ABOUT OVERTURE CENTER FOR THE ARTS

Overture Center for the Arts fills a city block in downtown Madison with world-class venues for the performing and visual arts. Made possible by an extraordinary gift from Madison businessperson W. Jerome Frautschi, the center presents the highest-quality arts and entertainment programming in a wide variety of disciplines for diverse audiences. Offerings include performances by acclaimed classical, jazz, pop, and folk performers; touring Broadway musicals; quality children’s entertainment; and world-class ballet, modern and jazz dance. Overture Center’s extensive outreach and educational programs serve thousands of Madison-area residents annually, including youth, older adults, people with limited financial resources and people with disabilities. The center is also home to ten independent resident organizations.

Internationally renowned architect Cesar Pelli designed the center to provide the best possible environment for artists and audiences, as well as to complement Madison’s urban environment. Performance spaces range from the spectacular 2,250-seat Overture Hall to the casual and intimate Rotunda Stage. The renovated Capitol Theater seats approximately 1,110, and the Playhouse seats 350. In addition, three multi-purpose spaces provide flexible performance, meeting and rehearsal facilities. Overture Center also features several art exhibit spaces. Overture Galleries I, II and III display works by Dane County artists. The Wisconsin Academy of Sciences, Arts and Letters’ Watrous Gallery displays works by Wisconsin artists, and the Madison Museum of Contemporary Art offers works by national and international artists.

Resident organizations
- Kanopy Dance Company
- Li Chiao-Ping Dance Company
- Madison Ballet
- CTM-Madison Family Theatre
- Madison Museum of Contemporary Art
- Madison Opera
- Madison Repertory Theatre
- Madison Symphony Orchestra
- Wisconsin Academy of Sciences, Arts and Letters
- Wisconsin Chamber Orchestra

Credits:
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Spotlight on Learning: Educator’s Resource Guides are available online at www.overturecenter.com/guides.htm
Dear Teacher
Welcome to this Overture OnStage presentation of Simon Shaheen. We have created this teaching guide to assist you in preparing your students for the performance and to help you integrate the musical experience into many areas of the curriculum. Inside, you’ll find information about a variety of topics and themes: Arab music, dancing and literature, the influence of Arabic on the English language and an abundance of activities and discussion prompts.

This performance by Simon Shaheen and Qantara offers an excellent opportunity to explore several aspects of Arab culture, to gain exposure to world music, and to deepen students’ understanding of musical concepts. The Wisconsin Academic Standards are included to help you meet your curriculum goals.

Thank you for coming, and enjoy the performance!
Simon Shaheen

Simon Shaheen (pronounced se-moan sha’heen) is a composer and master oud player and violinist. A Palestinian, Shaheen was born in the village of Tarshiha in the Galilee. He began studying the oud at the age of five and the violin one year later. Today, he resides in New York and is the Director of the Near Eastern Music Ensemble. He is also one of the leading organizers of New York’s annual Mahrajan Al-Fan, a two-day festival of Arab world culture.

Recently, Shaheen has focused much of his energy on Qantara, a musical group he formed in 1995. Qantara bridges the gap between many different cultural styles of music in a genre known as “jazz fusion.” An acclaimed Arabic music performer, composer and instructor, Shaheen tours worldwide as a soloist and with his ensembles, the Near Eastern Music Ensemble and Qantara. His recordings have won him an international reputation as a leading Arab musician of his generation. He is also a master instructor in performance and theory and lectures frequently at universities in the U.S.

Qantara

Qantara (pronounced Kahn’ terrah) is a group of musicians who, under the direction of Simon Shaheen, take the idea of “jazz fusion” to a new level. Qantara is the Arabic word for arch, and Qantara’s music bridges, or arches between, two musical worlds. The group embraces Simon Shaheen’s vision of the unbridled fusion, or blending, of Arabic, jazz, Western classical and Latin music.

ACTIVITY
Expand Your Mind

What more do you want to know about Simon Shaheen and Qantara? With a partner, make a list of three to five questions. Then research Shaheen and Qantara to find answers to as many of your questions as you can. The following websites may be good resources:

http://www.simonshaheen.com/
http://www.afropop.org/

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

Simon Shaheen
What is Jazz Fusion?
The word fusion is described in many dictionaries as “the act of melting or union.” Jazz fusion can be described as a melting or union of jazz and other types of music. Jazz originally developed in the United States from gospel, work songs and rhythm and blues. Over the years, jazz has been through its own evolution from conventional forms of modal jazz at the turn of the century through the 1930’s, to the 1950’s bebop and “free jazz,” to fusion.

Jazz fusion artists like Simon Shaheen and Qantara are forerunners in this innovative new concept in music. While it started off as a more simple union of jazz and rock styles, today jazz fusion has developed into a multi-faceted genre, combining the musical styles of many different countries and cultures. It is an eclectic blend of jazz, Arabic, Western classical and Latin music.

What songs will you hear at the performance?
Simon Shaheen and Qantara will be performing traditional Arabic melodies, called maqamat, as well as original pieces of music composed by Shaheen. One of the original pieces, “Waving Sands,” is a great introduction to jazz fusion. In this piece, you can clearly hear the traditional Arabic melody infused with Latin rhythms and jazz instruments such as the guitar and the bass. The traditional songs you will hear originated in places including Saudi Arabia, Lebanon and Egypt. Like jazz music, much of Arabic music is improvised. You may be asked to clap a few rhythms or even try a few dance steps at your seat. (But please, remain respectful of the performance and do not attempt this until asked to do so by Mr. Shaheen.)

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

ACTIVITY
Feed Your Brain
Work with a partner to research significant movements in jazz history. As you find information, keep track of the details by making a timeline showing the movements and a few significant musicians of each movement. You may even want to list some of the characteristics of each type of music.

www.pbs.org/jazz/
Jazz at Lincoln Center:
www.jalc.org/jazzED/j4yp_curr/contentsPage.html
Improvisation

When you sit down to listen to music, do you plan what you'll listen to far in advance? Probably not—you probably decide as you go, depending on your mood. Many Arab musicians are like you. They determine the songs they will play based on the mood they're in and the mood that they sense from the audience.

Classical Arab musicians have dozens—sometimes even hundreds—of songs memorized and often don't decide in advance which ones they'll play or exactly how they'll play them. In this way, the artist has control over the tone, melody, and rhythm of the song. This type of creative freedom is known as improvisation (taqasim in Arabic) and is the basis for classical Arabic music. As the melodies wind their way about each other, the musicians are able to allow the song to go in whatever direction they choose.

What does classical Arab music sound like?

To the Western ear, Arabic music has a strange, exotic sound. Its notes seem closer together, and its melodies have a continuous, gliding quality. Note these key differences between Arab classical music and Western classical music. A few technical differences make a big difference in how the music sounds!

- Arabic music uses notes that do not exist in the major and minor scales of Western classical music. Imagine the black and white keys on a piano. Each key is a note in Western music. Now, imagine that there are red keys between the black and white keys. Not only are there red keys, but there may be yellow keys also, and even blue keys! That's how many notes exist in Arabic music! These “in between” notes may sound flat to us, but they are known as quarter tones in Arabic music.

- Arabic music is based on maqamat (singular: maqam). A maqam is similar to a scale in that it usually spans one octave (eight notes). However, a maqam is much more than a scale. Each maqam conveys a mood, similar to the mood created by the major and minor modes in Western music. In addition, each maqam has rules that define the starting note, the ending note, and the notes to be emphasized.
According to maqamworld.com: “Another peculiarity of maqam is that the same note is not always played with the same exact pitch. The pitch may vary slightly, depending on the melodic flow and what other notes are played before and after that note. The idea behind this effect is to round sharp corners in the melody by drawing the furthest notes nearer.”

There are literally thousands of maqam from the various regions of the Arab world!

- Classical Arabic music is played in melody. It has one line of sound that is played by all of the musicians. In contrast, Western classical music is based on harmony. It has several notes being played at the same time. In Arabic music, the musicians play essentially the same melody throughout the duration of each song. Variations in the sound occur as each musician adds ornamentation, such as trills and grace notes, to the melody he or she is playing. The art of adding ornamentation is known as zakhrat in Arabic.

- Improvisation, or spontaneous creation, is extremely important in classical Arabic music. Musicians typically learn the music “by ear” by listening to others and then improvise as they play. As a result, the same piece of music sounds different each time it is played. In contrast, Western classical music is written down, and the music typically sounds the same each time it is played.

To learn more about the maqam, visit www.maqamworld.com. At this informative website, you can learn more about maqam and the many forms of Arabic music, as well as listen to audio recordings of pieces played in various maqamat.
What instruments are used in Arab music?

ACTIVITY

Brainstorm

How many musical instruments can you name? As a class, brainstorm a list of instruments. Do you know any instruments used in Arabic music? The instruments below are some of the key instruments of Arabic music. Watch for them when you see Simon Shaheen and Qantara perform.

OUD
The oud is a half-pear-shaped wooden instrument with eleven strings—five pairs of strings and a single string that serves as the bass sound. The name oud came from the Arabic word al-'ud, meaning “branch of wood,” because it was the first instrument to have a wooden face rather than a face made from animal skin.

The oud is the direct ancestor of the European lute and is considered to be the grandparent of Western guitars and mandolins. As the leading instrument in the takhet (orchestra), it is fitting that some Arabic musicians refer to it as “the king of all instruments.”

TABLAH
The tablah is a small hand-drum that is made of goat or fish skin stretched over an earthenware or metal vase-shaped drum. The tablah is placed either under the left arm or between the legs and is struck in the middle for the strong beats and on the edge for the sharp beats.

QANUN
The qanun is a descendent of the ancient Egyptian harp and consists of a trapezoid-shaped flat board over which 81 strings are stretched in groups of three. The instrument is placed in the musician’s lap or on a table. The strings are then plucked with the fingers or with plectra, or picks, that are attached to rings and worn on the forefinger of each hand. The qanun is suitable for the execution of fioriture, or ornamentation, and rapid scales.
NAY
The *nay* is an ancient instrument made of a hollow piece of cane or reed, usually having six holes in the front for the fingers and one hole underneath for the thumb. The instrument is played by blowing over one end of the tube while covering and uncovering the holes with the fingers and thumb. The musician varies the pitch by changing the force of the air and the finger placement, and tunes in different scales can be played by utilizing nays of various lengths.

MIJWIZ
The word *mijwiz* means “dual” or “married” in Arabic, a description that aptly describes the two hollow pieces of cane bound together by a beeswax- or tar-coated string. Each pipe has five or six holes for fingering and a single reed attached to the top, through which the player blows. The *mijwiz* is played continuously (nonstop, with no pauses for breaths) through a special technique called “circular breathing,” and accordingly, it can only be played by trained musicians.

BUZUQ
The *buzuq* is a long-necked instrument with frets, or ridges, attached to the neck. The frets can be moved to produce the many tones in Arab music. It has two metal strings, which are played with a plectrum, creating a metallic yet lyrical sound. This instrument is typically used as a solo instrument and is not classified among the classical instruments of Arab music. Historically, it has been associated with the gypsy music of Lebanon and Syria.

RIQQ
Also known as the *daff*, the *riqq* is a small tambourine. It consists of a round frame, traditionally covered on one side with goat or fish skin. (Many modern riqqs are made using a thin plastic material.) Pairs of metal discs are set into the frame to produce the jingle when struck by the hand. The sounds of this percussion instrument set the rhythm of much Arab music, particularly in the performance of classical pieces.

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

ACTIVITY
*Listen and Learn*
Visit [www.classicalarabicmusic.com](http://www.classicalarabicmusic.com) and click on “Musical Instruments” to listen to audio recordings of some of the instruments described above, as well as other instruments used in Arabic music. Note: This website uses alternate spellings of some of the instrument names—but make no mistake, the instruments are the same. The pictures can help guide you.
Arabic dancing

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

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

**Follow these steps to do the dabkha:**

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

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

As you are doing this with the music you will quickly see that these steps are easily described as a “Walk, walk, stamp, kick, (repeat) walk, walk, stamp, kick.”
Pre-performance Preparation

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

Listen:
- Try to absorb the sounds of the music and the individual instruments. (*Hint: Close your eyes to help focus on the sounds you hear.*)
- What feelings or emotions does each piece convey?
- What thoughts or images come to mind?

Observe:
- Is there one person who appears to be leading the musicians? If so, how does the leader use his/her body to show the musicians what he/she wants to hear?
- Do the musicians look at and listen to each other? How can you tell?
- What moods do the musicians exhibit while they play? (*Hint: Study the facial expressions and body movements of the musicians. Do the players look serious? Playful? Joyful? Sad?*)

Think:
- Bring to mind what you know about the history of Arabic music and jazz fusion. How is the music similar to or different from other music that you’ve heard?
- How would you describe the performance to a friend who didn’t see the show?

Feel:
- How does each piece of music make you feel? Do certain pieces make you feel sad, lonely, excited, or joyful?

**Arab** - a member of a Semitic people inhabiting Arabia and other countries of the Middle East, or a member of any Arab-speaking people.

**Semitic** - A language group in the Afro-Asiatic language family that includes Hebrew, Arabic, Amharic, and Aramaic.

**ACTIVITY**
Scavenger Hunt!
After reviewing some of the writings and activities in this guide, work with a small group of classmates to come up with a list of at least three things to look and listen for at the performance (examples: the nay, improvisation, complex rhythms, etc.). Compile each group’s list into a single list. Then see how many you find at the performance!
Centuries of civilization

Excerpted from www.freearabvoice.com

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

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

For several centuries, Arab rulers from Baghdad to Cordoba were famed for their patronage of music and musicians. Their courts boasted full orchestras for entertainment, while noted musicians competed for the ruler's favor.

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

Arabic language


Arabic, in its current form, can be traced back as far as the 4th century C.E. However, the language did not take hold until the 7th century, when the Qur’an, the holy book of Islam, was recorded in Arabic. As Islam spread, so did the Arabic language. Arabic is now the native language of more than 200 million people worldwide. It is the official language of seventeen countries, and it is widely spoken in several others.

There are three forms of Arabic: Classical Arabic, Modern Standard Arabic and spoken or colloquial Arabic.

Classical Arabic is the form in which the Qur’an is written. It is not used in speaking or in other types of writing; it is learned only to read and recite Islamic religious texts.

Modern Standard Arabic is extremely similar to Classical Arabic. The main differences are structural, and they allow Modern Standard Arabic to be more flexible than Classical Arabic. Modern Standard Arabic is the universal form of Arabic that can be understood by all Arabic speakers. As a result, this form is used in most Arabic literature and radio and TV broadcasts.

There are more than thirty dialects of spoken Arabic. Consequently, Arabic speakers from different regions often do not understand each other and have to use Modern Standard Arabic to communicate.
Borrowed Words
Information adapted from [www.adc.org](http://www.adc.org), a website of the National Association of Arab Americans.

The English language includes hundreds of words borrowed from the Arabic language. Most of the borrowed words are related to math and science, but many are common everyday words. Some of the words entered English directly, while many others became part of Spanish, French or Italian, and English borrowed the words from those languages.

**ACTIVITIES**

1. The following words are a few of the many words in the English language that are derived from Arabic culture. How many of the words do you recognize? How many of them do you use regularly? Use a dictionary to look up at least five words that are new to you or that you find interesting. For each word, read the etymology, or history of the word. From what language did the word originate? From what language did English borrow the word? Then write a sentence using the word.

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2. Below are the Arabic translations for some common English expressions. With a partner, practice saying the Arabic words. Then have a brief dialogue in Arabic using expressions from the list.

**ENGLISH**
Hello.
What is your name?
Welcome
My name is...
Good morning.
Good evening.
How are you?
What’s up?
Thank you.
You are welcome.
Goodbye.
See you soon.

**ARABIC**
Mar ha ba.
Shu iss mak?
Ah lan wa sah lan
Iss mee...
Sa baah al khayr.
Mi saa an nuur.
Kayf haal ak?
Shaku maku?
Shuk raan.
Af waan.
Ma sa laa ma.
Il la li kaa.
Geography
Use the map to answer the following questions:

- On what two continents can Arab countries be found?
- In what country is the city of Khartoum?
- What countries share a border with Algeria?
- What countries border the Red Sea?
- What country borders the west side of Egypt?
- In what country is the city of Baghdad?
- What Arab countries border the Mediterranean Sea?
- What country borders the north side of Syria?
What is the difference between the **Middle East** and the **Arab world**?

The term “Middle East” refers to an area that consists of both Arabic and non-Arabic countries including Iran, Turkey, and Israel, among others. There are four major languages within the Middle East: Arabic, Hebrew, Persian, and Turkish. Though certainly considered part of the Middle East, the “Arab world” is comprised of only the countries that are light-colored on the map on page 12. Not all people from the Middle East are Arab, and not all people of the Middle East speak Arabic.

**DID YOU KNOW?**
The Arab world is home to three well-known religions: Judaism, Christianity, and Islam. The term “Abrahamic tradition” is currently growing in usage to acknowledge the historical relationship that exists among these three major world religions. Intending to reduce the “clash of civilizations,” political, interfaith and peace groups encourage the use of the term “Abrahamic” as a replacement for the term “Judeo-Christian,” which by excluding Islam can make that religion seem more “foreign” instead of deeply connected to the other two.

**DID YOU KNOW?**
Not all Arab-Americans are Muslim! Approximately 50% of Arab-Americans are Muslim, and 50% are Christian. Many Arabs in the Middle East are not Muslims.
JOHA AND THE HUNDRED EGGS
*Adapted from Arab Folktales by Inea Bushnaq*

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

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

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

**ACTIVITIES**

*Discussion or Writing Prompt*

Just like folktales from many other cultures, Arab tales usually have a moral at the end to instill the reader with a new sense of judgment. What cultural attitudes and social values are represented in this folktale?

*Compare Literature*

Find and read other Arab folktales. *Arab Folktales*, translated and edited by Inea Bushnaq, and *Speak, Bird, Speak Again: Palestinian Arab Folktales*, edited by Ibrahim Muhawi and Sharif Kanannah, are two good collections. As you read, pay attention to the country or region from which the tale comes. Many books will tell you where each tale originated. Think about the cultural attitudes and social values exemplified in each tale.

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**Arabic Numerals**

Our numerals are called *Arabic numerals*. That’s right; we have Arab culture to thank for digits 0 through 9! The Arab world originally adopted the numerals from India, and in Arabic, they are called “Indian numerals.” So the next time you’re less-than-thrilled about doing your math homework, just be grateful that you don’t have to do it using Roman numerals!

*Source: www.adc.org*
Post-performance Activities

Use the questions below for class discussion and individual contemplation.
What did you hear as you watched the performance?
How would you describe this performance to someone who hasn’t seen it?
How was the performance similar to or different from what you expected?
What were your feelings during the performance?
If you were to meet Simon Shaheen, what comments would you share with him? What questions would you ask him?

Visualizing the Music
Use markers, pen and ink, pencils, paint, pastels, newspaper and magazine clippings, or found and recycled materials to create an original artwork that captures the feeling of the performance or one of the songs played.

Newspaper Report
Imagine that you are a newspaper reporter who has been chosen to report on Simon Shaheen’s performance at the Overture Center. Create a factual report of what you saw. Here are some tips to help you write an effective news story:

◆ Remember to answer the “Five Ws and an H” questions: who, what, when, where, why, and how.
◆ Put the main ideas in the first paragraph.

Writing to Think
Create a chart comparing the Simon Shaheen performance to another style of music. Compare and contrast the jazz music of Simon Shaheen and Qantara to your own culture’s music, or that of a style of music that interests you. When forming your comparisons and contrasts, some components of musical traditions to keep in mind are:

◆ types of instruments used
◆ people involved
◆ arrangement of the musicians (Are they standing or sitting? Are they close together or far apart?)

You don’t have to limit your comparisons to the points listed above—be creative!
Picturing Arab Culture
As a class, discuss the countries of the Arab world using the map on page 12. In a small group, choose one country to learn more about. Work together to research information about the country such as the location, size, land features, climate, natural resources, ethnic groups, religions, languages, agriculture, and currency. Take notes on interesting or key pieces of information about the country. Then use the information you gathered to make a collage or mobile that captures the character and uniqueness of the country. Find photos or draw pictures to help viewers picture the country. Share your collage or mobile with the rest of the class. Be sure to explain your choice of words and pictures.

Follow-Up Discussion
What similarities did you find between our culture and the Arab world? Would you like to visit an Arab country? Why or why not?

Building an Ensemble
Form a small group with five or six other students. Choose one person to be the first leader. The leader should start tapping a rhythm on his/her pant leg or desktop, and the other group members should try to copy it. Take turns being the “bandleader.” What strategies do you use when you are trying to keep up with the leader? What strategies do you use to try to stay together as a group?

Discussion and Writing Prompts
1. Simon Shaheen keeps the tradition of Arab music alive. What traditions do you have in your own background that you would like to see continue? Why?

2. Simon Shaheen is considered a master violinist and oud player. He shares his talent by performing, thereby exposing many people to music they have never heard before. Describe other people who have worked to share new experiences with others or to provide greater access to information or culture. What is something you could do to open up opportunities to others?

3. How does music make meaning for us as human beings? Some people would say that music is a language of a sort. Discuss this statement, addressing what the statement might mean in terms of Shaheen’s work as well as in your own life.

ACTIVITIES
Nutrition Around the World
Do you know the right foods and amounts to eat for your age, sex, and activity level? Go to http://www.mypyramid.gov/ to find the food pyramid that’s right for you. Now, how would you get your nutrition if you lived in an Arab country? Perform some research to learn about Arab cuisine. Make a two-day meal plan that fits your nutrition needs using Arab foods. (Be sure to use the Arabic words for the foods!) As a class, compare Arab and American foods. Have adventurous students make a few of the dishes and bring them in for the whole class to try.
Centering Activities

Following are activities that help students understand, redirect, and focus their energy. These activities can be used by students individually or as a group. Centering exercises can be particularly useful during transition times or times when students are disruptive, bored, or tired.

Listening Partnerships
Listening partnerships give people the opportunity to think, notice feelings and be thoughtfully listened to. Students pair up and each student has several minutes of uninterrupted time to talk about a topic or question. When “time” is called, the other partner has the same amount of uninterrupted time to talk. Encourage students to listen to each other with appreciation and respect.

Wet Noodle
Encourage students to notice the tension in bodies—starting with their backs, shoulders and necks. Ask students to relax their muscles and go completely limp. “Think of yourself as a wet noodle.” After 10 seconds, tell students to come back to their normal states…and then become wet noodles again. Repeat a few times.

Stretch
Ask students to gently stretch. Students may lift their arms high over their heads while bending side to side, touch their toes, or gently swing their arms from side to side. As students stretch, ask them to close their eyes, breath deeply and notice how good it feels as their muscles go from feeling tense to feeling relaxed.

Shaking
Encourage students to stand up and shake all or various parts of their bodies (without touching anyone). Students can shake gently or vigorously. When appropriate, ask students to slowly let their bodies become still again.

Deep Breathing
Invite students to sit quietly and comfortably. Tell them to take a deep breath and completely fill their lungs. Exhale slowly. Encourage students to concentrate on their breathing. Visualization can be used: “Imagine clean air filling your lungs…. The exhaled air is filled with any negative emotions you may have.” Repeat several times.
Resources

Internet Resources
Although we previewed each website, we recommend that teachers check all websites before introducing them to students.

www.simonshaheen.com
Simon Shaheen’s official website.

www.npr.org
Enter “Simon Shaheen” in the search box to listen to an interview with Simon Shaheen.

simonshaheen.calabashmusic.com
Features free samples of Shaheen’s music.

www.verbemusicgroup.com
Click on “Vault” and then select “Jazz History” for a complete and succinct history of jazz.

www.al-bab.com/arab/visual/calligraphy.htm
A site dedicated to Arabic writing and calligraphy.

www.shira.net/musicintro.htm
A website covering many aspects of Arab music. Includes many sound clips of songs from various regions.

www.arabicmusicalscores.com/freesheetmusic.php
Links to free sheet music from Arab composers and musicians.

www.adc.org/education/culture.htm
Provides an overview of the Arab culture presented by the American-Arab Anti-Discrimination Committee.

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

www.rethinkingschools.org/special_reports/sept11/index.shtml
Rethinking Schools articles and activities on War and Terrorism.

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


Nye, Naomi Shahib, Ed. Space between Our Footsteps: Poems and Paintings from the Middle East. New York: Simon and Schuster, 1998. This elegant, handsome anthology consists of poems and accompanying paintings by living Middle Eastern poets and artists. A dozen nationalities, including Israelis, Turks, and Persians, are represented in the writings. The poems touch upon universal themes and are generally simple, accessible and fresh. For middle school students, high school students and adults.

Kibria, Shaila. Maariyah’s Day. Transcom International, 1998. This book deals with a number of significant multicultural and religious issues, helping those who may suffer from religious intolerance to better cope with everyday situations, while at the same time educating those who have never made a special effort to understand the religious significance of certain traditions, practices or clothing.
Music
If you enjoy Arab music, you may enjoy music by the following artists:

Um Kulthum was a much-beloved vocalist whose songs were very, very popular in Arabic countries. She recorded hundreds of songs. She was born in 1904 and first became famous around 1928. The 1940’s and 1950’s became known as the “golden age” of Um Kulthum. She continued recording through the 1960’s and died in 1975.

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

Mohamed Abdel Wahab was the most prolific Arabic composer of his time, responsible for more than a thousand songs. He was born in 1907 and made his first recording at the age of 13. Abdel Wahab continued writing, composing, and performing throughout his life, even venturing into pop music in 1990!

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

Fairouz is more than just a singer’s name; it is a concept of musical and poetic proportion. Born and educated in Beirut, she began her musical career as a chorus member at the Lebanese Radio Station. The lyrics are particularly beautiful in most of Fairouz’s music, as she romantically expresses the love and nostalgia for village life.

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

Teachers’ References and Resources


Film

*Interviews with Israeli and Palestinian children about their lives and views on the war.*
WISCONSIN ACADEMIC STANDARDS

ART AND DESIGN EDUCATION
E.8.1 Communicate complex ideas by producing studio art forms, such as drawings, paintings, prints, sculpture, jewelry, fibers, and ceramics.
E.12.1 Make informed judgments about media and products.
E.12.5 Analyze and edit media work as appropriate to audience and purpose.
F.12.1 Conduct research and inquiry on self-selected or assigned topics, issues, or problems and use an appropriate form to communicate their findings.

G.8.4 Create works of art that have meanings.
I.8.1 Use art to understand their own emotions.
K.8.1 Connect their knowledge and skills in art to other areas, such as the humanities, sciences, social studies, and technology.
L.8.3 Understand the role that personal traits, such as independent thinking, courage, integrity, insight, dedication, and patience, play in creating quality art and design.
E.12.1 Communicate ideas by producing sophisticated studio art forms, such as drawings, paintings, prints, sculpture, jewelry, fibers, and ceramics.
G.8.1 Study the impact and role of dance throughout history.
H.8.1 Learn from resources in their community (such as people, books, or videos) a folk dance of a different culture or a social dance of a different time period, study the cultural and historical context of that dance, and effectively share the dance and its context with their peers.
G.12.4 Create works of art that have complex meanings.
I.12.1 Use art to understand their own and others' emotions.
K.12.1 Connect their knowledge and skills in art to other areas, such as the humanities, sciences, social studies, and technology.
L.12.3 Use personal traits, such as independent thinking, courage, integrity, insight, and dedication, in creating quality art and design.

DANCE
G.8.1 Study the impact and role of dance throughout history.
H.8.1 Learn from resources in their community (such as people, books, or videos) a folk dance of a different culture or a social dance of a different time period, study the cultural and historical context of that dance, and effectively share the dance and its context with their peers.
G.12.1 Examine the role of dance in particular social, historical, cultural, and political contexts.

ENGLISH LANGUAGE ARTS
A.8.1 Use effective reading strategies to achieve their purposes in reading.
A.8.2 Read, interpret, and critically analyze literature.
A.8.3 Read and discuss literary and nonliterary texts in order to understand human experience.
B.8.1 Create or produce writing to communicate with different audiences for a variety of purposes.
C.8.3 Participate effectively in discussion.
D.8.1 Develop their vocabulary and ability to use words, phrases, idioms, and various grammatical structures as a means of improving communication.
E.8.1 Use computers to acquire, organize, analyze, and communicate information.
E.8.5 Analyze and edit media work as appropriate to audience and purpose.
F.8.1 Conduct research and inquiry on self-selected or assigned topics, issues, or problems and use an appropriate form to communicate their findings.
A.12.4 Students will read to acquire information.
B.12.1 Create or produce writing to communicate with different audiences for a variety of purposes.
C.12.3 Participate effectively in discussion.
D.12.1 Develop their vocabulary and ability to use words, phrases, idioms, and various grammatical structures as a means of improving communication.
E.12.1 Use computers to acquire, organize, analyze, and communicate information.

FOREIGN LANGUAGE
A.2. Beginning Questions: Students will ask and answer questions, including biographical information.
E.1. Beginning Objects and symbols: Students will identify objects and symbols, such as flags or currency, that are used day-to-day and represent other cultures.
E.2. Beginning Contributions: Students will identify some major contributions and historical figures from the cultures studied that are significant in the target culture.
E.4. Beginning Geography: Students will identify countries, regions, and geographic features where the target language is spoken.
E.1. Developing Objects and symbols: Students will compare objects and symbols, such as flags or currency, from other cultures to those found in their own culture.

MUSIC
F.8.2 Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions and their application in analyzing written and/or aural examples of music.
F.8.3 Analyze and compare the use of the elements of music upon listening to examples representing diverse genres and cultures.
G.8.2 Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and will offer constructive suggestions for improvement.
H.8.3 Describe how the principles and subject matter of other school disciplines interrelate with those of music.
I.8.1 Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.
I.8.3 Compare, in several cultures of the world including their own, functions music serves, roles of musicians, and conditions under which music is typically created and performed.
F.12.4 Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.
I.12.2 Identify sources of American music genres, trace the evolution of those genres, and name well-known musicians associated with them.

SOCIAL STUDIES
A.8.1 Use a variety of geographic representations, such as political, physical, and topographic maps, a globe, aerial photographs, and satellite images, to gather and compare information about a place.
B.8.10 Analyze examples of conflict, cooperation, and interdependence among groups, societies, or nations.
E.8.3 Describe the ways in which local, regional, and ethnic cultures may influence the everyday lives of people.
E.8.9 Give examples of the cultural contributions of racial and ethnic groups in Wisconsin, the United States, and the world.
B.12.14 Explain the origins, central ideas, and global influence of religions, such as Buddhism, Islam, Hinduism, Judaism, and Christianity.
E.12.5 Describe the ways cultural and social groups are defined and how they have changed over time.
THEATER ETIQUETTE AND EXPERIENCES

We have a wonderful opportunity at this performance to help youth learn about attending live performances.

Please discuss the following with your students:

1. Sometimes young people do not realize how a live performance differs from watching a movie or television show. A live presentation has not been pre-recorded with the mistakes edited out. This makes it riskier for the performer and more exciting for the audience. It also means the audience has a real contribution to make to the overall event. Each audience member affects those around him/her as well as the performer. Concentrate to help the performers. The audience gives energy to the performer who uses that energy to give life to the performance.

2. An usher will show you where to sit. Walk slowly and talk quietly as you enter the theater.

3. For safety's sake, do not lean over or sit on the balcony railings or box ledges. Please be careful on the stairs. Avoid horseplay and running throughout the building.

4. If necessary, use the restroom before the performance begins. Adults need to accompany young students.

5. You may talk quietly to the people next to you until the performance begins.

6. When the lights in the theater begin to dim, it is the signal that the performance is about to begin. Stop talking and turn your attention to the stage.

7. Stay in your seat throughout the entire performance.

8. During the performance, listen quietly and watch closely. Talking during the performance will distract other audience members and performers. Try not to wiggle too much and don't kick the seat in front of you. These disruptions make it hard for others around you to concentrate on the show.

9. Sometimes during a performance you may respond by laughing, crying, or sighing. By all means feel free to do so! LAUGHING IS APPROPRIATE. (Teachers, please do not hush the students while they are laughing.) If something is funny, it's good to laugh. If you like something a lot, applaud. This will let the performers know that you are enjoying the show.

10. At the end of the show, applaud to say thank you to the performers. The performers will bow to acknowledge your appreciation and say thank you for coming.

11. When the lights get brighter in the theater, the show is over. Stay in your seats until the Onstage Coordinator dismisses your school.

12. Please remember:
   • Taking photographs and using recording devices are strictly prohibited
   • Beverages and food, including gum and candy, are not allowed in the theater
   • You are only one person among several hundred in the audience
   • Please respect the performers and your fellow audience members

Please inform your adult chaperons that ushers will be available throughout the performance if there are any difficulties.
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