been no change in the instrument itself, but only in the way the instrument is played. The result is this: there remain only 5 or 6 musicians who play it correctly.

3. *How would you describe the instrument called the Rebab?*

First we are told that this instrument is over 2000 years old. The Rebab came before the violin and the lute. It comes from Spain. Note: accept honest individual answers from students like it looks like a very small violin, but it only has two strings. It is played with a bow that looks like a small bow you use to shoot an arrow. It is not played from the shoulder like a violin, but rather on your lap in a vertical position.

REGION: NORTH AMERICA

The continental United States is in North America, roughly 3,000 miles wide, and consists of forty-eight states. Two other states are part of the country but separated geographically: Alaska and Hawaii. There is a tremendously wide variety of cultures in the one country because it has always been a land of immigrants, with people coming to live there from all other parts of the world. The United States has had a democratic government since 1789. Its population is currently over 298 Million people, holding a wide variety of religious beliefs and political affiliations.

UNIT: USA BLUES ROOTS: BLUES ROOTS

The Blues as a musical style originated during the 1800s on slave-owning plantations in the South. Influenced by music from their countries of origin, enslaved Africans would sing spiritual hymns and work chants while they were laboring in the fields.

The songs evolved from hymns into a method called "call and response," where the lyrics often voiced personal sorrow and hardship and served as an emotional release for both the singers and the "audience" (or the responding groups). The name "the Blues" actually comes from a folk saying about "having a bout of the blue devils," which meant "to be sad or depressed." In the 1930s the Blues spread to the Midwest and later evolved into a different musical genre called Rhythm and Blues, which in turn eventually led to Rock and Roll.

ARTIST: RONNIE STEWART

Ronnie Stewart, a guitarist turned historian, has been dedicated to promoting the Blues for over 17 years. Stewart is the founder, executive director and music historian of the Bay Area Blues Society located in Oakland, California.

INSTRUMENT: ELECTRIC GUITAR

The electric guitar is very similar to an acoustic guitar; it is a six-stringed instrument made of wood that can be divided into three main parts. The solid body can be made up of more than one kind of wood and can take on designer shapes. The neck is a long piece of wood that contains 19 metal frets, and the head has six pins that can alter the tension of a string and be used to tune the guitar. The major difference between acoustic and electric guitars is that, instead of the acoustic soundbox, the electric guitar needs external equipment and electric power to amplify its sound and be heard.

VIDEO DESCRIPTIONS

1. *African Rhythms*: The African rhythms are what signify the Blues, not the musical chords.
2. *Free At Last*: Wendell Brooks Trio singing *Free At Last*
3. *Elongate Hymns*: The enslaved Africans would sing old English hymns given to them by the slave-masters; but they would elongate the words and add their own style.

4. *Old Hymns*: The enslaved Africans were not allowed to speak their own language, so then sang old English hymns.
5. *Rhythms*: Rhythms define the Blues, not chords.
6. *Song Messages*: The enslaved Africans would be singing about God and goodness and freedom; but these themes were all codes for escaping slavery.
7. *Freedom's Journey*: In the songs the enslaved Africans sang, there were hidden messages about escaping.

GAME QUESTIONS AND ANSWERS

1. *Are there many musical changes in blues?*
 - **No**
 - Yes
 - Three

2. *How did the enslaved people sing the Old English Hymns?*
 - **By elongating the words**
 - By changing all the words
 - By speaking their own language

3. *Why did the master give the people Old English Hymns to sing?*
 - **Because they weren't allowed to speak their native languages**
 - Because they had no songs
 - To entertain them in their free time

4. *In the blues, what punctuated the style more, rhythms or chords?*
 - **Rhythms**
 - Chords
 - Musical changes

5. *When the enslaved people sang these beautiful songs, what were they singing about?*
 - **Escaping**
 - Love
 - Happiness

6. *John Lee Hooker would have the same rhythm as who?*
 - **Those who worked out in the fields many years before**
 - Mozart and Bach
 - People who now work in tall buildings

7. *What two famous bands from the last century does Ronnie Stewart say were influenced by the Blues.*
 - **Grateful Dead, Rolling Stones**
 - Cleveland Symphony, Mozart Quartet
 - Plastic Band, Rubber Band

ADDITIONAL QUESTIONS

1. *Why were Slaves allowed to sing their Freedom Songs?*

It was a crime for Slaves to speak their home language, but Masters allowed them to put their own English words to Old English songs. The Masters were happy that the Slaves were

contented and productive, but they were not aware that the words were actually messages about escaping.

2. *What aspect of original African music of Slaves in America do Country Blues musicians use in their music?*

They use the African rhythms.

3. *What connection do Old English Hymns have to Negro Spirituals, Gospel, and Blues music in the U.S.?*

Slaves were not allowed to use their native language to sing. They had to use the English language. But the Slaves could use their rhythms and they could do things like elongate notes. So they were putting different rhythms and styles to the old English hymns. As time went on Old English hymns turned into Negro Spirituals which turned into Gospel which turned into Blues.

4. *What aspect of African music is still in U.S. music today?*

According to blues musician Ronnie Stewart, rhythm is the last existing style of African music that is still in U.S. music today. Rockers use it in their music.

UNIT: USA BLUES STYLES: BLUES STYLES

There are several different styles of Blues music today. The Delta Blues is one of the original styles of Blues, which began in the Mississippi Delta region of the country, popularizing the harmonica and the slide guitar. Several other variations of the Blues exist and have evolved specifically in different regions of the United States. During the early 1900s African American workers migrating to northern cities added electric guitar, saxophone, and piano to the Delta Blues, adding a whole new flavor to this musical genre in regions such as Chicago or Detroit. The Louisiana Blues, however, tend to use a more laid-back rhythm and use guitar and harmonica with a lot of echo. The Texas Blues draw on swing and jazz influences. In the 1940s the Texas region developed Boogie-Woogie, a rhythmic way of playing Blues piano that was influenced by a popular musical style of the time, called *ragtime*.

ARTIST: RONNIE STEWART

Ronnie Stewart, a guitarist turned historian, has been dedicated to promoting the Blues for over 17 years. Stewart is the founder, executive director and music historian of the Bay Area Blues Society located in Oakland, California.

INSTRUMENT: HARMONICA

The harmonica traditionally has three parts: the comb, or main body, contains the air chambers that a musician blows or sucks air through; the reed plate holds the reeds in place; and the cover plates, usually made of metal, determine the tonal quality. To play a particular note a musician would place his mouth over the corresponding airway. As the air flows past the vibrating reed, it produces sound.

VIDEO DESCRIPTIONS

1. *American Music*: America's contribution to world music is Blues, Jazz, Gospel, Country, and Blue Grass; all these genres were inspired by the hardships of life.
2. *Answer and Call*: Answer and Call is the oldest form of Black music, in which a singer calls out and a group answers in response with one phrase.

3. *Banjo*: The banjo came from a slave instrument. In the 1900s every Dixie Land band was using a banjo, which is a rhythm instrument.
4. *Elvis*: Elvis was singing the Blues, which they named Rock and Roll.
5. *Blues Influence*: Rolling Stones, Grateful Dead, and James Brown are all influenced by Blues rhythms.
6. *Mississippi*: More Blues musicians came from Mississippi than anywhere else in the United States.
7. *Playing Music*: Ronnie Stewart playing a Blues song.

GAME QUESTIONS AND ANSWERS

1. *What creation is America's contribution to the world of music?*
 - **Blues**
 - Elvis
 - Greens
2. *What is the oldest form of Black music?*
 - **Answer and Call**
 - iPod and Download
 - Rhythm and Blues
3. *Was the banjo a slave instrument?*
 - **Yes**
 - No
 - Sometimes
4. *Elvis Presley played Rock N' Roll, which is derived from what?*
 - **The Blues**
 - Oriental music
 - Outer space
5. *Which state produced the most Blues musicians?*
 - **Mississippi**
 - Minnesota
 - Trance state
6. *Why are the African rhythms in Blues so hypnotic?*
 - **It's like the pace of the heart**
 - Because it puts you to sleep
 - It's just magic
7. *What form of Blues does Ronnie Stewart use to bring the audience directly into the music?*
 - **Answer and Call**
 - Purchase and Deliver
 - Rhythm and Blues

ADDITIONAL QUESTIONS

1. *What is America's contribution to the world of culture?*
Blues, jazz, gospel, country, and blue grass. This music was created on the soil of America. Artists in America created the style.

2. *From where did the banjo - the king of blue grass music – come?*

It is a rhythm instrument that the slaves recreated from the instrument of their native country.

3. *What aspect of African music is still in U.S. music today?*

According to blues musician Ronnie Stewart, rhythm is the last existing style of African music that is still in U.S. music today. Rock musicians use it in their music.

4. *What is the oldest form of Black Music?*

The oldest form is Answer and Call.

5. *What does blues musician Ronnie Stewart, say about the effect of Black rhythms in the music of modern musicians like James Brown, Prince, Rolling Stone, and the Grateful Dead?*

He says they use the rhythms that slaves used; rhythms become hypnotic, almost the pace of the heart. You can hear that in the repetitive rhythms that accompany their music.

6. *Which U.S. State produced more blues artists, more of the pillars of blues, and post war blues artists than any other State in the U.S.?*

That would be the state of Mississippi.

REGION: SOUTH AMERICA

The continent of South America is comprised of 15 countries, including Chile and Peru. Chile is a long, thin country that extends over 2,500 miles, bordered on the west by the South Pacific Ocean and on the east by the Andes Mountains. Peru is made up of three main geographical regions: 1) the Pacific Coastal Strip extends along Peru's western border; 2) the Andes Mountains; and 3) the Amazon Basin, home to an extremely diverse range of flora and fauna. The principal language spoken in both Peru and Chile is Spanish, and the predominant religion is Christian/Catholic.

UNIT: CHILE CHARANGO: THE POWER OF SONG

The music movement *nueva canción*, or "new song," began in Chile during the 1960s. At this time, the country was in a state of political upheaval. Several changes needed to be made to the government in order to bring peace back to the people. Musicians knew the struggles that the general population was facing every day, and they soon began to make those troubles the main focus of their music and songs. For the next 30 years, the idea of political reform became the driving force behind Chilean folk music through *nueva canción*. The artists, not formally associated with any political group, wrote songs that addressed all people in all classes and spoke of revolution and change. Folk singers such as Violeta Parra and Mercedes Sosa took native instruments and traditional lyrics, and updated them to address the current times. Powerful government officials then took action to suppress the *nueva canción* movement by arresting and exiling several famous musicians. Many exiled musicians moved to Europe to continue the spirit and tradition of *nueva canción* and folk music until they could safely return to Chile.

ARTIST: RAFAEL MANRIQUEZ

Rafael Manriquez is a renowned musician and songwriter from Santiago, Chile. His music is inspired by great Chilean folk singers such as Violeta Parra and Victor Jara. Like them, his lyrics reflect the struggles of his people in their desire for peace.

INSTRUMENT: GUITAR

The acoustic guitar is a six-stringed instrument made of wood that can be divided into three main parts: the body has a flat back and curves in the middle; the neck is a long piece of wood that contains nineteen metal frets; and the head has six pins that can alter the tension of the strings and are used to tune the guitar. Sound is produced by plucking or strumming the strings over the soundboard; that pitch then resonates in the hollow space in the body of the guitar.

INSTRUMENT: CHARANGO

This instrument is called the "charango." It is a small South American stringed instrument, originally from Bolivia but now played in Chile and other countries as well. The soundbox was originally made from the shell of an armadillo, and often, the current shape of the back of the soundbox is still meant to resemble the armadillo shell, even though it's made of wood. The charango has five pairs of strings, and all ten strings are tuned inside one octave.

INSTRUMENT: BOMBO

This instrument is called a "bombo." It is a very old and large drum from Argentina, traditionally made from a hollowed tree trunk with a head made of animal skin. It is played with two sticks.

INSTRUMENT: CUATRO

This instrument is called the "cuatro." It is a small four-string guitar. ("Cuatro" in Spanish means "four".) It is tuned so that it can be strummed in a way similar to the flamenco style of Spain. The up-stroke of the strum sounds the same as the down-stroke.

VIDEO DESCRIPTIONS

1. *Chilean Musician* – Rafael Manriquez describes how difficult it is to define folk music
2. *El Charango* – Rafael Manriquez describes the origin, use, and structure of the charango
3. *Geography of Music* – Rafael Manriquez describes musical differences within different regions in Chile
4. *La Guitarra* – Rafael Manriquez introduces and describes the use of the guitar in Chilean folk music
5. *Las Payas* – Rafael Manriquez defines the musical form known as Las Payas
6. *Message for Children* – Rafael Manriquez talks about the importance of sharing culture
7. *Neo Folklore* - Rafael Manriquez describes the importance of the Neo Folklore movement in Chile.
8. *My Own Path* – Rafael Manriquez describes his path to becoming a professional musician.
9. *A Rose for You* – Musical selection by Rafael Manriquez
10. *First Performance* – Rafael Manriquez describes growing up in a musical family
11. *Folk Music* – Rafael Manriquez describes his interpretation of what folk music means

GAME QUESTIONS AND ANSWERS

1. *Why is folk music difficult to define?*
 - **Because it covers a lot of styles of music**
 - It's hard to find good folk
 - Because it's sometimes played with a guitar
2. *Where does the charango come from?*
 - **Bolivia**
 - Australia
 - Chile
3. *Traditionally, what is the charango made of?*
 - **The shell of an armadillo**
 - Sausage and corn
 - Clay

4. *What region does “La Cueca” come from?*
 - **The central region**
 - The northern region
 - The southern region

5. *Who first brought the guitar to South America?*
 - **The Spanish**
 - The English
 - The French

6. *What are Las Payas?*
 - **Poetic competitions by musicians**
 - Chilean ethnic groups
 - A Chilean fruit

7. *What does Rafael Manriquez try to teach his audience?*
 - **To share cultural differences**
 - To make a guitar
 - To tell different kinds of music apart

8. *Why is Neo Folklore important in Chilean music history?*
 - **Because many different new musical traditions were introduced to the population**
 - Because Neo Folklore was a great musician who was very popular
 - Because it prevented new music from being heard

9. *Where did Rafael Manriquez first become a professional musician?*
 - **Ecuador**
 - Bolivia
 - Argentina

ADDITIONAL QUESTIONS

1. *Who was Rafael Manriquez (he died in 2013)?*

Rafael Manriquez was a Chilean, a song-writer, a guitarist, and a singer. His specialty was the Chilean music, folk music and Latin American music.

2. *What are the interesting characteristics of the Charango?*

The charango is a stringed instrument that originated in Bolivia. It is played primarily as a solo instrument. Traditionally it was made out of an armadillo shell. The practice of doing that has been prohibited and now the charango is made of wood.

3. *What has been the evolution of La Guitarra?*

La guitarra, the guitar has had a long, interesting evolution. It came from Spain. It is used mainly for folk music. In its evolution it has had 4,5 and 6 strings. It wasn't considered a serious instrument until it was played in classical music.

4. *Along with playing music from the different areas of South America, what other things did Rafael impart when he played for children?*

He told them that the world is wide and the customs and habits and music of people are very different. “We should share them and be happy that we have so many differences in Races, in customs, in all cultural aspects.” The world is so wide and so rich that all people can learn from each other and live in peace.

5. *How did folk-music change in Chile?*

When Rafael was growing up, the most authentic folk-music was mostly the music that came from the center of Chile. But then in the sixties a new movement called neo-folklore occurred. The new folk-music was not confined to the center of Chile. Due to the support of radio, musicians found other songs and brought them to the concentrated population of center Chile.

6. *How did Rafael Manriquez describe his journey to becoming a professional musician?*

He had been accepted to the music conservatory as a young man. Relatives and people he respected, like his teacher, convinced him to do something else because they told him that it is difficult to make a living with music. They told him he could play for family and events, but he needed to study something that would give him an income. He took up journalism, but soon realized that journalism just was not in his heart. Music was his calling and his passion. He contacted a music label in Chile and sang and played his songs for them. They had him make a recording. From there he became a full time professional musician.

7. *How did Rafael describe folk-music?*

Folk means people. Folklore is the customs and habits of the people. Folk-music comes from the people, is of the people. It is learned by the people, it is sung by the people, it is taught by the people, and it is passed on by the people. It is music that doesn't die.

UNIT: CHILE GUITAR: ROOTS FAR FROM HOME

Chile's music culture has been strongly affected by its *Payadores*: the improvising poets and folk singers in Chile. Many modern-day musicians from Chile, whether they are at home or in exile in other countries, still use the *payadores'* lyrics and poems. Often these lyrics or poems can be set in the form of a *tonada*, which is a traditional type of song that can be performed solo or in groups. The emphasis of the song is on the melody, which is usually accompanied by the guitar. The *tonada* was made popular in the 1920s when people moving from the country into urban areas sang *tonadas* to reminisce about rural country life.

The native folk music of Chile is also often used as accompaniment to traditional dance. Since 1979, the *cueca* has been the national dance of Chile. The dance and music used for the *cueca* varies from place to place: in the northern parts of Chile, where the weather is warmer, the *cueca* is performed without singing and is accompanied by trumpets, tubas, and drums. In the southern region of Chile, where the weather is colder, the dance steps are much shorter, the music is faster and the singer has a more important role. The lyrics of the *cueca* can range from the narration of daily life to commentary on major historical events.

ARTIST: JACQUELINE CASTRO RAVELO

Jacqueline Castro Ravelo is a talented Chilean folk-singer. She grew up listening to folk music and has been singing and playing the guitar since she was nine years old. Ravelo sings the songs of Chilean *payadores* (or poets) and uses her music as a means to preserve her native Chilean culture.

INSTRUMENT: ACOUSTIC GUITAR

The acoustic guitar is a six-stringed instrument made of wood that can be divided into three main parts: the body has a flat back and curves in the middle; the neck is a long piece of wood that contains nineteen metal frets; and the head has six pins that can alter the tension of the strings and are used to tune the guitar. Sound is produced by plucking or strumming the strings over the soundboard; that pitch then resonates in the hollow space in the body of the guitar.

INSTRUMENT: CUATRO

This instrument is called the "cuatro." It is a small four-string guitar. ("Cuatro" in Spanish means "four".) It is tuned so that it can be strummed in a way similar to the flamenco style of Spain. The up-stroke of the strum sounds the same as the down-stroke.

VIDEO DESCRIPTIONS

- *Chilean Folklorist* - Jacqueline Castro Ravelo introduces herself and plays a Bawala
- *Duty of an Artist* - Jacqueline Ravelo talks about her necessity to express herself through music
- *Famous Payadores* - Jacqueline Castro Ravelo talks about poets called Payadores
- *How I Learned* - Jacqueline Ravelo describe her family and school influences in music.
- *Language of Folklore* - Jacqueline talks about how poems are used in folkloric songs
- *Las Decimas* - Jacqueline Ravelo describes the structure of Las Decimas
- *Poetic Influences* - Jacqueline Ravelo talks about which poets have influenced her

GAME QUESTIONS AND ANSWERS

1. *Where is the Bawala sung?*
 - **In the mountains of Argentina and Northern Chile**
 - In the valleys of Argentina and Southern Chile
 - Ecuador
2. *Why is singing important to Jacqueline Castro Ravelo?*
 - **She needs it to express herself**
 - It doesn't run in her family
 - She likes CDs
3. *Why did the tradition of the Payadores die down during the dictatorship?*
 - **Because it is a form of free expression**
 - Payadores got tired of performing
 - People got tired of them performing
4. *What kind of music did Jacqueline Castro Ravelo grow up listening to?*
 - **Folkloric and Classical**
 - Rock and Roll
 - Spice Girls
5. *What kind of poetry does Jacqueline Castro Ravelo use?*
 - **Poetry that inspires her**
 - Poetry that she doesn't like
 - Poetry that rhymes
6. *What form do Decimas rhyme in?*
 - **A, BB, AA, CC, DD, E**
 - A, BB, CCC, DDD, E
 - A, B, C, D, E, F, G
7. *Who is Jacqueline Castro Ravelo's main poetic influence?*
 - **Gabriella Mistral**
 - William Shakespeare
 - Lao Tse
8. *What is "Un Terreno"?*
 - **One who collects folkloric music and poetry from different areas**
 - One who builds with native materials
 - A guitar tuner

ADDITIONAL QUESTIONS

1. *Who is Jacqueline Castro Ravelo?*

Jacqueline Castro Ravelo is a Chilean folklorist. She was born on Chile. She sings the music of the land. Her music has its roots in the folklore of Chile and other Latin traditional music of the country.

2. *What does she say about her profession?*

“I feel like I have a duty in this land. The best I have to offer is to express myself and share it with others. I feel that singing is the best thing I have and I give it away at the moment I am singing. It is delicate work and a way of living. The voice is an instrument of expression musically and socially; it is an inseparable part of being a human.”

3. *What is she talking about when she says she sings the music of the payadores?*

Payadores are improvised poets and folk-singers in Chile. It is an art form of free expression. Chile has seen a revival of an art form that was suppressed by the earlier dictatorship of the country. Since then people have seen a renaissance of expression that speaks of the moment, of history, of nature. This revived art form is “the song of humanity, but also the song of the Divine.”

UNIT: PERU CAJÓN: UNCONQUERABLE MUSIC

The country of Peru is made up of several different regions and each region houses its own style of Peruvian music. In the central Andes region, musicians play *huayno*, one of the oldest indigenous styles of music in Peru. Another style, Afro-Peruvian music, originated when enslaved Africans were brought to Peru by the Spanish *conquistadors* to work in the gold and silver mines. Afro-Peruvian music is a mixture of Andean, Spanish, and African musical styles and this genre popularized the use of a percussion instrument called the *cajón*. *Musicá criolla*, a popular style of music that draws on Spanish and African styles, originated on the coast of Peru. Hard-working citizens would get together on the weekends and play music and dance in order to relax from a long, difficult week of labor. These informal gatherings sometimes included a couples' dance called the *marinera*, which gradually became the national dance of Peru.

ARTIST: LALO IZQUIERDO

Lalo Izquierdo is an extremely talented percussionist, dancer, choreographer, and instructor from Lima, Peru. He has dedicated his life's work to recording and preserving the rhythms and dances of Afro-Peruvian culture. Izquierdo has traveled globally to teach and perform. He currently plays the *cajón* with the ensemble Karumanta, and shares his culture of music and dance by teaching at numerous universities and schools worldwide.

INSTRUMENT: CAJÓN

The Spanish word "cajón" translates to "box" or "crate" in English, and that's exactly where this Peruvian percussion instrument originated from. The creation of the *cajón* is attributed to enslaved Africans who were brought to Peru by the Spanish *conquistadors*. The Spanish had banned the use of drums among the Africans, but they could not extinguish the desire to create music. So it wasn't long before the Africans began using shipping crates as drums, because these crates were easy to find in the coastal towns.

The original shape has remained intact and the *cajón* still looks like a crate, or box. The percussionist sits on top of the *cajón* and plays the drum by slapping various sections of the

drum with different parts of his hand. The player can also rock back and forth while sitting on the *cajón* to create different pitches or changes in the percussive sound.

VIDEO DESCRIPTIONS

1. *Born in the Ports*: Discusses how Afro-Peruvians use ingenuity to come up with new instruments, such as el cajón, when their music was prohibited during the period of Spanish colonization.
2. *African Origin*: Lalo explains his African roots and explores the black community where he was born in Lima, Peru.
3. *Cajón Genres*: An engaging demonstration of the essential role that el cajón has in the various musical genres of Afro-Peruvian music.
4. *Bantu to Cajón*: A historical perspective of how Africans brought their traditions to Peru until the cajón emerged as the most important instrument of Afro-Peruvian music.
5. *Cajita*: A historical overview of this amusing instrument, la cajita, and how it got to be incorporated into the Afro-Peruvian tradition.
6. *Cajón Technique*: Lalo explains and demonstrates the musical technique of the cajón.
7. *Criolla Music*: Lalo explains how the mix of races in Peru gave birth to Criolla music. He also covers how the Waltz was transformed into Valse Criollo.
8. *Negritos of Huanuco*: Huanuco is an Andean community that has great influence from the Afro-Peruvian music and rhythm. The vibrant dance performed expresses the union of the Black and Andean communities.
9. *Ondu to Sama*: Angolese people brought the Ondu to Peru; it had to be transformed into Lando and Sama Cueca in order to preserve it during the period of Spanish colonization.
10. *Samacueca*: A mesmerizing live performance of vibrant music and dance showcasing this popular genre.

GAME QUESTIONS AND ANSWERS

1. *Where is Peru?*
 - **South America**
 - North of France
 - Near Timbuktu
2. *What is Bantu?*
 - **African language**
 - Comfortable pants
 - Friendship society
3. *What does “cajón” mean?*
 - **Wooden drum**
 - False teeth
 - Little stool
4. *What is Lundu?*
 - **Matrimonial rite**
 - Fish and rice dish
 - Native garment
5. *What is Samba Kuke?*
 - **Dance greeting**
 - Fancy costume
 - False teeth
6. *What is cajita?*

- **Small wooden box**
 - Fish and rice dish
 - Popular dance
7. *A person who has African and Andean heritage is known as what?*
- **Zambo**
 - Cross-over
 - Andafric
8. *A person who has Spanish and African heritage is known as what?*
- **Mulato**
 - Tostada
 - Cajita
9. *How many variations does the cajón have?*
- **4**
 - 14
 - 24

ADDITIONAL QUESTIONS

1. *Why do we see instruments that look like they are made out of recycled materials?*
 Black slave people were forbidden to play music; their instruments were taken from them. These people had to become creative and make instruments from objects and materials that were in common use. They created the Cajon drum from wooden shipping crates. You can see that the musician sits on the box and beats on it using his hands.

2. *How do you describe a Cajita?*
 A cajita is a small box that was used in Churches to collect offerings. A stick was added to the lid so that the box could be opened and closed to make a rhythmic sound. Another stick was used to beat rhythms on the sides of the box.

3. *Who is Lalo Izquierdo? How did he become interested in music?*
 Lalo is a master musician in South America. He is a descendant of early Black Slaves. He represents the Peruvian culture. When he was very young, his mother taught him some movements to music. His brother, a guitarist, taught him rhythms that he had learned in the streets. Lalo was always asked to dance at parties. His sister, who was an Afro-Peruvian dancer encouraged Lalo to become part of a music group. Lalo followed her advice. That began his musical career.

4. *How can you describe Negritos Huanuco?*
 This is music that talks about Black people. The dance has Afro-Peruvian roots mixed with Andean music. The dancers wear costumes that have chains that make sound when they move. The costumes represent the colonists. Their dance tells about Black slavery.

5. *How would you describe the Tambor Repicador?*
 The tambor repicador is a kind of drum that is played to accompany a dancer's movements. The sound brings more brightness to the music as the dancers dance. The movements of the drummer mimic the movement of the dancers.

6. *What kind of a dance is the Festejo?*

The festejo is a fun dance of celebration that represents the union of all Blacks and all Races. Traditional ethnic groups in Peru have created their unique style of dancing to the four-four rhythm. These different expressions of styles were passed down to Afro descendants born in Peru. The result of the union of all these expressions is called festejo.

UNIT: PERU DONKEY JAW: MUSIC EVERYWHERE

Traditional instruments in Peru include the *cajón*, the *cajita* (a small wooden percussion instrument made from a former church-collection box), and *quijada de burro* (a shaker made from the jaw of a donkey!). The Peruvian Africans used whatever was available to them to create many different styles of wonderful music. *Festejo*, a form of Afro-Peruvian music, is extremely upbeat and joyful. This style dates back to the 1800s and began as a way of celebrating native culture and music upon the independence of Peru and the freeing of the enslaved people in 1845. *Festejo* is not only a style of music; it is also a sultry and joyful dance with strong body movements that match every beat in the rhythms of the music.

ARTIST: LALO IZQUIERDO

Lalo Izquierdo is one of the founding members of a dance group called Peru Negro. The group was established 35 years ago to preserve Peru's African heritage through music and dance. Peru Negro is now considered to play such an important part in the preservation of Peru's culture that the government appointed the group to be "ambassadors of Peruvian culture."

INSTRUMENT: QUIJADA DE BURRO OR "DONKEY'S JAW"

Quijada de burro, a shaker and scraper instrument from Peru, translates to "jaw of a donkey". After a donkey has died, the jaw is removed and left to dry out. Then the teeth are carefully loosened so they will be able to produce a rattling sound. The *quijada* can be used either as a shaker or a scraper instrument, depending on the sound and rhythm desired.

VIDEO DESCRIPTIONS

1. *Festejo*: A musical genre that manifests the union of all dances and races. It is the main contribution of the Afro-Peruvian culture.
2. *Marinera*: A historical perspective on La Marinera, the most popular genre in Peru today, which has Afro-Peruvian roots.
3. *Dance Movements*: A survey of the music and dance rhythms that express love, spirit, and fraternity.
4. *Donkey Jaw*: Another expression of true ingenuity, the Donkey Jaw remains to be one of the oldest instruments that Afro-Peruvians invented to preserve their musical culture.
5. *My Masters*: Lalo Izquierdo pays tribute to his "maestros," the master musicians who have a seminal role in preserving Afro-Peruvian music today.
6. *Tambor de Botija*: A powerful demonstration of this percussion instrument as well as its unique background.
7. *Tambor Botija Solo*: A solo performance of this percussion instrument.
8. *Tambor Repicador*: A demonstration of this percussion instrument and an explanation of where it came from.
9. *Zapateo*: Zapateo is a percussion instrument that uses the performer's feet as a way to play music. An engaging demonstration is included.

GAME QUESTIONS AND ANSWERS

1. *What does Kikombo mean?*
 - **Riviera**
 - Fish dish
 - Small dog

2. *The cajón was born in what area of the country?*
 - **The ports**
 - The courts
 - The shorts

 3. *What is a Donkey Jaw made from?*
 - **A donkey's jaw**
 - A plastic ring
 - A wooden box

 4. *The Tambor de Botija is made of what material?*
 - **Ceramic**
 - Hard wood
 - Plastic

 5. *What does “movement of fraternity” mean?*
 - **To give and receive love**
 - To help out your brother
 - To dance in a large circle

 6. *What does zapateo mean?*
 - **Using your foot as a percussion instrument**
 - Killing flies on dead fish
 - Eating fish for lunch

 7. *“Lando” is a musical expression from what region of Peru?*
 - **The coast**
 - The mountains
 - The desert

 8. *“Huayno” is a musical expression from what area of the country?*
 - **The mountains**
 - The ports
 - The desert

 9. *What are two musical genres played on the cajón?*
 - **Toromata and Valse**
 - Quijada and Cajita
 - Tostada and Frijole
-

ADDITIONAL QUESTIONS

1. *Is the Donkey Jaw instrument really the jaw of a donkey?*

Yes, the donkey jaw instrument comes from the jaw of the donkey that the people salvage after the donkey dies.

2. *How is the Donkey Jaw played?*

The musician holds the instrument in one hand and plays it by shaking it, by scraping the imbedded teeth with a stick, and by using the palm of his hand to beat out a rhythm.

3. *How is the Tambor Botija an example of the creativity of the Black Slaves who had their traditional drums taken from them?*

The tambor botija drum is made from a ceramic pot. These pots had been used by the Slaves to carry water, beverages, and other liquids.

4. *What can you say about the creativity of the Black people who had been taken as Slaves?*

The Slaves loved music and they were accustomed to having instruments and music in their homelands. They were forbidden to use their instruments in Peru. In fact, the native instruments were taken away from them. They loved music so much that they created new instruments so that they could sing to their gods and their King. Thus they used whatever they could find among the objects with which they worked every day.

5. *Why was it so easy for African Slaves in Peru to learn the Zapateo?*

Zapateo is a dance that Spanish conquerors taught to their African Slaves in Peru. The dance has a lot of foot movement. The Slaves learned this dance very quickly because they were already accustomed to using their hands and feet in music. The Slaves considered hands and feet to be musical instruments.

REGION: SOUTH ASIA

India and Pakistan are in South Asia, where about one quarter of the world's population lives. In India, the second most populous country in the world, social and political life is based on caste, religion, and language. There are many official languages in India, including Sanskrit, which is part of a civilization that is thousands of years old. The name Pakistan means "Land of the Pure." Urdu is the national language of Pakistan but English is the official language used in the Constitution, businesses, and schools. Punjabi has no official recognition but is spoken by over 60 million people in Pakistan.

UNIT: INDIA SARODE 1: PLAYING THE MUSIC

The two main forms of Indian classical music include Hindustani music of Northern India, and the Carnatic music of the South. Both styles observe the tradition of devotional music and the belief that music's primary function is not as entertainment, but as a strong spiritual practice that cleanses the body, mind, and spirit.

Hindustani Classical Music is an Indian music tradition that developed in northern India during the 13th and 14th centuries C.E. The music centers around a vocal performance, which is based on the singing of Vedic religious songs, accompanied by various instruments such as the *sitar*, the *sarode*, the *santoor* (hammered dulcimer), and various versions of the *slide guitar*. The *tambura* provides the essential element of the drone. Bowed instruments such as the *sarangi*, *esraj*, and violin are utilized, as well as several wind instruments such as the *bansuri* (bamboo flute, the quadruple-reed woodwind *shehnai*), and the pedal-pumped free-reed keyboard harmonium). The *tabla* and *pakhavaj* drums make up the percussive ensemble.

ARTIST: ALAM KHAN

Alam Khan, the son of famed Indian musician Swara Samrat Ali Akbar Khan, began studying the *sarode* with his father at the age of seven. He has since accompanied his father in India at the Jodhpur Palace for the King and Royal family, and to sold-out audiences all over Europe and India. Alam Khan continues to perform and now teaches as well.

INSTRUMENT: SARODE

The *sarode* is an instrument, which is derived from the *rebab*. It is probably no more than 150

to 200 years old. It has a metal fingerboard with no frets. The *sarode* has numerous strings, some of which are used as a drone, some are played, and some are “sympathetic” (they vibrate in harmonics with the strings that are actually played upon). The *sarode* is played with a *pic* made of coconut shell.

VIDEO DESCRIPTIONS

1. *Alam Intro*: Alam Khan introduces himself. He talks about how he comes from a long line of very famous and influential classical musicians. There are a few short clips of him playing.
2. *Chikari Strings*: Alam explains what the chikari strings are used for.
3. *Using the Fingernail on the Sarode*: Alam explains how the fingernail is used to make the sliding sound on the sarode.
4. *How to Play the Sarode*: Alam explains the *java* – the sarode striker made out of coconut shell – and demos how to play the sarode.
5. *Live Duet*: Alam playing the sarode with a tabla player during a live concert.
6. *Live Solo*: Alam playing a solo on the sarode during a live concert.
7. *Major Scale*: Just as in Western music there are names for the notes: do, re, me. In this piece Alam introduces the names for the notes in the major scale in Indian Classical music.
8. *Patterns with Scale*: Alam demos different patterns that can be created using the notes on the scale.
9. *The Sarode*: Alam introduces the sarode and its various parts.

GAME QUESTIONS AND ANSWERS

1. *Who gave Alam his first sarode?*
 - **His father**
 - His mother
 - His uncle
2. *What part of the body does Alam use to make the sliding sound on the sarode?*
 - **His fingernail**
 - His nose
 - His elbow
3. *What is the name of the sarode striker?*
 - **Java**
 - Ananda
 - Chakra
4. *What kind of shell is the sarode striker made out of?*
 - **A coconut shell**
 - A cowry shell
 - A conch shell
5. *What kind of skin is used on the sarode?*
 - **Goat skin**
 - Tiger skin
 - Elephant skin
6. *Which name for a note in the major scale does Alam repeat twice?*
 - **Sa**
 - Ma
 - Pa

7. *What is another name for the sympathetic strings?*
 - **Taraf**
 - Chikari
 - Jawari

8. *What is the name for the right hand patterns played on the sarode?*
 - **Bols**
 - Da-diddy da ra
 - Diddy diddy

9. *What does Alam say is the most important thing to do in order to play a sarode well?*
 - **To be in tune and to be in rhythm**
 - To be calm
 - To play really fast

ADDITIONAL QUESTIONS

1. *Why is a sarode played with the fingernail?*

Sarode musicians play on their fingernails to get a fuller, richer sound that you cannot get by playing with the end of a finger.

2. *How did Alam Khan learn to play the sarode?*

Alam comes from a line of Indian classical musicians who played the sarode. Alam's father taught him and before that his grandfather taught his father and his great grandfather before that. They were all accomplished sarode musicians. In many cultures, music is passed on through the male line of the family.

3. *How is a sarode different from a guitar?*

A sarode is a 25 stringed instrument that comes from India. The musician plays North Indian classical music on it. Part of it is made of goat skin. It has a long neck like a guitar that is made of steel. The arm has no frets on it to help with the location of notes. It therefore takes many years of practice to learn the location of notes. There is a bell on the back of the arm for added amplification. It has chikari strings for rhythm and 15 taraf or sympathetic strings that are tuned to all of the notes in the scale and give a resonating sound.

UNIT: INDIA SARODE 2: THE SPIRIT OF MUSIC

While classical music in India from both north and south regions) is based on religious or spiritual practices, the folk music of this extremely diverse country has always been the expression of the more general population. There are specific songs for every event in life, such as a birth or the change of seasons or just teasing a friend. Music has thus played a very vital role in binding the many different cultures of India together over the centuries, but also in introducing India to the outside world; listeners around the globe first became aware of Indian music during the 1960s when some major films used this music in soundtracks, and now that colorful genre has evolved into "Bollywood" musicals, popular worldwide.

Meanwhile, Indian classical music has also continued to become more popular internationally and has had a major impact in world music. Whereas Hindustani music embodies the classical traditions of northern India, Carnatic music evolved from the spiritual and musical

practices in southern India. Both listeners and performers of the Carnatic style believe that the hearing or playing of this music builds positive mental discipline, helps to eliminate negative thought patterns, and increases an ability to focus and organize mentally.

ARTIST: ALAM KHAN

Alam Kahn, the son of famed Indian musician Swara Samrat Ali Akbar Kahn, began studying the *sarode* with his father at the age of seven. He has since accompanied his father in India at the Jodhpur Palace for the King and Royal family, and to sold-out audiences all over Europe and India. Alam Kahn continues to perform and now teaches as well.

INSTRUMENT: SARODE

The *sarode* is an instrument which is derived from the *rebab*. It is probably no more than 150 to 200 years old. It has a metal fingerboard with no frets. The *sarode* has numerous strings, some of which are used as a drone, some are played, and some are “sympathetic” (they vibrate in harmonics with the strings that are actually played upon). The *sarode* is played with a *pic* made of coconut shell.

VIDEO DESCRIPTIONS

1. *First Live Duet*: Alam plays duet with tabla player.
2. *Second Live Duet*: Alam plays duet with tabla player.
3. *Devotional Music*: Alam explains how Indian Classical music is used for devotional purposes rather than for entertainment.
4. *Hinduism*: Alam explains how the music he plays is very connected to Hinduism. He says that certain songs or ragas will be played in homage to certain gods and goddesses. He briefly talks about Saraswati, the goddess of music, as a picture of her appears.
5. *Listen and Learn*: Alam talks about how Indian Classical music is first learned by ear. After learning it through sound, then the student may notate it.
6. *Love Through Sound*: Alam explains that when he plays his music he tries to send out the feeling of love to others.
7. *More Ragas*: Alam goes into further explanation about ragas. He talks about how musicians will choose certain ragas based on the time of day and season.
8. *Ragas*: Alam explains what a raga is and how they are used. There are short clips of him playing live in a concert.
9. *Respect*: Alam talks about the importance of respecting both your teacher and your instrument.
10. *Study With Master*: Alam talks about the importance of studying with a master musician/ teacher.

GAME QUESTIONS AND ANSWERS

1. *Which Hindu goddess does Alam say is very important for musicians?*
 - **Saraswati**
 - Rada
 - Kali
2. *What does Alam’s father say you should be able to do if you want to play an instrument?*
 - **Be able to sing**
 - Do yoga
 - Hop on one leg
3. *How many ragas are there?*
 - **75,000**
 - 75,000,000

- 75
4. *What kind of teacher does Alam say you should study music with?*
 - **A master teacher**
 - A substitute teacher
 - A math teacher
 5. *How do Indian classical musicians first learn how to play?*
 - **They learn by listening**
 - They learn by reading notation
 - They learn by thinking about how to play
 6. *What is the name for the 10 main scales in Indian classical music?*
 - **Thats**
 - Allaps
 - Jhalas
 7. *How do Indian classical musicians decide which raga to play?*
 - **By the time of the day and by season**
 - They stand on their heads
 - They meditate
 8. *What should be expressed while playing a certain raga?*
 - **A specific mood**
 - How hungry you are
 - How tired you are
 9. *Which religion is very connected to Indian classical music?*
 - **Hinduism**
 - Buddhism
 - Jainism

ADDITIONAL QUESTIONS

1. *How do Sarode musicians begin to learn to play the instrument?*
They learn by listening to a master teacher and they memorize what they hear. They learn by mouth to ear. Mostly the music is not notated – that means it is not written down on music scores. It takes much discipline and practice.
2. *How does sarode musician Alam Khan describe the purpose, the reason for the music he plays?*
The music is spiritual, devotional music. It is a cleansing kind of music for the soul and the mind. You use it like meditation. You play for yourself, a kind of a yoga through sound. The purpose is not to play it for entertainment.
3. *How is the Hindu Religion very involved in the music of the culture?*
The lyrics and songs can be devotional because the music is closely connected to the Hindu Religion. The songs are about gods, and goddesses, and deity; they are played on special holidays to pay their respect to them. The vocal music is about Indian culture in a poetic way.
4. *What is the importance of learning vocal music when you learn to play an instrument?*
Alam Khan's father has told his son that everyone should learn vocal music before playing an instrument, especially the tabla. When you sing you produce music from the inside. The music is

coming from the inside of us. If you can't produce it inside, how can you produce it through the fingers?

5. *What does Alam Khan say about how he treats his instrument?*

First he says that the music classroom here he studies and practices is considered a temple and so he is respectful of this special place. Then he speaks about how he treats his instrument with great respect. He doesn't harm it in any way such as throwing it. He cleans it regularly. He develops a special relationship with his instrument and treats it with great respect.

6. *Why does the music that is played change depending on the time of the day?*

Ragas, which are songs and melodies, are based on a 24-hour time cycle. Different combinations of notes and patterns are suitable for the morning, the afternoon, and the evening because they relate to mind and body changes which change over the course of the day.

UNIT: INDIA TABLA: JOY OF PRACTICE

Indian classical music is not polyphonic in the melodic sense. Instead, each composition is based on a melodic mode called a *raga* and a rhythmic pattern called a *tala*. There are 75,000 types of *raga*, each defined by its scale patterns, melodic phrases, and rules for movement up and down the scale. This allows for an infinite variation for improvisation upon melodies, once the performer has mastered and memorized enough of these *ragas*! It therefore takes tremendous perseverance and discipline to become a respected musician within the Indian classical traditions. And *tabla* players are in some respects create the most important backbone in any music performance because they must be so practiced, disciplined and secure in their rhythmic patterns that the other musicians can be free to perform with great peace and spirituality. *Tabla* players, from generation to generation, have developed a fascinating system of notating, learning and memorizing hundreds of the different rhythmic cycles or patterns.

ARTIST: SWAPAN CHAUDHURI

Pandit Swapan Chaudhuri began studying *tabla* at the age of five. Pandit Chaudhuri's remarkable style is based on the long training he received from his Guru, Santosh Krishna Biswas of Calcutta. Swapan has performed throughout Europe, North America, and Asia as a solo musician and as an accompanist, with such masters as Ustad Ali Akbar Khan and Pandit Ravi Shankar.

INSTRUMENT: TABLA

The word *tabla* is derived from an Arabic word meaning 'drum' and is a widely popular South Asian percussion instrument. The *tabla* is traditionally used in the classical, popular and religious music of the northern Indian subcontinent but has now become a popular fusion instrument. The instrument consists of a pair of hand drums. The *tabla*, the smaller of the two drums, is made from a hallowed conical piece of wood and is played by the dominant hand. The *bāyāñ* is the larger bowl-shaped drum and has a much deeper bass tone. The playing technique involves extensive use of the fingers and palms, producing a wide range of sounds that makes the *tabla* one of the most unique and distinctive sounding percussive instruments.

VIDEO DESCRIPTIONS

1. *Color of Practice*: To be able to bring different colors to the playing, you have practice a great deal and have great command of the playing.
2. *Keeping Tradition*: It's important to maintain the traditions of your ancestors, even as you grow and try new things, because that is what preserves your culture.
3. *Kids Love It*: Swapan Chadhuri talks about working with children on playing the *tabla*, and how much they enjoy doing it.

4. *Love of Practice*: Practice is a very important part of the work of playing the tabla. Swapan Chadhuri talks about his own experience of practice.
5. *Tabla Performance*: Swapan Chadhuri plays the tabla and shows his great virtuosity.
6. *Temple Music*
7. *Vedic Phrasing*: The rhythms and note phrases on the tabla come from ancient Vedic times in India and are still in use today.
8. *Fingering Technique*: Swapan Chadhuri shows how to use fingers on each hand to get the distinctive sounds of the tabla.
9. *Tabla Introduction*: The tabla is a two-drum set that is typically used in North Indian music. The high drum is called the tabla; the lower one is called the bayan.
10. *Tabla Tuning*: The tabla is tuned by changing the position of the pegs that are inserted under the straps that hold the head of the drum.

GAME QUESTIONS AND ANSWERS

1. *What is the name of the low drum in the tabla set?*
 - **Bayan**
 - Swapan
 - Tupac
2. *What is the tabla always tuned to?*
 - **Tonic**
 - Seltzer
 - Key of G
3. *Which drum in the tabla pair brings mood and feeling to the music?*
 - **Bayan**
 - Buyout
 - Bayleaf
4. *How do you change the pitch of the tabla?*
 - **Move the pegs**
 - Put in new grass
 - Use the other hand
5. *What is the origin of the tabla tempo and rhythm?*
 - **Sanskrit language**
 - Planetary motions
 - Royal decrees
6. *Where did Indian music begin?*
 - **In the temples**
 - On the Internet
 - In coffee houses
7. *What is raga?*
 - **Ancient melody**
 - Spicy dish
 - Fancy party
8. *Why does one practice Tabla music?*
 - **For peace of mind**
 - To please your parents
 - To bother the neighbors

9. *What do you need to bring different colors to the music?*
- **Practice it**
 - Use paint
 - Change clothes
10. *Why is tradition important?*
- **To preserve the culture**
 - To employ musicians
 - To bother the neighbors

ADDITIONAL QUESTIONS

1. *How important is Indian music to tabla master Swapan Chaudhuri?*

Indian music has been very strong and powerful for many, many years. It is important to keep tradition and pass it on in the family. If there is no tradition, then the culture of the country will be gone. Music is important in maintaining cultural heritage.

2. *What kind of dedication and practice schedule made it possible for Swapan to become a master musician?*

As a small boy to the time he turned 19 years of age he followed a rigorous schedule. Rise at 4 A.M., practice from 4 to 6:30 A.M. , have breakfast, do homework, go to school, then a 2 hour break, finish homework, then have music with a teacher from 7 to 11 P.M. , go to bed at midnight. His thinking is this: if you give love to your music, there will be a big return for your dedicated effort.

3. *How is the old India tradition maintained?*

Ancient India tradition is maintained through ragas which are ancient melodies and talas which are ancient rhythms. Originally, the music was Temple music.

4. *How important is it that the Indian musician understands ancient, traditional ragas and talas?*

Swapan Chaudhuri, tabla master, explains the importance this way. Maintaining the old traditional, ancient ragas and talas is the ultimate subject matter of Indian music. If a musician doesn't have that knowledge from the origin, he can't do anything because the music is taken from the origin; it is related to the old country.

UNIT: PAKISTAN DHOLEK: MUSIC IN THE SOUL

There are many different forms of music in Pakistan. *Qawwali* music, or Sufi music, dates back to eighth century Persia, but the version we know today was created five hundred years later by the Sufi poet Amir Khusrau. Khusrau brought together Persian and South Asian musical styles to create *Qawwali* and Hindustani classical music. The music is both structured and passionate at the same time and is definitely a personal expression of the singer. Traditional classical music has formed the basis for all other types of music including *Ghazal*, several folk music genres, film music, and other "pop" styles. *Ghazal* is named from an Arabic word meaning, literally, "talking to women," but this semi-classical style of musical poetry in song has come to serve many different purposes or expressions.

ARTIST: RIFFAT SALAMAT SULTANA

Riffat Sultana comes from a family of musicians. She is the daughter of the late Ustad Salamat Ali Khan, who is known as the finest Pakistani Classical singer of his time. Riffat's mother, Razia, is also a gifted vocalist from India, descending from a line of highly respected Punjabi classical musicians. Riffat Salamat Sultana is the first woman from her family allowed to publicly perform in the west. She has collaborated with musicians from all over the world.

INSTRUMENT: DHOLAK

The *dholak* is a North Indian and Pakistani hand drum used in *Qawwali* and Sufi music, Indian film and folk music, and religious music of the Hindu, Islamic, and Sikhs traditions. The *dholak* is barrel-shaped, with a thin but strong skin pulled tight over either end. The left side of the drum has a lower pitch due to a special coating of tar, clay and sand.

VIDEO DESCRIPTIONS

1. *Classical*: A quick intro to the Classical music of Pakistan from ancient to modern expressions.
2. *Dholek Technique*: Riffat Sultana demonstrates how to tune and play the dholek and why most women in Pakistan play this instrument.
3. *Family Roots*: An overview of the influence of Riffat Sultana's family in her development as a musician.
4. *Father*: An evocative statement about Riffat Sultana's father, a music legend in Pakistan, who changed his traditional ways and allowed Riffat to be a musician in her own right.
5. *Power of Music*: Riffat Sultana explores the deep relationship between her and her audience.
6. *Rag*: A fascinating journey into the different types of raga.
7. *Riffat Intro*: Riffat Sultana introduces herself as a professional musician.
8. *Riffat Performance*: Riffat Sultana's riveting performance showcasing her virtuoso qualities as a singer and musician.

GAME QUESTIONS AND ANSWERS

1. *Where is Pakistan?*
 - **In South Asia**
 - In London
 - Near Brazil
2. *Where do most musicians learn their craft?*
 - **Their homes**
 - Local schools
 - On street corners
3. *Dholek drums are mostly played by what people?*
 - **Women**
 - Men
 - Children
4. *Where does "Bollywood" music come from?*
 - **Classical music**
 - Street chants
 - Silent films
5. *What is Thumri?*

- **Semi-classical music**
 - Calming medicine
 - A finger game
6. *The Raga Gujri Todi is known as what?*
- **Morning Raga**
 - Afternoon Raga
 - Evening Raga
7. *Ghazal is also part of what tradition?*
- **Classical music**
 - Yoga postures
 - Village food
8. *What is Punjabi?*
- **Pakistani language**
 - Star Wars character
 - Fish dish

ADDITIONAL QUESTIONS

1. *How did Riffat Salamat Sultana, Sufi musician, become a performing singer when women were not allowed to study music?*

It is true that women in Pakistan were not allowed to learn music. And in her family, despite the fact that her father was a famous classical singer, she was not allowed to study music either. But she speaks about how she learned by listening. She says that her spirit yearned for music that she felt deep inside her, “My spirit is music.”

2. *Like so many other musical artists in the world, how did Riffat Sultana develop her passion and love for music?*

She came from a very musical family both on her mother’s side and her father’s side. She grew up listening to music in the house. Music grew in her heart. It was a spiritual experience for her.

3. *What is the power of music for Riffat Sultana?*

When she sings for people she says “My spirit and their spirit touch me.” Music is relaxing for her and makes other people relaxed, too. They feel it inside and then they begin to dance.

UNIT: PAKISTAN HARMONIUM: PASSION OF MUSIC

Qawwali music is the religious music of the Sufi culture, originally performed at Sufi shrines in India and Pakistan. The main themes of *Qawwali* music are the worship of Allah, the Prophet Muhammed, and the Sufi message of peace and love. It is a powerful musical form that often causes a trance state to affect both performers and audience members. The poems are mostly sung in the Urdu and Punjabi languages. The music is usually performed by a group of male musicians, who start learning this specialized art when they are still young boys. There is usually one lead singer, two side singers, an instrument called the harmonium, and drums called the *tabla* and *dholak*. These musicians are aided by the hand-claps of a group of four or five other men. As the song continues, the singers add intensity with further passionate improvisations and vocal acrobatics, but then the piece ends with a sudden halt. *Qawwali* is now some of the most popular music in Pakistan, especially through the work of artists such as Nusrat Fateh Ali Khan.

ARTIST: SUKHAWAT ALI KHAN

Sukhawat Ali Khan is the son of the legendary Indian-Pakistani vocalist Ustad Salamat Ali Khan. Sukhawat Ali Khan started his training at the age of seven and started performing with his father, touring England, France, Holland, India, Sri Lanka and America. He has now performed at major venues and cultural institutions around the globe.

INSTRUMENT: HARMONIUM

The harmonium is a keyboard instrument invented in 1842 by Alexandre Debain in Paris. It was introduced to India by French missionaries, where it was altered to be able to play the pitches required for the music of this region. Unlike a piano, the harmonium makes sound with a series of reeds instead of strings. A foot-pump system causes air to flow over the reeds, which creates a long, unique tone.

VIDEO DESCRIPTIONS

1. *Harmonium*: A historical perspective on Harmonium and a demonstration of its three octaves.
2. *Respect for Harmonium*: Musicians in Pakistan have a profound respect for Harmonium, which has unique qualities that separate it from piano and accordion.
3. *Musical Family*: Sukhawat Ali Khan belongs to a Grana, which is a musical family. His grana is the most influential one in Pakistan today.
4. *Performance*: Sukhawat Ali Khan performs a powerful classical song.
5. *Punjabi*: A fascinating overview of Punjabi, the national language of Pakistan and the legacy of Urdu, a language used by poets and musicians alike.
6. *Sister Riffat*: Breaking traditions – Sukhawat’s sister, Riffat Salamat, is the first female singer who has been allowed to play professionally in Pakistan.
7. *Sufi Music*: The influence of Sufi music and its spiritual beliefs in love and fraternity.
8. *Sukhawat Intro*: Sukhawat Ali Khan introduces himself as a classical musician who comes from a long tradition of musicians in his family. His father is a seminal musician who left a great legacy.

GAME QUESTIONS AND ANSWERS

1. *How many octaves are in a harmonium?*
 - **Three**
 - Six
 - Nine
2. *What is the meaning of “grana”?*
 - **Musical family**
 - Notes of a scale
 - Breakfast food
3. *Where is the Punjabi language from?*
 - **Pakistan**
 - France
 - Brazil
4. *Harmonium is an instrument that came to Pakistan from where?*
 - **Europe**
 - China
 - Brazil
5. *What kind of music is Sufi?*
 - **Spiritual**

- Of the ocean
 - On the radio
6. *Normally, women in Pakistan are allowed to play music only in what situation?*
 - **With a professional group**
 - In the shower
 - At home
 7. *What is the national language of Pakistan?*
 - **Urdu**
 - Hindi
 - Mandarin
 8. *What does microtone mean?*
 - **Small note**
 - Computer software
 - Morning meal

ADDITIONAL QUESTIONS

1. *How did the harmonium get to Pakistan?*
Missionaries from England brought it to Pakistan.
2. *What words does Sukhawat Ali Khan, sufi musician, use to describe his instrument?*
He respects his harmonium. He thinks of it as a living thing. It is like a friend, a family member. The music he sings is very old and deserves much respect.
3. *What is the “Courage” exercise?*
“Courage” is the discipline of singing the same note of music for forty minutes without interruption. It is a basic exercise for making one a great singer in this tradition.
4. *How does Sufi musician Sukhawat Ali Khan describe the ‘Sufi Feeling’?*
Sufi music has feeling; it is joyful and danceable – ecstatic. He says that if you don’t create feeling of have feeling, then you should do something else. You really have to know about Sufi thought to sing the Sufi songs.
5. *What is the message of Sufi music?*
Sufi is a message of peace and love. Sukhawat Ali Khan says that the first purpose of Sufi music is to be ambient. In other words, the music must permeate and spread throughout the singer and the listener. It is also transit; you dance it. It is a respect for everyone regardless of race and language; it is a desire to communicate with each other, to enjoy life.

REGION: SOUTH EAST ASIA

Indonesia and the Philippines are both in the Malay Archipelago of Southeast Asia, a region with many active volcanoes. Java is the most populous island in Indonesia and one of the most densely populated regions in the world, while Indonesia is also the largest Muslim country worldwide.

In the Philippines, there are over 170 languages spoken in the 7000 islands that make up the Philippines. The Philippines is the third largest Roman Catholic country in the world, and the

only one in South East Asia, but it has many Muslims as well, especially in the southern part.

UNIT: INDONESIA JAVA GAMELAN 1: JAVANESE GAMELAN

A *gamelan* is a classical Indonesian music ensemble found among the Indonesian islands of Java, Madura, Bali, and Lombok. It is built in many different ways, out of materials including bamboo and bronze. *Gamelan* music often accompanies dance, music, and shadow-theater plays called *wayangs*. The word "gamelan" comes from the Javanese word *gamel*, meaning "to strike or handle."

A Javanese *gamelan* ensemble typically consists of metallophones usually made of bronze, a wooden xylophone called a *gambang*, various hand drums, and several large gongs. There is also a bowed violin called a *rebab* and a plucked zither called a *celempung*. There are three basic elements to the Central Javanese music ensemble: a central melody called the *balungan* is played by the metallophones, a more complex, supporting melody is played by the softer instruments, and the various gongs add punctuations to the music with the largest gong (*ageng*) signaling the end and beginning of a cycle of music.

ARTIST: MIDIYANTO

Midiyanto is a renowned musician, singer, and shadow master (*dhalang*). He was raised in a family of performing artists. He started to drum for shadow play performances at the age of eight and studied at the High School of the Arts (SMKI) and the Academy of Indonesian Arts (STSI) in Surakarta. He continues to teach and perform in Indonesia as well as the U.S.A., Canada, New Zealand, and Singapore.

INSTRUMENT: GENDER

A gender is a type of metallophone used in Balinese and Javanese gamelan music. It consists of 10 to 14 tuned metal bars suspended over a tuned resonator of bamboo or metal. The gender is played with a padded wooden mallet in each hand, which can prove to be challenging, due to the technique of dampening the previous notes as the next ones are hit. In a Javanese gamelan ensemble, there are two types of genders. One is called gender barung, and the other is called gender panerus, which is an octave higher than the barung. The gender is played with a padded wooden mallet in each hand, which can prove to be challenging due to the technique of dampening the notes as the next ones are hit. Both types of gender play semi-improvised patterns called *cengkok*, which generally elaborate upon the *seleh* – the final note in a four-beat melodic unit.

INSTRUMENT: GONG

The largest Gong, or Gong Ageng, is the most important structural instrument in the Gamelan because it marks the end of each Gong cycle, or Gonggan. The Gong is typically thought to have spiritual powers, due to the length of time and strict purification guidelines need to make the Gong.

INSTRUMENT: SITER

The Siter, along with its larger relative the Celempung, are the only plucked string instruments used in Javanese Gamelan Music. The siter and celempung each have between 11 and 13 pairs of strings, strung on each side, between a box resonator. One side is tuned in Slendro, and the other in Pelog (the two tuning systems of Gamelan). The strings of the siter are played with the thumbnails, while the fingers are used to dampen the strings when the next one is hit.

VIDEO DESCRIPTIONS

1. *Bronze vs. Iron*: The difference between bronze made and iron made gamelan. The cost of one gong in the bronze orchestra is equal to the entire cost of all instruments for iron gamelan.

2. *Characters and Instruments:* How the 35 instruments of the gamelan orchestra represent different human characteristics. The teacher chooses the instrument they will play based upon their personality traits.
3. *Family Tradition:* Midiyanto talks about his family heritage and how he came to be a gamelan player.
4. *Maturity and Teaching:* Midiyanto talks about the maturity necessary to become a good player. He also discusses his school that he founded in Java.
5. *Playing in Orchestra:* Playing in a gamelan orchestra brings about a peaceful disposition. There are no soloists; everyone is equal.
6. *Power of Gamelan:* The spiritual and meditative qualities necessary for one to play in the gamelan.
7. *Royal Music:* Explains how the music is for the royal and elite people because of the expense of the instruments.
8. *Teaching and Students:* Midiyanto talks about his school and students in Java and how teaching helps him learn about his own life.
9. *Why Became Musician:* Midiyanto grew up in a family of gamelan musicians. He explains how this helped make his life very peaceful and calm.

GAME QUESTIONS AND ANSWERS

1. *Which kind of metal makes the best gong?*
 - **Bronze**
 - Iron
 - Gold
2. *If you are a calm person, what is the best gamelan instrument for you to play?*
 - **Gong**
 - Sitar
 - Piano
3. *How do you move your hands when damping?*
 - **Opposite ways**
 - At the same time
 - Use your feet
4. *How many generations have Midiyanto's family been playing gamelan?*
 - **11 generations**
 - He is the first in his family to play
 - His family was in a rock and roll group before
5. *What does Midiyanto get from his students when he teaches them?*
 - **He learns about life, becomes wiser**
 - He gets to meet their parents
 - He hears more rock and roll music
6. *Name one way you can learn to control yourself.*
 - **Meditation**
 - Eat cereal for dinner
 - Drive in the slow lane
7. *Why is gamelan music called "royal music"?*
 - **Because it is so expensive to buy all the instruments**
 - That's the name of the rock group that plays it
 - Only royal people can listen to it
8. *Why did Midiyanto become a gamelan musician?*

- **To become a calm person**
- He didn't know how to play the guitar
- He didn't get into medical school

ADDITIONAL QUESTIONS

1. *What is the advantage of using bronze over using iron in the construction of Gamelan instruments?*

Iron sounds clinky and has a high pitch whereas bronze sounds are solid and have a deep resonance. Also the sound of a bronze ring endures for a long period of time. Sound from an iron gamelan is very short in duration.

2. *What criteria does Midiyanto, gamelan Master, use to determine which instrument in the gamelan a student will learn to play?*

There are 35 instruments in a gamelan. Midiyanto says that each instrument represents a different characteristic in people. He studies his students carefully and matches the instrument to each personality trait. An active, energetic person is more suited to play a certain instrument while a quiet person is suited to play a different instrument. A person who likes the sound of a certain instrument in the gamelan is a good match because "it is you."

3. *How did Midiyanto become a gamelan musician?*

He comes from eleven generations of gamelan artisans. He says that his house was a house of gamelan music all of the time from groups practicing. His mother and father and all of his brothers and sisters were all involved in playing music, dancing or doing puppet shadow play.

4. *Why did Midiyanto become a gamelan musician?*

He says he did not have a goal to become a professional musician or a teacher. The Conservatory led him to become a gamelan musician to "make my life very peaceful." His goal was to pacify his own mind, to become a calm person.

5. *According to Midiyanto, who becomes a good gamelan player?*

He says that a good gamelan player has something to do with your age. People over thirty become good gamelan players because it takes patience and a mature way of thinking to express the music from your heart. From learning the gamelan, you show to the public that you are polite and you speak nicely with respect.

UNIT:

INDONESIA JAVA GAMELAN 2: MUSIC AND SHADOW PUPPETS

In Java, *gamelan* music is inseparable from the arts of sung poetry and dance-dramas. Live *gamelan* music always accompanies the shadow-theater plays called *wayang kulit*. Shadow plays are the most popular forms of theater in Java, and they are social occasions for people to chat, eat, and drink while watching the performance. The puppets in the dramas are made of leather and are supported with buffalo horn handles which are controlled by a "shadow master," who is called a *dhalang*. The puppets lay flat against a large screen illuminated by a light that creates silhouettes. The *dhalang* displays great technique and flexibility in controlling the movements of the puppets while singing and imitating the different vocal styles of the characters. The stories are adapted from the *Ramayana* and *the Mahabharata*, the Hindu epics that have shaped the basis of Javanese dance and theater for nearly a thousand years.

ARTIST: MIDIYANTO

Midiyanto is a renowned musician, singer, and shadow master dhalang). He was raised in a family of performing artists. He started to drum for shadow play performances at the age of eight and studied at the High School of the Arts SMKI) and the Academy of Indonesian Arts STSI) in Surakarta. He continues to teach and perform in Indonesia as well as the USA, Canada, New Zealand, and Singapore.

INSTRUMENT: REBAB

The *rebab* is a bowed string instrument originating in Eastern Persia which is present-day Afghanistan). In Javanese gamelan music, the *rebab* has a spiked-fiddle form and is one of the leading melodic instruments in the ensemble. The neck is narrow and has no frets, which allows the player to alter the melodies, creating a dialogue with the singers.

INSTRUMENT: GENDER

A gender is a type of metallophone used in Balinese and Javanese gamelan music. It consists of 10 to 14 tuned metal bars suspended over a tuned resonator of bamboo or metal. The gender is played with a padded wooden mallet in each hand, which can prove to be challenging, due to the technique of dampening the previous notes as the next ones are hit. In a Javanese gamelan ensemble, there are two types of genders. One is called gender barung, and the other is called gender panerus, which is an octave higher than the barung. The gender is played with a padded wooden mallet in each hand, which can prove to be challenging due to the technique of dampening the notes as the next ones are hit. Both types of gender play semi-improvised patterns called cengkok, which generally elaborate upon the seleh – the final note in a four-beat melodic unit.

INSTRUMENT: SITER

The Siter, along with its larger relative the Celempung, are the only plucked string instruments used in Javanese Gamelan Music. The siter and celempung each have between 11 and 13 pairs of strings, strung on each side, between a box resonator. One side is tuned in Slendro, and the other in Pelog the two tuning systems of Gamelan). The strings of the siter are played with the thumbnails, while the fingers are used to dampen the strings when the next one is hit.

INSTRUMENT: GAMBANG

Gambang has a series of 17-21 wooden bars, or keys, usually made of teak wood, mounted over a wooden case that acts as a resonator to help carry the sound. A pair of long thin mallets tabuh), made of flexible water buffalo horn tipped with felt, are used to play the instrument. Unlike most other gamelan instruments, no dampening is required, as the wood does not ring like the metal keys of other instruments. In a full Gamelan Ensemble there are typically two sets of Gambang, one for each of the two tunings, Slendro and Pelog.

INSTRUMENT: SULING

The Suling is a bamboo flute that can be tuned to any tuning, depending on the region. Typically there is a four-hole and a six-hole Suling, depending on the required tuning. In contrast to all of the other instruments in the Javanese Gamelan, the Suling plays in a free un-metered style. The range of notes playable on the Suling can be as wide as three octaves depending on the strength and speed of the air being blown into the Suling.

VIDEO DESCRIPTIONS

1. *Damping*: Explores the skill of damping when playing the gender instrument and how it is a difficult technique to master.
2. *Gambang Instrument*: It's the only instrument that is made out of wood. It is much easier to play than the gender.

3. *Gendang*: This instrument is the conductor of the orchestra and helps keep the tempo. The gendang is a hollow drum with chords.
4. *Gender Instrument*: This is one of the most difficult instruments to play. Midiyanto explores the scales and rhythms that it plays.
5. *Gong*: This instrument is part of the “punctuation” used in the gamelan orchestra. It is the most expensive instrument.
6. *Rebab*: Influenced by the Arabic instrument with the same name, it is the soul of the song.
7. *Scales and Tunings*: Explains the two tuning systems used in the gamelan orchestra.
8. *Siter*: Explores this string instrument played with the fingers.
9. *Suling Flute*: This is another instrument used for elaboration. It is also the only instrument that is played without a meter, also called a free playing instrument.

GAME QUESTIONS AND ANSWERS

1. *What is the gambang instrument made from?*
 - **Wood**
 - Recycled soda cans
 - Stones

2. *What place does gendang play the in the gamelan orchestra?*
 - **Conductor**
 - Third place
 - Kitchen

3. *How hard is it to play the gender instrument?*
 - **Very difficult**
 - Super easy
 - Depends on where it is played

4. *What is the punctuation name for the gong?*
 - **Period**
 - Quotation mark
 - Sally

5. *What type of person is best for playing the rebab?*
 - **A serious person**
 - Someone who tells good jokes
 - A person who talks a lot

6. *Name the two tuning scales used in Gamelan music.*
 - **Pelog and slendro**
 - Barney and Betty
 - Upscale and downscale

7. *What do you need to play the siter?*
 - **Thumbnails**
 - Long hair
 - An amplifier

8. *How is the suling flute different from the other instruments in the gamelan orchestra?*
 - **It can play freely, it has no meter**

- It is made from plastic
- It can speak 4 different languages

ADDITIONAL QUESTIONS

1. *What is the purpose of the Gendong or drum in the Gamelan orchestra?*

The Gendong functions like the conductor of an orchestra. It speeds up, slows down, or stops the music. In other words, it controls the tempo of the music.

2. *What is the comparison that Midiyanto makes of the Gong in the Gamelan orchestra to writing an essay?*

The rounded cylinders come in three sizes. The largest size and most expensive instrument in the orchestra acts like a period to the music. It has a deep finalizing sound. It is played in multiples like 16 down beats, 32 down beats, 64 down beats, etc. There can be very long periods of time between beats of this gong. The small size gong is like a comma in the music and the medium size gong acts like a semicolon.

3. *Which instrument has an influence from Arabic music?*

That would be the Rebab. It functions as the soul of the song. This instrument determines the quality of the music being played. It requires a serious, calm musician to play it.

4. *What special feature does the Siter have in the Gamelan orchestra?*

It is a stringed instrument that is plucked with a thumb nail. Its function is to elaborate the downbeat of the music.

5. *How is the function of the Suling Flute very different from all the other instruments in the Gamelan orchestra?*

It is the only instrument that is played free style. It follows no meter.

UNIT: PHILIPPINES KULINTANG: TALKING GONGS

Mindanao is the second largest and easternmost island in the Philippines. The *kulintang* ensemble originates from the southwestern area of Mindanao called Maguindanao. This region has a high Muslim population and has had very strict rules on interaction between the male and female youth who are not related. This restriction caused young people to find creative ways to communicate. One popular method has been to send messages with musical instruments such as gongs.

In times past, the gongs were also used to send out danger warnings. For example, at a time when the Philippines were under military authority, the gongs were used to tell people to hide when soldiers came to a village. The tunes produced by some of these gongs are known to mimic human speech, so they became known as "talking gongs."

ARTIST: DANONGAN DANNY) KALANDUYAN

Danongan Danny) Kalanduyan is a master of all aspects of the Maguindanao tribal style of *kulintang* music. He has been studying and playing music since he was seven years old. As a young man, he won island-wide competitions on the *gandingan* and became widely recognized as a master musician. Danny Kalanduyan has been a featured artist in performances at all major venues and cultural centers worldwide.

INSTRUMENT: KULINTANG ENSEMBLE

The name *kulintang* actually can be used to mean three different things. First, the *kulintang* is an instrument, really a series of eight gongs of different pitch. The gongs are played with a

soft wooden mallet and are played in a variety of patterns. Secondly, the name *kulintang* is given to the entire ensemble, which plays the instrument. Finally, the word *kulintang* refers to the music itself, played on the instrument, *by* the ensemble.

INSTRUMENT: GANDINGAN

The gandingan are four gongs that are hung vertically and played with padded mallets between each set of two gongs. The tones and rhythms of its music mimic local speech and so the gandingan is called “talking gongs.”

INSTRUMENT: DABAKAN

The dabakan is the only drum in the kulintang ensemble of gongs. However, it plays a very important role in the ensemble by being a time-keeper for the whole group. It keeps the pace that the other instruments stick to.

VIDEO DESCRIPTIONS

1. *Dabakan Drum*: The dabakan is the time-keeper of the kulintang ensemble. It's the only instrument in the group that is not a gong.
2. *Indigenous Music*: Kulintang music predates both Christian and Muslim influences in the Philippines.
3. *Kulintang Origin*: This illustrated story is the legend of the beginning of kulintang. A princess is bathing in a jungle pool and plays a melody on rocks to entertain herself.
4. *Learning Kulintang*: (Danongan Danny) Kalanduyan tells us that one learns this music through exposure, by watching others play it.
5. *Pangalay Dance*: The long fingernails in this dance are meant to extend the hand and make the dance more stately and elegant.
6. *Performance*: This is part of a performance by the whole kulintang ensemble.
7. *Sagayan*: The people used to believe that they could protect themselves from bullets by dancing this dance. Now it is sometimes used for healing.
8. *Talking Gongs*: The gandingan gongs mimic the tone and rhythm of the local language, and so this set of four gongs is sometimes used for communication as well as entertainment.

GAME QUESTIONS AND ANSWERS

1. *Long ago, how did people protect themselves from bullets?*
 - **By dancing the sagayan**
 - By wearing the gongs
 - By running really fast
2. *What dance is used sometimes to heal the sick?*
 - **Sagayan**
 - Pangalay
 - Dabakan
3. *What instrument is used to give messages to other people?*
 - **Talking gongs**
 - Billboards
 - Tree barks
4. *What is the only instrument in the ensemble that is not a gong?*
 - **Dabakan**
 - Kulintang
 - Gandingan
5. *What did the princess at the jungle use to play a melody?*

- **Rocks**
 - Feet
 - Talking gongs
6. *In the pangalay dance, what are the long fingernails used for?*
 - **To extend the hand**
 - To scare the enemy
 - To scratch the other dancer
 7. *What was the original kulintang made of?*
 - **Hollow bamboo**
 - Talking drums
 - Armadillo shells
 8. *How does one learn to play the kulintang?*
 - **By watching others**
 - Through rigorous schooling
 - From correspondence courses
 9. *What is kulintang anyway?*
 - **Indigenous music**
 - Muslim music
 - Christian music
 10. *What does the dabakan do in the ensemble?*
 - **Keeps the time**
 - Feeds people
 - Leads the dance

ADDITIONAL QUESTIONS

1. *What is the function of the Dabakan?*

The dabakan acts as a primary and secondary time keeper.

2. *How is the playing of this very old music of the Philippines a good excuse for people to meet and greet each other in public?*

It is an acceptable opportunity for young men and women to see each other in public because traditionally a man is not allowed to speak to a women in public unless she is a relative.

3. *What story is told about the origin of the Kulintang?*

An ancient story is told of a princess who arranged different size stones on the shore of a lake while drying her hair. She struck the stones with sticks producing a melody. A Prince, who had been hunting, heard the sound and hid behind a tree to watch. He then went home, set up a row of hollow bamboo and copied the sound. The bamboo has been replaced by brass gongs to make today's instrument called the Kulintang.

4. *How did the Kulintang Master musician learn to play this instrument?*

He learned through watching other musicians play the Kulintang. As a young child, he learned from his mother's lap on which he would sit while she guided his hand to hit the gongs.

5. *What has been a common use of the Gandingan also called talking drums?*

The music of the gandingan was used to send messages.

6. *What are some ways the Sagayan dance has been used in the culture of the Philippines?*

During the Spanish times it was used to protect men from bullets. In dancing the dance, they believed they became possessed by a spirit who gave them protection from being harmed by bullets. The dance is now performed at weddings to entertain. It is also a dance for healing. It is danced for someone who is sick and believed to be possessed by the spirit. The dance chases the spirit away and heals the sick person.

REGION: WEST AFRICA

West Africa comprises 12 countries near the Equator, together spanning an area one fifth of the entire African continent. It has many contrasting geographical environments and cultures but music, cuisine, and social interactions take a high priority in all societies/countries of this region. 96% of people are Muslim; others are animist or Christian.

Nigeria has the largest, most diverse population, with 400 different ethnic groups among its 120 million people. Senegal (9.5 million people) is known for its multicultural acceptance and the high number of international organizations making their African base there. The *Wolof* are the largest ethnic group.

UNIT: NIGERIA: TALKING DRUMS

The history of music in Nigeria is a perfect and fascinating example of two-way “exchange.” Native folk music evolved from the mix of the many ethnic groups that migrated to the region over the centuries, bringing their own instruments, songs and rhythms – and then the native musicians gradually fused these various styles together, creating new rhythms and instrumental combinations that in turn have influenced other musicians throughout Africa and elsewhere.

In more recent times Nigeria has played a leading role within the African continent for developing a globally-active commercial music business, mostly within the pop music genres and primarily centered in a style called “West African *highlife*” or also “*palmwine*”) music, where their native rhythms are combined with other musical idioms from Cuba, Brazil, and the Congo. Some newer pop-music styles from Nigeria have been called *apala*, *Yo-pop*, *juju* and *fuji*.

Traditional folk/native music in Nigeria has historically had a functional role, primarily for work, rituals, or other activities. Often the use of music has been tied to agriculture, with specific instruments being used for different growing seasons. Various ethnic groups hold very different ideas about the creation of music - for example, the *Hwana* believe that songs are taught, or “given to”, musicians by their ancestors, while the *Efik* identify individual composers within the community but only for secular songs. Those who write lyrics for songs are allowed greater freedom in what they say than if they were just to speak and not sing) the same words or sentiments.

ARTIST: BABA KEN OKULOLO

Baba Ken Okulolo has roots that extend deep into Nigerian musical history. He leads three different performing groups: the modern Afro-beat band KOTOJA, the all-star WEST AFRICAN HIGHLIFE BAND, and the acoustic, traditional NIGERIAN BROTHERS. He says that each group brings forth the “universal healing magic” of African music.

INSTRUMENT: TALKING DRUM

Tama or *Dundun* “talking drum”): the pitch of the talking drum can be changed by the player simply by putting it under his/her arm and tightening or loosening the strings that hold the drum head. A good player can mimic the language tones and rhythms of the local speech when playing the *talking drum*. The drum is used in the music of both Senegal and Nigeria as well as other countries in the region.

INSTRUMENT: SHEKERE

The *shekere* rattle consists of a calabash, or hollow gourd, covered with a net of beads, shells, or other material. *Shekeres* are used throughout all of West Africa but particularly used by the Yoruba culture of Nigeria, and for these people all music has a very spiritual nature.

INSTRUMENT: DJEMBE

The djembe is found in all of West Africa, where it is one of the most common instruments. The rounded shape with the extended tube of the djembe body gives the drum a deep bass sound. It is played with two hands, and the three main types of sounds usually made with the drum are named bass, tune, and slap.

VIDEO DESCRIPTIONS

1. *Cowbell and Agogo*: The Two Tone Agogo is one of the first instruments you are taught to play. And you must audition by playing with other instruments.
2. *Djembe*: Typical of countries in West Africa. It's hollow, made of goatskin to play.
3. *Growing Up*: Baba Ken Okulolo was born and raised in the village in a family of 9 children. His dad passed away when he was eight. He learned bass from his nephew and then within six months began playing with his band.
4. *Music*: Montage of Baba Ken playing different instruments.
5. *Power of Music*: You have to feel percussion instruments internally. Baba Ken explains he has an internal clock while he plays which helps. The instrument becomes a part of you.
6. *Roots*: Baba Ken explains that it is very important to retain you tradition, because it makes you who you are. If you forget it you are lost in the world, like a tree without a top root.
7. *Shekere*: This instrument is made of a hollowed out fruit, with beads strung over it.
8. *Talking Drum*: This drum is made of carved wood, and the stick is from a branch, which grows curved naturally. To change the pitch of the drum you squeeze it.
9. *Village Music*: Music is the heartbeat of the village. Whatever you do, there is always a song to help you overcome difficulty.

GAME QUESTIONS AND ANSWERS

1. *How do you pass the audition of playing the Agogo?*
 - **By keeping rhythm while the masters play and try to confuse you**
 - By making rings
 - By dancing and playing at the same time
2. *What is the top of the djembe made of?*
 - **Goat skin**
 - Nylon
 - Cotton cloth
3. *How long did Baba Ken have to practice before playing with the band?*
 - **Six months**
 - One week
 - Two years
4. *How many different instruments does Baba Ken play in the video entitled "Music"?*
 - **5**
 - 3
 - 8
5. *When Baba Ken describes playing percussion, what does he say he has within him?*

- **An internal clock**
 - A metronome
 - A cucumber
6. *What does Baba Ken say will happen if you lose your roots?*
- **You are lost in the world**
 - You are free
 - You gain knowledge
7. *How do you change the pitch of a talking drum?*
- **By squeezing on it**
 - By rubbing it
 - By hitting it very hard
8. *Music has what role in the village?*
- **Heartbeat**
 - Background fill
 - Ritual mainstay

ADDITIONAL QUESTIONS

1. *How is music the heartbeat of the village?*

All the activities of the village have music attached to them. Past generations had no TV or radio, so they entertained amused themselves with music and storytelling.

2. *Baba Ken Okulolo says that not having a tradition is like a tree without a tap root. What does he mean by this?*

Tap roots go deep into the ground to find water and nourishment to support the tree and keep it alive. If you forget about your tradition you are lost – without a guide - in the world. Tradition is good for the brain and well-being of the person. We use tradition to move forward like the tree uses the taproot to grow. Traditions are always going to be there; you can depend on their support.

3. *How do the makers of percussion instruments use nature to help them?*

They use various parts of trees that grow in their countries, goat skins, and gourd plants.

UNIT: SENEGAL DRUMMING: JOY OF DRUMMING

For Senegalese people and most African societies in general) relationships between people are the highest priority and have much greater importance than the accomplishment of any tasks or work. Therefore, great time and care is taken in elaborate greeting rituals, even if the two people involved saw each other previously in the same day. When entering a room of people it would be considered highly rude not to shake the hand of every individual there and show respect for their ancestors and family name. These traditions and values are reflected in the musical life as well. West African village music is generally functional, with the music accompanying various activities such as celebrations, rituals, and work tasks, but also for the communication of respect or group emotion in village relationships. In many events or functions, drumming and dancing go together, and there are an infinite number of different dance styles and rituals for various purposes or holidays.

ARTIST: AZIZ FAYE

Aziz Faye is the Artistic Director and featured performer of Khaleye Nguewel. He comes from a long line of master Sabar drummers and dancers from a highly renowned and respected *gewel/griot* family that has served generations of kings in Senegal. Aziz now passes on his family traditions, and performs worldwide drumming, singing, and/or dancing) with other famous Senegalese artists such as Yousou N'Dour and Baba Mal.

INSTRUMENTS: DJEMBE

The djembe is found in all of West Africa, where it is one of the most common instruments. The rounded shape with the extended tube of the djembe body gives the drum a deep bass sound. It is played with two hands, and the three main types of sounds usually made with the drum are named bass, tune, and slap.

VIDEO DESCRIPTIONS

1. *Accompaniment*: When one wants to join a drumming group, one starts by playing accompaniment; accompaniment can be very demanding in terms of keeping the rhythm.
2. *Chebujen Rhythm*: The national dish of Senegal is “chebujan” (fish, rice, and vegetables). It is so popular that a specific drumming rhythm has been named after it.
3. *Djembe*: The djembe drum is one of the most popular forms of drum in West Africa. Aziz Faye plays it with two hands.
4. *Feeling of Music*: Aziz Faye tells of the joy he feels when he plays the drum.
5. *Large Family*: The family of Aziz Faye has a long tradition of drumming, and everyone in his large family is involved in drumming and dancing.
6. *Lead Drummer*: Aziz Faye plays the part that the lead drummer would play.
7. *Master Drummer*: Aziz Faye is a master drummer as a result of many years of his own experience and many generations of drumming in his family.
8. *Ndip Healing Ceremony*: One of the ways that drumming is used is to heal people who are sick.
9. *Our Boat*: The name “Senegal” means “our boat” in Wolof.
10. *Stable Tempo*: Aziz Faye shows how one can keep a stable tempo while playing different drums.

GAME QUESTIONS AND ANSWERS

1. *What does Aziz Faye suggest you should do when you are sick?*
 - **Sing, dance, and play the drum**
 - Take aspirin and go to bed
 - Go immediately to the doctor
2. *What is the national dish of Senegal?*
 - **Chebujen fish, vegetables, rice)**
 - Djimba leaves, roots, branches)
 - A large plate of fruit
3. *How many people eat the national dish for lunch every day?*
 - **10%**
 - 18%
 - 27.4%
4. *What is a ndip good for?*
 - **Healing the sick**
 - Feeding sheep
 - Cooling off in the ocean
5. *How many rhythms do the different drummers play at the same time?*
 - **One**
 - As many as there are drummers
 - No more than three

6. *What part of the body does the musician feel the music in?*
 - **The whole body**
 - The fingertips
 - The seat of the pants
7. *Aziz Faye is one of how many children in his family?*
 - **16**
 - 3
 - 27.4
8. *What does the name Senegal mean?*
 - **Our boat**
 - Tree of life
 - Drummer's paradise
9. *What do you need in order to be a master drummer in Senegal?*
 - **Many generations of history in drumming**
 - A certificate from the National Academy
 - A really big drum
10. *If you want to join a drumming ensemble, how do you start?*
 - **By playing accompaniment**
 - By cutting down a tree
 - By feeding the ensemble the national dish

ADDITIONAL QUESTIONS:

1. *What evidence is there that drum-making in Senegal is more than just a job?*
They pray at each step in the process: to bless the tree from which the drum is made, to bless the makers when they begin to make the drums, and to pray again before adding strings or decorations to the drums.
2. *Why will a cousin, relative, or friend come to live in the house of the Master Drummer?*
They wish to learn the art of drumming, culture, dancing directly from the family who has the history handed down from many generations.
3. *Why do many generations live together in one family?*
When they build their homes, they make structures with many rooms because they expect that the families will be large over time.
4. *Chebuyen Rhythm is named after what other important aspect of the culture in Africa?*
The rhythm is named after the very common national dish of the country – Chebuyen – which consists of fish, rice, and vegetables – often eaten for lunch.
5. *Why is the Chebuyen Rhythm considered an accompaniment rhythm?*
This rhythm is steady and consistent. It is played to support the music of solo players. It is very much the backbone of drumming rhythms like the national dish, Chebuyen, is the basic dish of what many African people eat.

UNIT: SENEGAL MAKING INSTRUMENTS: MUSIC AS STORY

Within most cultures of Senegal the various roles in community were historically part of the caste system; traditionally the musicians/storytellers, called *griots* or in Wolof language, *gewels*), were considered a lower caste and lived as the historians and entertainers attached to the noble families. Now, of course, they are free individuals whose families fulfill a pivotal role within each village and are considered to be very important and highly respected members of each community, passing down their talents, skills and roles within the *griot* family from generation to generation. Whenever there is a significant event to be recognized or celebrated, the *griots/gewels* are called upon to play and sing their stories, or communicate messages in transactions or funerals. *Griots* generally only marry people from the *griot* families/tribes of other villages within Senegal. Historically only *griots* were allowed to even touch musical instruments or make them, but today musicians from other social classes or backgrounds are beginning to be more accepted.

The *griots* are still primarily responsible for making the musical instruments of each society. *Griots/gewels* of many ethnic groups in “the Senegambia” use both *sabar* drums) and string instruments to accompany their storytelling.

ARTIST: AZIZ FAYE

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INSTRUMENT: SABAR

There are a number of different drums in the *sabar* family, but they are generally recognized by the hour-glass shape of the drum body and the pegs that stick out of the drum. The pegs help hold the drum head in place and are used as tuning devices, to raise or lower the pitch of the drum. There can be 3-12 drums within a *sabar* ensemble, each one plays a different rhythm and produces a different pitch.

VIDEO DESCRIPTIONS

1. *Djimba Tree*: Aziz Faye tells how the Laobe people cut down a tree and hollow it out to make a drum body.
2. *Griot House*: Aziz Faye is a griot or storyteller. In the Wolof language, his family of griots is called *gewels*.
3. *Power of Music*: Aziz Faye tells us that drumming can make people work together, and he wants to share his drumming with the world.
4. *Sabar Tuning*: The unique feature of the *sabar* drum is the pegs that stick out of the sides. The pegs are pushed in or pulled out to tune the drum.
5. *Skin and Pegs*: Goat skin is stretched over the top of the drum and is held in place by strings and pegs.
6. *Sound of Sabar*: Aziz Faye plays the *sabar* drum with one hand and a stick.
7. *Story of Abadu*: Traditionally, the griots have been the communicators of the village. This is an illustrated story of how they help to find a lost child.
8. *Talking with Drums*: Rhythm is very important to the griots, and each family has its own rhythm, with which they can be identified.
9. *Three Drum Sounds*: The three sounds that the drum makes or the three ways of striking the drum with the hand) are called “bass,” “tune,” and “slap.”

GAME QUESTIONS AND ANSWERS

1. *How do you call the griots when you want them to come?*
 - **You play their rhythm on the drum**
 - You stand on the corner and shout

- You tell a neighbor who tells another neighbor
2. *If you want “history-tellers” at your celebration, who do you call?*
 - **The gewels or griots**
 - The ghostbusters
 - School history instructors
 3. *What does the music cause people to do?*
 - **Work together**
 - Leave the room
 - Wear colorful costumes
 4. *Before cutting a tree to make a drum, the Laobe people do what?*
 - **They pray**
 - They wash their hands carefully
 - They burn off the bark
 5. *What kind of tree are sabars made from?*
 - **Djimba**
 - Jambo
 - Pajama
 6. *What is the neem tree used for?*
 - **Pegs in the sabar**
 - A local soft drink
 - Teaching children to behave
 7. *How is the sabar tuned to the right pitch?*
 - **With pegs and strings**
 - With a tuning fork
 - With a pitch fork
 8. *What kind of skin is used for covering the drum?*
 - **Goat**
 - Chicken
 - Armadillo
 9. *What do you use to play a sabar?*
 - **One hand and a stick**
 - Your feet
 - A pitch fork and spoon
 10. *What are three different sounds the sabar makes?*
 - **Bass, tune, and slap**
 - Ahh, ooh, and ouch
 - Loud, medium, and soft

ADDITIONAL QUESTIONS:

1. *How does a drummer get many sounds from the same drum?*
 He hits the drum with his hands in various ways called base, tune, and slap. He also uses a stick and sometimes his elbows to make different sounds.

2. Why does Master Drummer Aziz Faye play the drums?

He wants to show the world you can make people happy – happy in gathering together, happy in working together.

3. How has Aziz Faye been able to preserve this cultural tradition in his drumming?

He comes from a very long musical family line of musicians who have passed this traditional rhythm and music from generation to generation.

TRAVELS WITH MUSIC GLOSSARY

A

Acceleration/Accelerando

Speeding up the pace of the basic beats or tempo.

Accompaniment

A vocal or instrumental part that supports another, often solo, part.

Accompanist

Person performing a supporting musical part.

Accordion

A musical instrument belonging to the free reed/aerophone family. Sound is produced by the compression and expansion of bellows which generates air flow across reeds. Keyboard buttons or levers control which reeds receive air which results in the control of different tones.

Acoustics

The science of sound, or the properties of a concert hall or other buildings as they affect the sounds produced in it.

Adagio

Slow, relaxed tempo.

Additive meter

A rhythmic grouping with subgroups of irregular numbers of counts.

Aerophone

Instrument whose primary sound-producing medium is vibrating air.

Aesthetics

Artistic values.

Agung

The largest gong of the Kulintang ensemble, the agung come in a pair of two different tones and represent the lowest pitch of all the instruments in the kulintang.

Alap-jor-jhdld-gat

North Indian instrumental form.

Allegro

Relatively fast tempo.

Alto

Lower female voice; instrumental range below soprano.

Andante

A moderately slow tempo (a walking pace).

Aria

A solo vocal piece with instrumental accompaniment, as in an Opera.

Articulation

A sign, direction, or performance technique which indicates or affects the transition or continuity between notes or sounds.

Atonal

A type of music in which tones and chords are not related to a central keynote.

Augmented Interval

A major or perfect interval raised by a half-step.

Aural transmission

Learning by hearing.

B**Babandil**

A single gong used as a timekeeper in the kulintang ensemble that is struck with a flat rattan/bamboo stick to obtain sharp distinct sounds.

Bar

In Western meter and notation, one metric group of beats also called Measure).

Bass

Lowest sounding part of the music, such as string bass or bass singer

Beat

In rhythm, equal-length durations, or long or short subgroups in some systems of rhythmical grouping; In pitch, periodic variations in loudness when two sound waves with different frequencies overlap.

Binary form

Musical structure of two different sections AB).

Brass

An instrument family usually made of brass or silver tube in which sound is produced by blowing into a cup-shaped mouthpiece.

Bridge

On a chordophone, a component that holds the string up from the main body of the instrument.

C**Cadence**

Musical term for an ending.

Call and response

Generally, the juxtaposition of solo with group; more specifically, a musical repartee between parts.

Canon

Strict imitative polyphony, with the identical melody appearing in each voice but at staggered intervals; See Round.

Changdan

Rhythm patterns drummed or otherwise articulated in Korean music.

Charango

A small South American bowl-backed instrument belonging to the lute family with five-paired strings uniquely tuned inside one octave. Traditionally made with armadillo shell, the modern charango is now made of wood.

Chord

In tonal music, three or more pitches sounding together in a functional way; intervals stacked vertically.

Chord progression

A sequence of chords that structure the music.

Chordophone

Instrument whose primary sound-producing medium is a vibrating string.

Chorus

In musical structure, long refrain added to song verse; main section of a popular song. Alternatively, a group of singers.

Chromatic scale

Scale using all twelve Western pitches within an octave.

Clarinet

A single-reed instrument belonging to the woodwind/aerophone family with seven tone holes making up the cylindrical body. The clarinet is distinctive in tone, range, and construction, and it is often used in classical, jazz, and klezmer music.

Classification

A category with clear criteria.

Clave

In Caribbean and Latin American music, a rhythmic pattern repeated without change as a rhythmic foundation for a musical selection.

Clef

Bass, treble, alto; A symbol written at the beginning of a musical staff indicating which notes are represented by which lines and spaces.

Coda

Italian for "tail". The concluding section of a piece of music.

Colotomic structure

Articulation of the metric grouping by one or more instruments in a Southeast Asian ensemble.

Composing

Creating music, whether in the mind or in writing, whether to be repeated in the same form or subject to variation.

Composition

Creation of original music by organizing sound. Usually written for others to perform.

Compound Meter

A type of meter in which the beat is divided into threes or sixes.

Consonance

From medieval European thought, intervals or chords that sound relatively stable and free of tension; generally, an aesthetically pleasing interval or chord.

Concertmaster/concertmistress

Leader of the violin section of a European orchestra who functions as assistant to the conductor.

Corpophone

One's body used as a musical instrument.

Corrido

Mexican and Mexican American narrative song genre.

Culture musical)

Ways in which people make music meaningful and useful in their lives.

D

Dabakan

An hour-glass shaped pula wood drum used in kulintang ensembles. The head is usually covered by a layer of goat or lizard skin and beaten with a pair of rattan/bamboo strips.

Daf

A daf is a large-sized tambourine 48-53 cm in diameter. It used to accompany both popular and classical music in Iran.

Darbuka

A goblet shaped ancient hand drum, a membranophone, is known by different names in different regions and is used in Arab, Persian, Balkan, Jewish and Turkish music. The dumbek produces two main distinctively crisp sounds called the "dum" when the drum is hit on the center and the "tek" when it is hit near the edge. The body may be made with metal, ceramic, or wood. Other common names for the Darbuka are d ,mbek, d ,mbelek, deplek, deblek, d-nbek, t-mbek, darbeki, debulak, and darbuka.

Deceleration

Slowing down the pace of the basic beats.

Diatonic scale

A scale comprising some arrangement of half and whole-steps.

Dissonance

From medieval European thought, intervals or chords that sound relatively tense and unstable; generally, a discordant interval or chord.

Dominant

In tonal music, the fifth pitch up from a tonic; root of a dominant chord V).

Downbeat

In Western meter, count 1.

Duple Meter

A time signature with groups of two beats to the measure.

Drone

One or more pitches sounding persistently.

Dynamics

The volume of sound.

E**Electronophone**

Instrument whose primary sound-producing medium is electricity.

Embellishment

Notes added to ornament or decorate a melody or rhythmic pattern.

Enharmonic pitches

In tonal music, two names for the same pitch.

Ensemble

Musical group.

F**Flat**

In notation, a sign indicating that the note to which it is attached is to be played or sung a half-step lower.

Form

The shape of a musical selection; structure.

Frequency (pitch)

In acoustics, rate of vibration cycles per second) in a string, column of air, or other sound-producing body.

Fret

On a Chordophone, a component under a string but not touching it that indicates pitch placement.

Functional harmony

Chords as used in the Western tonal system.

G**Gagaku**

Japanese court music.

Gamelan

Term for "ensemble" in Indonesian music.

Gandingan

A set of four vertical gongs hung in ascending order from the lowest to highest pitch. They generally act as the secondary melodic instrument in the kulintang ensemble and are hit with a pair of rubber-padded mallets called balu.

Genre

A type of music.

Gong

Any one of a wide variety of metal percussion instruments and idiophones. The term is Malayu-Javanese in origin but widespread throughout Asia. The instrument itself appears to have origins in the bronze drums of China, cymbals of central Asia, and perhaps even in European bell-casting techniques.

Groove

The way ensemble musicians interact during performance.

H**Half step**

Interval of a Minor Second.

Harana

A traditional form of courtship music from the Philippines with origins in the folk music of Spain and Mexico. Harana music is usually composed of guitar, ukelele, and sometimes the violin and trumpet.

Harmony

Pitches heard together; in tonal music, system of functional chords.

Heptatonic

Systematic set of seven pitches.

Heterogeneous ensemble sound

Combining instruments with different timbres.

Heterophony

Different voices; musical texture of one melody performed almost simultaneously and somewhat differently by multiple musicians.

Hocket

See Interlocking Parts.

Homogeneous ensemble sound

Combining instruments with similar timbres.

Homophony

"Same voice"; musical texture of block chords, or melody with chords.

I

Idiomatic

Unique to or characteristic of the style or manner of a particular group or people.

Idiomaticity

Musical material resulting partially from an instrument's capability.

Idiophone

An instrument whose primary sound-producing medium is the body of the instrument itself.

Imitative polyphony

Musical texture of one instrument or voice "imitating" the material of another part.

Improvisation

Result of a musician exercising relatively great flexibility with given material.

Instrumentation

Instruments used in a musical selection.

Interlocking parts

The texture of one musical part subdivided among several musicians; in a polyrhythmic texture/coordination among multiple musical parts.

Interval

Distance spanned between two pitches.

Intonation

A sense of pitch placement.

J**Jig**

Irish dance genre in compound meter.

K**Key**

In tonal music, a tonality named after the main pitch.

Klezmer

Musical style characteristic to European Jewish groups, usually three to seven musicians. Frequently accompanies weddings and other celebrations.

Kulintang

A set of graduated gongs laid on a horizontal rack indigenous to the Southeast Asian islands of the Philippines and Indonesia.

Kulintang ensemble

Also known as kulintangan, the kulintang is an ensemble of percussive instruments indigenous to the Philippines and several Indonesian islands such as Sumatra and Sulawesi.

Kundiman

A genre of traditional Filipino love songs, usually composed in a musical form that shifts from minor key area opening) to major key area ending) in telling the progression of the love story.

L**Leading tone**

In tonal music, the pitch a half step above or below the tonic.

M**Major scale**

Western scale with whole-steps and half-steps arranged W W H W W W H within an octave.

Major second

Western whole-step; interval spanning two half-steps.

Mariachi

Mexican genre for string and brass ensemble.

Maqam/Macjiam makam)

Term for melodic mode in Near Eastern music. There are over seventy types of maqaamat.

Measure

In Western meter and notation, one metric group of beats also called BAR).

Melodic/Rhythmic form

The organization, structure, and relationships of the various melodies and rhythms within a composition.

Melody

Any selection of pitches in succession. A "melody" is a particular succession of pitches, see motive, tune.

Membranophone

Instrument whose primary sound-producing medium is a vibrating skin.

Metallophone

A tuned metal percussion instrument, usually made of metal bars.

Meter

Regular grouping of beats.

Metric cycle

Repeating articulation of a grouping of beats.

Microtone

An interval smaller than a Western half-step.

Minor second

Smallest interval in Western music; also called half-step.

Melodic mode

Generally, pitch material for melody bearing particular expressive qualities; in Western music, one of several species of the diatonic scale.

Meter

The basic grouping of beats and accents, defined by a measure and shown in the time signature.

Mnemonic

Formula in music, usually syllable) to aid in memorizing.

Modulation

In a piece of tonal music, shifting from one tonal center to another.

Monophony

One voice; musical texture of a single melodic line and nothing else.

Motive

Melodic or rhythmic fragment used to construct a larger musical entity; Theme.

Muqaddima

Term for the introduction in Arabic ensemble music.

Musician

A person who experiences music as a practice.

N**Nonmetrical rhythm**

Not organized in regular rhythmic groupings.

Notation

Written music indicating pitch and rhythm for performance. Visual symbols for sound.

Note

A notational symbol used to represent the duration of a sound, and when placed on a music staff, to indicate the pitch of the sound.

O**Octave**

In Western music, interval spanning eight pitches, the highest duplicating the pitch name of the lowest; generally, the distance between two pitches in which the frequency of the second pitch is twice that of the first.

Opera

A form of theater where words are set to music. Combines drama, music, costumes and dance to tell a story.

Oral transmission

Teaching by speaking, singing, or playing.

Oratorio

A dramatic musical composition usually set to a religious text and performed by solo voices, chorus, and orchestra without action, special costumes, or scenery.

Orchestra

A large group of musicians who perform on a variety of instruments, which may include strings, woodwinds, brass and percussion.

Orchestration

The art of using instruments in different combinations and of designating the various parts of music each instrument is to play.

Ostinato

Constantly recurring melodic, rhythmic, or harmonic motive.

Oud

A pear-shaped 11-stringed lute-like instrument with a short fretless neck and 10 sets of doubled strings. The oud is used in traditional Near Eastern music.

Overtone series

Relationship of the constituent frequencies of a single pitch.

P**Parlando rubato**

Nonmetrical rhythm.

Part-counterpart

Structure in which one part is responded to by one or more supporting parts.

Pentatonic

Systematic set of five pitches.

Percussion

An instrument family whose sound is produced by shaking, striking together or hitting with hands or mallets. See Idiophone

Perfect Pitch

Exceptional aural memory for pitch intonation.

Phrase

Usually, melodic unit; a musical thought.

Pitch

The quality of "highness" or "lowness" of sound; a sound produced at a certain number of cycles per second.

Pitch area

Acceptable range of intonation for a pitch .

Pitch hierarchy

Some pitches) in a pitch set given more importance.

Pitch register

An area in a pitch range.

Polyphony

Multiple voices; musical texture of two or more melodic parts performed together.

Polyrhythm

Musical texture of multiple rhythmic patterns performed simultaneously.

Program music

Instrumental selection associated with a story or other extra-musical idea.

Pulse

Equal-length durations.

Q

Qawwalya

North Indian or Pakistani singer of Muslim Sufi music.

Quarter tone

Interval half the size of the Western minor second; in Arab music, half-flat.

R

Raga

Term for melodic mode in India's music.

Ragamalika

In India's music, a performance practice of progressing from one raga to another.

Range

A total span; the distance from the "highest" to the "lowest" pitch.

Recitative

Singing that imitates and emphasizes in both pitch and rhythm the natural flow of speech.

Refrain

Repeating text and melody added to a verse.

Rest

A momentary silence in music; in notation, a sign indicating momentary silence.

Rhythm

Any succession of durations. A "rhythm" is a particular succession of durations.

Ritardando or ritard, Italian)

Gradual slowing of the pace of the basic beats.

Rondo form

A musical form in which a section is repeated, with contrasting sections in between, such as ABACA.

Root-note

In music the root of a chord is the note or pitch upon which that chord is perceived or labeled as being built or hierarchically centered upon. This feeling of centeredness is readily aurally perceivable for the culturally trained (those who grew up with European music) and its verbal labeling is a basic skill for the musically trained.

Round

Tune designed to be performed as a canon.

Rubato

Ebb and flow in the pace of the basic beat.

S**Salsa**

Popular Caribbean dance music genre.

Scale

Pitch set and therefore intervals) presented in straight ascending or descending order.

Scat syllables

Vocables used by jazz singers.

Score

The organized notation of all of the instrumental and/or vocal parts of a composition.

Selection

A piece or performance.

Semitone

A semitone is a musical interval half as wide as a whole tone. See half-step

Serial music

A type of composition based on a technique involving a twelve-tone scale.

Sharp

In musical notation, a sign indicating that the note it precedes is to be played a half-step higher.

Solfège

Syllables used to name pitches; sometimes, mnemonic drum syllables, also called Sargam in Indian music.

Solo

Performance by one person; a musical part meant to stand out.

Sonata form

A tripartite (three part) musical structure of Viennese origin.

Song form

The organization of sections of a song, represented by letters that depict similar and contrasting sections AB, ABA, AABA, ABC, verse/refrain, and so forth.

Soprano

Highest vocal or instrumental pitch range.

Speed

The rate of the basic beats.

Staccato

Detached, very short sounds, as opposed to legato.

Staff notation

Western system of notating music on a five-line staff.

Steelband

Trinidadian ensemble featuring tuned metal pans. Strophic form structure consisting of an entire melody repeated.

Structure

Shape of a musical selection; Form. Style. The combination of qualities that create distinctiveness.

Subdominant

In tonal music, the fourth pitch up from a tonic; root of a subdominant chord (IV).

Suite

A musical composition consisting of a succession of short pieces.

Symphony

A composition for orchestra, often containing four movements that fit together.

Syncopation

In divisions of a beat, stress between the beats, offbeat; in divisions of meter, accenting a beat where stress is not expected.

T

Tabla

Derived from an Arabic word meaning "drum", the tabla, a membranophone, is a popular South Asian percussion instrument consisting of a pair of drums in contrasting sizes and timbres. Played with the fingers and palms, the tabla produces a wide range of sounds and tones which make it unique among percussion instruments. It is used in classical, popular and religious music of the northern Indian Subcontinent.

Tablature

Type of notation that gives technical performing instructions.

Tagonggo

An instrumental celebratory parade music native to the southern Philippines played by male musicians. The ensemble consists of medium-sized gongs called mamalala, small high pitched gongs called pong, one or more snare drums called tambor, and one or more cymbals called garagara or panda or opan.

Tala

Term for India's system for organizing measured musical time.

Tempo

See Speed.

Tenor

Higher pitch range of a male singer or instrumental pitch range below alto.

Texture

Musical relationships among ensemble parts, also, the character of the different layers of horizontal and vertical sounds.

Theka

A one-cycle-long stroking pattern by which drummers articulate a North Indian metric grouping.

Theme

The basic subject matter of a piece of music.

Theme and Variation

A compositional form in which a theme is clearly stated and is followed by a number of variations.

Through-composed

Structure in which musical content changes from beginning to end of a selection.

Timbre

Particular quality of sound; tone color.

Time signature

Symbol placed at the left side of the staff indicating the meter of the composition. Top number = how many beats per measure. Bottom number = what value note gets in one beat.

Tonal center

Some pitch in a pitch set given most importance in melody; key note, fundamental, primary pitch, tonic.

Tonal music

The system organized around having a functional tonic.

Tone

See pitch.

Tone cluster

A vertical set of pitches, without the functional implications of chords in the tonal system.

Tonic

A tonal center; in Western music, the fundamental pitch of a scale or key; root of a tonic chord (D).

Triad

In tonal music, a simultaneous sounding of pitches a third and a fifth above the root of a chord; generally, a simultaneous sound of three pitches.

Tune

A relatively singable, fairly short, complete melody.

Tuning

Pitches) to which an instrument is set.

Twelve-bar blues

A chord pattern often used in blues music based on the I, IV, and V chords and the blues scale in specific order within 12 bars.

Twelve-tone scale

A scale constructed of all twelve half-steps within an octave and organized in a specific order called a tone row.

U**Unison**

All instruments performing the same part.

V**Violin**

An hourglass shaped bowed stringed musical instrument, a chordophone, that has four strings. The violin is often used in various types of classical music, including Indian classical music, jazz, popular music, Arabic Music, and in folk traditions.

Vocables

Song text syllables that are not linguistically meaningful.

W**Waltz**

Dance in triple meter.

Whole step

An interval of a Major Second.

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