



07108 Youth Education

Creative Teachers...Intelligent Students...Real Learning

Chicago Classical
Oriental Ensemble:
Children's Songs of
the Arab World

Teacher Resource Guide

About UMS

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

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

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

UMS Education and Audience Development Department

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

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

For advance notice of Youth Education events, join the UMS Teachers email list by emailing umseyouth@umich.edu or visit www.ums.org/education.

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This Teacher Resource Guide is a product of the University Musical Society's Youth Education Program. Researched and written by Mary Roeder, Ben Johnson, and Omari Rush. Edited by Ben Johnson and Mary Roeder. All photos are courtesy of the artist unless otherwise noted. The lesson plans accompanying this Resource Guide have been developed by the University Musical Society's Youth Education Program, unless otherwise noted.

UMS Youth Education 07/08

Chicago Classical Oriental Ensemble:
Children's Songs of the Arab World
Friday, February 8, 10-11am
12-1pm

Rackham Auditorium, Ann Arbor
915 East Washington Street

TEACHER RESOURCE GUIDE

A collaboration with the **U-M Center for Middle Eastern
and North African Studies.**



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Short on Time?

We've starred the most important pages.

Only Have 15 Minutes?

Try pages 7, 10 & 14



About the Performance

Coming to the Show (For Students)



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

What should I do during the show?

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

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



Who will meet us when we arrive?

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

Who will show us where to sit?

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



How will I know that the show is starting?

You will know the show is starting because the lights in the auditorium will get dim, and a member of the UMS Education staff will come out on stage to introduce the performance.



What if I get lost?

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

How do I show that I liked what I saw and heard?

The audience shows appreciation during a performance by clapping. In a musical performance, the musicians and dancers are often greeted with applause when they first appear. It is traditional to applaud at the end of each musical selection and sometimes after impressive solos. At the end of the show, the performers will bow and be rewarded with your applause. If you really enjoyed the show, give the performers a standing ovation by standing up and clapping during the bows. For this particular show, it will be most appropriate to applaud at the beginning and the ending.



What do I do after the show ends?

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



How can I let the performers know what I thought?

We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. Tell us about your experiences in a letter or drawing. Please send your opinions, letters or artwork to: **UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.**

The Performance at a Glance

Each of these different elements can be the basis for introducing students to the upcoming performance.

Who are the Chicago Classical Oriental Ensemble

The Chicago Classical Oriental Ensemble represents professional musicians from North Africa, the Middle East, and North America. The ensemble performs traditional instrumental and vocal music from the Arab repertoire.

The Arabesque Music Ensemble presented its debut performance in 2003 at the Oriental Institute in Chicago. The ensemble has toured the U.S. and Canada with concerts dedicated to Andalusian music (2004), contemporary compositions (2005), and the songs of Sheikh Sayyed Darweesh (2006). The 2008 tour is presented in conjunction with the CD release of *al-Fursan at-Talatha*.

Who is Hicham Chami

Hicham Chami is a Moroccan-born qanun performer based in Chicago. He has studied qanun for twenty years. Chami is founder of the Mosaic Trio and the Chicago Classical Oriental Ensemble as well as the Arabesque Foundation for Arab Culture, an organization dedicated to preserving the heritage of classical Arabic, Turkish, and Armenian music.

Who is Sheik Sayyed Darweesh?

Sayyed Darweesh is an Egyptian composer who wrote the songs you'll hear at the Chicago Classical Oriental Ensemble Youth Performance. Sayyed Darweesh was born on March 17, 1892 in the Kom al-Dikka quarter of Alexandria, Egypt. As a child, Darweesh attended a religious school, receiving training as a munshid (reciter of the Qur'an) Darweesh received the designation of Sheikh upon his graduation, and went on to study at al-Azhar. He pursued studies in music under teacher Sami Effendi, who encouraged him in his musical vocation.

The songs of Sheikh Sayyed Darweesh are universally beloved throughout the Arab world--the folkloric "El Helwa Di" and "Zuruni", love songs such as "Sihtu Wajdan," songs dealing with the working class ("al-Shayyaleen"), and songs with a nationalistic theme ("Ahu da el-Li Sar"). These songs of independence and the quest for justice were generated by Darweesh's political activities; he led demonstrations against British colonialism during the 1919 revolution and was involved in the "Egypt for the Egyptians" movement. Darweesh's profound understanding of working-class life, based on his own experiences, contributed to his wide appeal.

What makes up the Arab World?

The Arab World is a term to define all of the Arabic-speaking countries stretching from the Atlantic Ocean in the west to the Arabian Sea in the east, and from the Mediterranean Sea in the north to Sub-Saharan Africa and the Indian Ocean in the south. It consists of 22 countries and territories with a combined population of some 325 million people spanning two continents.

The following countries and territories make up the Arab World:

Algeria, Bahrain, Comoros, Djibouti, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine (full member of Arab League, but not recognized by UN, Israel, or most western states), Qatar, Saudi Arabia, Somalia, Sudan, Syria, Tunisia, United Arab Emirates, Western Sahara (disputed, mostly under Moroccan administration), and Yemen

The Arabic language forms a unifying feature of the Arab World. Though different areas use local dialects of Arabic, all share in the use of the standard classical language. This contrasts with the situation in the wider Islamic World, where Arabic retains its cultural prestige primarily as the language of religion and of theological scholarship, but the populace generally do not speak Arabic languages.



Repertoire

Youth Performance Repertoire

Students will hear two songs at the Chicago Classical Oriental Ensemble Youth Performance. These two songs are universally loved throughout the Arab World, and even children know their lyrics by heart.

Til'it Ya Mahla Noorha (The Sweet Sun Has Risen)

Composer: Sheikh Sayyed Darweesh (1892-1923)

Country of Origin: Egypt

Lyrics (English Translation):

The sweet sun has risen;
How lovely is its glow.
Come, let us milk and gather
The milk from the cows.

Sitting by the stream, gathering water,
Was the dark and handsome one that I love.
He tilted his hat for me, and asked of me
"O sing a song for me."

While I was thinking to myself
"He is the dark and handsome one that I love,"
He gave me a flower and told me
"You'd make a beautiful bride."

el-Helwa Di (The Beautiful Woman)

Composer: Sheikh Sayyed Darweesh (1892-1923)

Country of Origin: Egypt

Lyrics (English Translation):

The beautiful woman woke up to knead the dough in the early
morning hours,
While the rooster is singing Cu Cu Cu Cu, as if he is singing
the call to prayer.
O workers, let's go and make our living in the name of God.
O Mister Atiyah, I wish you a good and fruitful morning.

The day is starting, may God make it a blessed one.
The pocket is empty; not even a penny.
But the mood is positive and optimistic.
The light of hope I have comes only from the merciful God.

We have been patient for a long time,
Ever since things have been slow.
O, rich people, you might have lots of money;
But we, the poor, have the Almighty to provide.

What you will see at the youth performance.

For a more in depth look at these two songs, please see Lesson Plan 1. Recordings of the songs may be found on the CD provided with your guide.

Be strong, Mister Abu Salah;
Put your worries aside and you'll lead a happy life...
Leave it all in the hands of God.
You better get up and hurry, because time is running out.

The sun is out
...and God is the king of this land.
Go after your living,
...and God will certainly provide
Why don't you pick up your hammer and the rest of your tools,
and let's go!

About the Composer: Sheikh Sayyed Darweesh

"Sayyed Darweesh has become an icon symbolizing progress, modernity, and the shift from "Oriental music", an elitist music made for pachas and still bathing in the original Ottoman matrix, to 'Egyptian music', the first figuralist expression of a people's soul and their nationalist demands."

--Frederic Lagrange

Sayyed Darweesh was born on March 17, 1892 in the Kom al-Dikka quarter of Alexandria, Egypt. As a child, Darweesh attended a religious school, receiving training as a munshid (reciter of the Qur'an) Darweesh received the designation of Sheikh upon his graduation, and went on to study at al-Azhar. He pursued studies in music under teacher Sami Effendi, who encouraged him in his musical vocation.

Darweesh had become the family's sole breadwinner after his father's death, working as a bricklayer and furniture store clerk. He started performing in cafes and clubs in Egypt, and travelled to Syria on two occasions. His second trip lasted two years; he joined Selim Attallah's troupe and learned Arab, Persian, and Turkish music; and began composing his own works.

After World War I, Darweesh settled in Cairo and became immersed in the theatrical world, composing seven operettas in collaboration with Nagib al-Rihani, Badi Khayri, Ali al-Kassar, and Munira al-Mahdiyya. In the few years remaining before the end of his life, Darweesh was to compose thirty musicals and over 250 songs in a variety of genres: muwashshahat, adwar, taqateeq, and religious and folk songs as well as the current Egyptian national anthem ("Biladi, Biladi"/"My Homeland, My Homeland"). His songs were widely distributed on 78 rpm disks; hence Dr. Virginia Danielson's description of Darweesh as "one of the first 'media' stars."

The songs of Sheikh Sayyed Darweesh are universally beloved throughout the Arab world--the folkloric "El Helwa Di" and "Zuruni", love songs such as "Sihtu Wajdan," songs dealing with the working class ("al-Shayyaleen"), and songs with a nationalistic theme ("Ahu da el-Li Sar"). These songs of independence and the quest for justice were generated by Darweesh's political activities; he led demonstrations against British colonialism during the 1919 revolution and was involved in the "Egypt for the Egyptians" movement.

Darweesh's profound understanding of working-class life, based on his own experiences, contributed to his wide appeal. In addition, some of Darweesh's tunes were drawn from cries of street vendors, thus building on familiar melodic



Sheikh Sayyed Darweesh

motifs. Nagi explains the unique aspects of the composer's lyrics: "Darweesh's popular songs used language, such as colloquial Arabic, that was very clever and innovative. He often invented words and phraseology. He mixed in token English and Greek phrases to capture the multicultural character of Egypt at the time." Nagi emphasizes the importance of going back to the original sources: "Darweesh's lyrics were altered by those who performed his work after Egypt became more conservative."

Sheikh Sayyed Darweesh died on September 15, 1923 at the age of 31. He was never able to realize his dream of studying opera in Italy, yet his passion for this genre significantly influenced the direction of Arabic music; as Philippe Vigreux has observed, Darweesh played a crucial role in the adoption of Western techniques in writing music as well as the increased use of Western instruments. Darweesh replaced the traditional takht with a European ensemble and incorporated polyphonic harmony and operatic embellishments into his compositions. In Habeeb Salloum's words, "Darweesh liberated Arab music from its classical style, modernizing it and opening the door for future development."



Members of Chicago Classical Oriental Ensemble

Chicago Classical Oriental Ensemble

About the Chicago Classical Oriental Ensemble

The Chicago Classical Oriental Ensemble represents professional musicians from North Africa, the Middle East, and North America. The ensemble performs traditional instrumental and vocal music from the Arab repertoire.

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The ensemble has garnered critical acclaim, with praise from for its “precise rhythms and perfect intonation” (Washington Post) as well as its “rich textures and musical versatility” (Los Angeles Times). The Seattle Post-Intelligencer deemed the Darweesh concert “a fascinating and polished performance”; the Chicago Reader asserted, “the outstanding group brings a historical authenticity to the material and plays it with crackling precision.”

About Hicham Chami

Hicham Chami is a Moroccan musician specializing in the qanun and the founder of the Chicago Classical Oriental Ensemble.

Background

Hicham was born in Tetuan, Morocco in 1977. He started playing qanun at the age of eight, when he enrolled in a class at the National Conservatory of Music and Dance in Rabat. The class was taught by Abdelkebir El Haddad, Qanunji of the Royal Orchestra in Morocco. Hicham studied at the National Conservatory for four years, playing solo each year for the graduation day of the Conservatory and performing in the Conservatory's Oriental Ensemble.

Hicham's second teacher was Hassan Amhaouch, soloist with the orchestra of Moroccan Radio and Television Broadcasting. However, the most influential person in the academic musical sphere was doubtlessly P. Mohamed Belkhat, a Moroccan composer and oud teacher, who influenced Hicham during his intensive weekly private lessons.

Hicham was instructed in Arabic maqams (scales) and also in the very specific beauty of Moroccan classical music, quite different from Middle Eastern or Persian Music. His study at the Conservatory ended with graduation from the Class of Qanun, and the award of both the First Prize and the Diploma of Honor, with the distinction of, respectively, High Honors and Honors.

In Morocco, Hicham took part in several concerts and festivals, the most important being "Le Festival des Oudayas", annually organized by the French Cultural Institute; and the "Festival of Plucked Strings", sponsored by renowned Moroccan-Canadian artist and guitar player Said Laghzaoui, during which Hicham performed with Ahmet Meter, the Turkish qanun maestro and soloist with the National Turkish Orchestra.

Along with Hicham's regular participation with the Oriental Music Orchestra of the Conservatory, he was an active member of the Quintet of Arabic Music, under the auspices of the Moroccan Ministry of Cultural Affairs, and Trio Shahnaz.

Career

At age 22, Hicham moved to the United States to pursue his academic education (following his bachelor's degree in Marketing from ISCAE, a Moroccan Business school) at DePaul University's Kellstadt School of Business in Chicago.

In the realm of music, he started performing with Taqaseem, a new Chicago ensemble. But his breakpoint came when he attended Simon Shaheen's Arabic Music Retreat at Mount Holyoke College during the summer of 2001. Hicham studied with Jamal Sinno on qanun and performed with Najib Shaheen's ensemble. During the retreat, Hicham connected with several musicians who would be his major collaborators for the next three years: Beth Bergerhoff and Al Sharvarsh Bardezbanian of Maine; Yoel Ben-Simhon of New York City; and Neal Clarke of Oklahoma. Dozens of concerts and recording sessions had their genesis at the 2001 retreat.

Back in Chicago, Hicham first started working with Issa Boulos, a Palestinian composer, in his Al-Sharq Ensemble. The repertoire was mainly composed of Middle-Eastern folk and classical music, along with original compositions by Boulos. Chicago's diversity also offered him the opportunity to perform Jewish music with the TiTiko Ensemble and its acclaimed cantor, Hazzan Alberto Mizrahi as well as prominent musicians such as pianist Howard Levy, Indian drummer Kalyan Pathak, and Mandolin player Stuart Rosenberg.

In the summer of 2002, Hicham started Xauen Music, Inc. with Cindy Infantino, a librarian who had lived in the Middle East and shared his passion for the music. One of Xauen's first activities was to begin scanning and cataloging a comprehensive database of traditional Oriental scores. Hicham began a fruitful collaboration with Genesis at the Crossroads, a Chicago-based arts organization dedicated to "unity through the arts" among Arab, Jewish, and Persian cultures. Chicago magazine named Hicham "Best Exotic Instrumentalist" for 2002; he was featured in an Al Jadid article; and he made his first studio recording with percussionist Catherine Alexander, "Promises: Oriental Classical Music."

Hicham started a new ensemble in January 2003, Mosaic; this ensemble brought together musicians from diverse backgrounds, including classical and Klezmer. Hicham performed at a major Genesis at the Crossroads event in the spring, held at the Chicago Cultural Center. Xauen Music launched Tarab, a new magazine (the only one of its kind) exclusively devoted to classical Arabic, Sephardic, Turkish, and Armenian music. Tarab is sent to more than 15 countries around the world.

At the retreat, Hicham connected with flutist Kim Sopata and began a partnership that continues to the present. Hicham and Kim were invited to perform for Queen Rania of Jordan at the ADC gathering in Dearborn, Michigan in November. Along with percussionist Rich Jankowsky, they were part of the "Iberian Mystics" program held at Georgetown University in December.

Hicham and Rich performed for the Seattle Arab Festival; Mosaic was part of the City of Chicago's "Miles of Music" festival, and Hicham's new Chicago Classical Oriental Ensemble performed at the Oriental Institute for their inaugural concert. Hicham and Xauen Music reached into the school community by participating in the Urban Gateways program. All these efforts were noted by acclaimed music critic Ted Shen in an article for the Chicago Reader.

"Promises" was re-released by Multicultural Media in 2004. Hicham performed with Trio Mizan with Kim Sopata for the opening of Millennium Park in downtown Chicago. Hicham gathered ten prominent musicians from around the U.S. for a studio recording of the songs of Sayyed Darweesh. Xauen Music produced a concert featuring Algerian singer Souad Massi in her debut U.S. tour, and Hicham started his weekly "Arabesque" radio on WHPK. Hicham, along with Kim and Karim Nagi Mohammed, performed for the Executive Staff at the White House in the summer. Xauen Music and Genesis at the Crossroads produced a four-city tour of a Moroccan Andalusian orchestra, including musicians brought from Morocco and Israel. Hicham was filmed for "New Morning" segment on the Hallmark Channel.



About Arab Music

**Copied from the
Turath Theory of Arab
Music by A. J. Racy,
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Professor of
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UCLA**

Arab music is a broad concept that encompasses music history, treatises, genres, and instruments, as well as musically-related philosophies, attitudes, and social contexts within the Arab World. Arab music covers a vast geographical area ranging from the Atlas Mountains and parts of the Sahara in Africa to the Arabian Gulf region and the banks of the Euphrates. It displays strong aspects of unity and diversity, and attracts the interests of both the scholar and the performing artist.

Unity stems from the sharing of old musical legacies and from the presence of common elements in the various Arab musical traditions. Whether from Morocco, Egypt, or Iraq, Arabs are able to identify today with a multi-faceted musical heritage that originated in antiquity, but that gained sophistication and momentum during the height of the Islamic Empire between the eighth and the thirteenth centuries.

Since the spread of Islam from the Arabian Peninsula towards the middle of the seventh century until the present century, Arab music has been shaped by five principal processes, some purely intellectual and cultural, others political.

Contact with Assimilated Cultures

The first process took place during the early centuries of Islam, with the growth of cosmopolitan cultural centers in Syria under the Umayyads (661-750) and in Iraq under the Abbasids (750-909). The ethnic blending that occurred during these centuries brought the music of Arabia into close contact with the musical traditions of Syria, Mesopotamia, Byzantium, and Persia. This contact resulted in the cultivation of new Arab music. While retaining strong local elements, such as the singing of poetical lyrics in Arabic—the language of the Qur'an and the lingua franca of the Islamic Empire—this music featured new performance techniques, new aspects of intonation, and new musical instruments. Proponents of the new trend included Persians and others from non-Arabian backgrounds.

Court affluence and acquaintance with the worldly splendor of conquered empires stimulated humanistic interests and artistic and intellectual tolerance on the part of the Arab rulers. In a short time court patronage of poets and musicians became common practice, in contrast to the antipathy of some early Muslims towards music and musicians. The Abbasid caliphs al-Mahdi (reigned 775-85) and al-Amin (reigned 809-13) are particularly known for their fondness for music. In contrast to the *quynat*, or female slave singers, who were prevalent during the early decades, the emerging court artists were often well-educated and from distinguished backgrounds. Among such artists were the singers and scholars Prince Ibrahim al-Mahdi (779-839) and Ishaq al-Mawsili (767-850), and the 'ud (lute) virtuoso, Zalzal (died 791), who was Ishaq's uncle.



Contact with the Classical Past

The second process was marked by the introduction of scholars of the Islamic world to ancient Greek treatises, many of which had probably been influenced previously by the legacies of ancient Egypt and Mesopotamia. This contact was initiated during the ninth century under the Abbasid Caliph al-Ma'mun (reigned 813-33.) This ruler established Bayt al-Hikmah, literally "the House of Wisdom," a scholarly institution responsible for translating into Arabic a vast number of Greek classics, including musical treatises by major Pythagorean scholars and works by Plato, Aristotle, and Plotinus.

The outcome of this exposure to the classical past was profound and enduring. The Arabic language was enriched and expanded by a wealth of treatises and commentaries on music written by prominent philosophers, scientists, and physicians. Music, or al-musiqa, a term that came from the Greek, emerged as a speculative discipline and as one of al-ulum al-riyadiyyah, or "the mathematical sciences," which paralleled the Quatrivium (arithmetic, music, geometry, and astronomy) in the Latin West. In addition, Greek treatises provided an extensive musical nomenclature, most of which was translated into Arabic and retained in theoretical usages until the present day.

Theoretical treatises written in Arabic between the ninth and the thirteenth centuries established an enduring trend in Near Eastern musical scholarship and inspired subsequent generations of scholars. An early contributor was Ibn al Munajjim (died 912) who left us a description of an established system of eight melodic modes. Each mode had its own diatonic scale, namely an octave span of Pythagorean half and whole steps. Used during the eighth and ninth centuries, these modes were frequently alluded to in conjunction with the song texts included in the monumental Kitab al-Aghani, or Book of Songs, by Abu al-Faraj al-Isfahani (died 967). Among the major theorists was al-Kindi (died about 873), who proposed adding a fifth string to the 'ud which was commonly used by theorists to illustrate intonation and pitch ratios. Besides proposing a detailed fretting for the 'ud, he also discussed the cosmological connotations of music. Also one of the most notable contributors to the science of music was Abu Nasr al-Farabi (died 950), known for his famous Kitab al-Musiqa al-Kabir, or Grand Treatise on Music, in which he presented various systems of pitch, including one diatonic tuning to which certain microtones, or "neutral" intervals, were added. Other theorists included Ibn Sina, or Avicenna (died 1037) who was also a philosopher and physician, and Safi ad-Din al-Urmawi (died 1291) who based the intervals of the melodic modes used at his time upon a detailed systematic scale that incorporated small subdivisions within the Pythagorean scale.



Qanun

Contact with the Medieval West

The third major process affecting Arab music was the contact between the Islamic Near East and Europe at the time of the Crusades in the eleventh, twelfth, and thirteenth centuries and during the Islamic occupation of Spain (713-1492.) This contact had a widespread impact on both Islamic and European traditions. The westward movement of scientific scholarship into the Muslim universities of Spain is known to have influenced the Christian West and to have promoted the translation of Arabic works, including commentaries on Greek sources, into Latin. Although it is difficult to assess precisely the nature and extent of the Near Eastern musical impact upon medieval Europe, such scholars as Julian Ribera, Alois R. Nykl, and Henry George Farmer have argued that substantial influence existed in areas ranging from rhythm and song forms to music theory, nomenclature, and musical instruments. Influence in the case of instruments is indicated by name derivations: for example, the lute from al-'ud; the nakers, or kettledrums, from naqqarat; the rebec from rabab; and the anafil, or natural trumpet, from al-nafir.

The contributions of Moorish Spain to Arab music were profound and far-reaching. The Easterners' adaptation to a new physical environment and the introduction of Eastern science and literature into settings of wealth and splendor, as represented in the courts of Seville, Granada, and Cordoba, were inspirational to the new artistic life of al-Andalus. Zaryab (died about 850) was a freed slave who moved from Baghdad to Cordoba, where he became a highly respected singer, 'ud player, and music teacher. Zaryab is credited with compiling a repertoire of twenty-four nawbat, (singular nawbah or nubah), each of which was a composite of vocal and instrumental pieces in a certain melodic mode. The nawbat were reportedly associated with the different hours of the day. The nawbah tradition was largely transported to North Africa by the Muslims who were expelled from the Iberian Peninsula in the late fifteenth century.

Moorish Spain also witnessed the development of a literary-musical form that utilized romantic subject matter and featured strophic texts with refrains, in contrast to the classical Arabic qasidah, which followed a continuous flow of lines or of couplets using a single poetical meter and a single rhyme ending. The muwashshah form, which was utilized by major poets, also emerged as a musical form and survived as such in North African cities and in the Levant, an area covering what is known historically as greater Syria and Palestine. In this area, the muwashshah genre became particularly popular in Aleppo, Syria.

Ottoman Turks

The fourth major process influencing Arab music was the hegemony of the Ottoman Turks over Syria, Palestine, Iraq, the coasts of Arabia, and much of North Africa (1517-1917). During this four-centuries span, the center of power in the Sunni Muslim world shifted to the Ottoman court in Turkey, while Iran was gradually emerging as a separate political, cultural, and religious entity, eventually instituting Shi'ism as the state religion. Musically, the Ottoman period was characterized by gradual assimilation and exchange. Arab music interacted with Turkish music, which had already absorbed musical elements from Central Asia, Anotolia, Persia, and medieval Islamic Syria and Iraq. This interaction was most obvious in larger cities, particularly Aleppo, Damascus, and Cairo.

The sama'i (or Turkish saz semai) and the bashraf (or pesrev), both instrumental genres used in Turkish court and religious Sufi music, were introduced into the Arab world before the late nineteenth century. Instrumental and possibly vocal and dance forms were transmitted partly through the Mevlevi, a mystical order established in Konya, Turkey, in the thirteenth century. Known for cultivating music and including famous composers and theorists, this order spread into parts of Syria, Iraq, and North Africa. Military bands, similar to the type connected with the Janissary army, existed in various political centers of the Ottoman world. With respect to theory and nomenclature, Arab and Turkish musical systems overlapped considerably. Melodic and metric modes in Turkey and in the Arab world, particularly Syria, have exhibited and still exhibit strong similarities.

Contact with the Modern West

The fifth and most recent process is the contact between Arab music and the modern West following the Napoleonic conquest of Egypt (1798-1801) and the subsequent cultural and political interaction during the nineteenth centuries. One of the earliest manifestations of Westernization in the Arab world was Muhammad 'Ali's importation of the European military-band concept into Egypt in the early nineteenth century and the establishment of military schools in which Western instruments and musical notation were employed.

Later in the century, on the occasion of the opening of the Suez Canal, Khedive Isma'il (reigned 1863-1876) built the Cairo Opera House, which became an historical landmark and a symbol of Westernization in the Near Eastern Muslim world. The Opera House was inaugurated with the performance of *Rigoletto* by Verdi, in November 1869, followed by *Aida* in December, 1871. Isma'il, who sought to Europeanize Egypt, patronized and promoted the fame and social status of Egyptian artists, such as the female singer Almaz (1860-1896) and the male singer 'Abduh al-Hamuli (1843-1901).

The twentieth century experienced an increase in the role of Western theory, notation, instruments, and overall musical attitudes. It also marked the continuation and growth of a medium that had begun in the nineteenth century and flourished in Egypt: the musical theater. Dramas mainly by European authors were Arabized and presented as combinations of acting, singing, and sometimes dancing. Among the theatrical artists were the Syrian-born Abu Khalil al-Qabbani (1841-1902), who also performed at the Columbian World Fair in Chicago in 1893, and the Egyptian Shaykh Salamah Hijazi (1852-1917), a Sufi-trained singer and stage actor whose theatrical songs were heard on early recordings throughout the entire Arab world.

Between World War I and the late 1920s, Cairo witnessed the rise of a new theatrical form, a type of musical play that typically combined comedy and vaudeville and was comparable to the European operetta. Among the prime contributors to this form was the celebrated composer Shaykh Sayyid Darwish (died 1923), who is now considered the father of modern Egyptian music. By the early 1930s, the impact of Westernization on Egyptian music was considerable, as testified to in the reports issued by the Congress of Arab Music held in Cairo in 1932.



With the emergence of independent Arab states following European domination, many Arab governments accepted Western music as a fine art and as a component in formal music education. In many Arab capitals today, traditional Arab music and Western music are taught in government institutions organized in the Western conservatory tradition.

Unifying Traits of Arab Music

Today, traits contributing to unity in Arab music are numerous. These traits may not be universally applicable, however, and their orientation and detailed features may differ from one community to another. Furthermore, because of common historical backgrounds and geographical and cultural proximity, many non-Arabs -- particularly Turks and Persians -- share many of these traits, a fact that enables scholars to study the Near East as one broad musical area.

One aspect of unity in Arab music is the intimate connection between the music and the Arabic language. This is demonstrated by the emphasis placed upon the vocal idiom and by the often central role played by the poet-singer. Examples are the sha'ir, literally "poet," in Upper Egypt and among the Syrian-Desert Bedouins, and the qawwal, literally "one who says," in the Lebanese tradition of zajal, or sung folk-poetry. This link is also exemplified in the common practice of setting to music various literary forms, including the qasidah and the muwashshah.

Another salient trait is the principal position of Arab melody in Arab music and the absence of complex polyphony, a phenomenon distinguishing music of this part of the world, and a good portion of Asia, from the music of Europe and certain areas in Sub-Saharan Africa. Instead, Arab music exhibits refinement and complexity in the melody marked by subtle and intricate ornaments and nuances. Melody in Arab music also incorporates microtonality, namely intervals that do not conform to the half-step and whole-step divisions of traditional Western art music.

The concept of melody is commonly connected with modality, a conceptual organizational framework widely known under the name maqam (plural maqamat). Each of the maqamat is based on a theoretical scale, specific notes of emphasis, and a typical pattern of melodic movement, in many instances beginning around the tonic note of the scale, gradually ascending, and finally descending to the tonic. Although it is the basis for various musical compositions, the maqam scheme may be best illustrated through such nonmetric improvisatory genres as the instrumental solo known in Egypt and the Levant as taqasim, vocal forms such as the layali and the mawwal, and religious genres such as Qur'anic chanting and the Sufi qasidah.

In Egypt and the Levant, theorists divide the octave scale into small microtones comparable to those discussed earlier by al-Farabi and Safi ad-Din. Several types of micro-intervals have been advocated, including the comma division (roughly one-ninth of a whole step), which is found in some Syrian theories. Yet, it is generally conceived that the maqamat are based on a referential octave scale consisting of twenty-four equal quarter-tones. Despite the essentially aural nature of Arab music, Western notation has become fully established, and extra symbols are widely used.

The modal conception and organization of melody is paralleled by a modal treatment of Arab rhythm. In Arab music, metric modes are employed in various metric compositions and are widely known by the name *iqa'at* (singular *iqa'*). Influencing the nature of phrasing and the patterns of accentuation of a musical composition, these modes are rendered on percussion instruments within the ensemble, including the *tabla* (a vase-shaped hand-drum) and the *riqq* (a small tambourine also called a *daff*). Each *iqa'* has a specific name and a pattern of beats ranging in number from two to twenty-four or more.

In Arab music, and in Near Eastern music in general, compound forms predominate. Such forms are based on the assembling together of instrumental and vocal pieces that share the same melodic mode. Within a compound form, the individual pieces may vary in style, improvised or precomposed, featuring a solo singer or chorus, metric or nonmetric. A compound form is usually known by its local generic name and by the name of the melodic mode it belongs to. Examples include an established Iraqi repertoire typical of the cities and known generically by the name *maqam*. Other examples are the Syrian *fasil*, the North African *nawbah*, and the pre-World War I Egyptian *waslah*.

Another feature of musical unity in the contemporary Arab world lies in the area of musical instruments. Instruments such as the *qanun* (a trapezoidal plucked zither), *'ud* (a fretless plucked lute), *nay* (a reed flute) and the Western violin are found in most urban Arab orchestras. Furthermore, certain types of instruments are frequently associated with specific social functions. Bowed instruments often accompany the solo voice. In this case, the singer and the accompanist are typically the same person. The Bedouin *sha'ir* uses the *rababah* (a single-string fiddle) to accompany the love song genre known as the *'ataba* and the heroic poems known as *shruqi* or *qasid*. Similarly, the Egyptian *sha'ir* uses the *rababah* (a two-string spike fiddle) to accompany his recitation of the medieval Arab epic known after its hero, Abu Zayd al-Hilali. In folk life, wind instruments are generally played outdoors; for example, the *mizmar* (a double-reed wind instrument) of Egypt and the *tabl baladi* (a large double-sided drum) are used at weddings and similarly festive events, mostly for the accompaniment of dance. At Lebanese, Syrian, and Palestinian weddings, the *mijwiz* (a type of double clarinet) is an adjunct to the *dabkah* or line dance.

Aspects of unity are also found in the traditional musical content of Arab social and religious life. Since Islam is the prevalent religion of the Arab world,



Qur'anic chanting is the quintessential religious expression, transcending ethnic and national boundaries. This form is nonmetric, solo-performed, and based upon the established rules of tajwid, the Islamic principles of recitation. Of comparable prevalence is the adhan, or Islamic call to prayer, which is heard from the minaret at the times of prayer throughout the Arab and Muslim world. Sufi performances of music and dance have been held in private and in public for centuries throughout North Africa and the Levant. Exhibiting considerable unity in song genres and in style of performance, Sufi music has been influenced by, and in turn influenced, the various secular vocal traditions.

Finally, a more recent contributor to musical unity has been the modern electronic media. The rise of wide-scale commercial recording around 1904, the appearance of the musical film in Egypt in 1932, and the establishment of public radio stations in later years promoted the creation of a large pan-Arab audience. Today the word *ughniyyah* generally refers to a prevalent song category featuring a solo singer and an elaborate orchestra equipped with both Western and traditional Arab instruments. Presented by such celebrities as Egypt's late Muhammad 'Abd al-Wahhab and the late female singer Um Kulthum, these songs are now enjoyed by a huge audience extending from Morocco to Iraq.

Despite such unity, the Arab world is also a land of musical contrasts. In a sense, Arab music is the summation of musical traditions, each of which has its own cultural and aesthetic substance and integrity. From a broader perspective, diversity exists among larger geographical areas. For example, the music of North Africa, primarily Morocco and Algeria, differs from the music of Egypt and the Levant in matters of intonation, modality, preference for certain musical instruments, and degree of exposure and retention of Andalusian musical influence. Similarly, the music of Egypt differs in matters of rhythm and intonation from the overall musical traditions of the Arabian Peninsula.

From a closer perspective, individuality can be seen in various smaller areas and repertoires. The Ginnawa ethnic group of Morocco has a musical style that is closely associated with West Africa; similarities include the use of syncopated rhythm and emphasis on percussion. In Nubia and Sudan, the music employs pentatonicism, the use of five-tone scales. In Kuwait and Bahrain, pearl fishermen's songs utilize a high pitched male voice accompanied by distinct low pitched drones, complex polyrhythmic clapping, and percussion instruments including a clay pot comparable in construction and playing technique to the ghatam of South India. In the Baghdadi *chalghi* ensemble accompanying maqam singing, the instruments usually include the santur, a type of hammer dulcimer, and the jawzah, a spike-fiddle, both having close counterparts in the musical traditions of Persia and Central Asia. Similarly, individual musical features can be found in the liturgies of various non-Muslim religious groups of the Arab world, including the Maronites of the Lebanon and the Copts of Egypt. Viewed in their great variety, Arab musical practices and musical instruments are a living testimony to Arab history and to a rich and multifaceted cultural background.

An excerpt from the Qur'an, or Koran, the holy book of Islam



Arab Culture

The Arab World

An Overview

The Arab world covers a vast territory that includes much of northern and western Africa and the eastern Mediterranean. There are twenty-two Arab nations in the world today: Algeria, Bahrain, Comoros, Djibouti, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi, Somalia, Sudan, Syria, Tunisia, UAE, Yemen.

Arabs, as a group, often speak the same language, share many cultural habits and traditions, and have a common history. For this reason they are thought of as an ethnic group. But the Arab world is ethnically diverse and many ethnic groups besides Arabs live in Arab nations. Kurds live in present-day Turkey, Iran, and Iraq; Chaldeans live in northern Iraq; Berbers reside in much of North Africa; and Armenians are scattered throughout many eastern Mediterranean nations. These four ethnic groups each have their own language. Kurds and Berbers are Muslims, while Armenians and Chaldeans are Christians. All four are culturally similar to the Arabs and most speak Arabic in addition to their own language.



Although the neighboring nations of Turkey and Iran share similar histories and cultures with the Arab world, the majority of their citizens are not Arabs, nor do they speak Arabic. In Israel, a predominantly Jewish state, Hebrew is the national language, but about 20 percent of Israeli citizens are Palestinian Arabs and there are some Jewish Arabs.

Traditionally, some Arabs have been tribal nomads, or Bedouins, who travel with their herd of camels, goats, and sheep from oasis to oasis. Most rural Arabs are farmers who live along fertile rivers or coastal areas. Sixty percent of the population of the Arab world, however, now live in cities. As a crossroad between east and west, the Arab world has long been a center for trade, with many cities or commercial urban centers. Cities like Damascus in Syria and Jericho in Palestine are among the oldest continuously inhabited cities in the world, and Cairo, Egypt, is one of the largest cities in the world.

The land in the Arab world is as geographically diverse as it is in the United States. Large portions are predominantly arid and dry, including the vast Sahara and Arabian deserts. Mountain ranges cut across many Arab states, including Morocco, Lebanon, and Syria, as well as the southern Arabian Peninsula. The coastal areas are more fertile, and many Arab states enjoy a Mediterranean climate with warm, dry summers and rainy winters. The fertile areas along two major river systems, the Nile and the Tigris and Euphrates, have been centers of civilizations since ancient times (Ameri & Ramey, 1-2).

Arab Religions

Islam

The two main religions practiced by Arabs are Islam and Christianity. Religion for Arabs does not only provide a system of beliefs about God and how people should live, it also brings together people from similar backgrounds (Ameri & Ramey 89).

Islam is the religion of the majority of Arabs. It began with the birth of the prophet Muhammed (c. 570-632) in the town of Mecca, a famous trade center in present-day Saudi Arabia. Muslims, followers of the faith of Islam, believe that in 610 Muhammad first heard the word of God through the angel Gabriel. His words were recorded in the Qur'an (also spelled Koran), the holy book for Muslims. Muhammad continued to receive revelations from God for the next twenty-two years. The word Qur'an means recitation, because its words were literally recited to Muhammad through the angel Gabriel.

Like Jews and Christians before them, Muslims believe in one Lord God. The word for God in Arabic is "Allah". "Islam" means "submission to the will of God". In general, Muslims are more familiar with Judaism and Christianity than Jews and Christians are with Islam, because the religion of Islam recognizes all the prophets from Abraham through Jesus. These earlier prophets are mentioned in the Qur'an, and Jews and Christians are considered "people of the book". This means that Muslims respect the holy books of the Jews and Christians, and believe that the Jewish Torah and the Christian Bible contain divine truths. Because the Qur'an was revealed in Arabic, many Muslims all over the world learn to read Arabic in order to be able to read the Qur'an in its original language.

In the Qur'an Muslims find prayers, the history of the prophets, and guidance on ethical and spiritual matters. In addition, Muslims have two other important sources: the Hadith, sayings and acts of the prophet Muhammad, and the Shari'a, the code of Islamic law. Both of these derive from the Qur'an. The stories in the Hadith show how the prophet Muhammad handled various situations in daily life, and gives moral guidance to Muslims. In the Shari'a, Muslims find detailed explanations of legal matters, including laws on diet, marriage, divorce, and inheritance. For instance, Muslims should not drink liquor or eat pork, and they should eat only chicken or beef that is halal, meaning that it has been slaughtered according to Islamic Law (Ameri & Ramey 92-94).



The pictures below are aerial views Mecca, the holiest place for Muslims.

Music and Islam

Five Pillars of Islam

Shahada: The basic Muslim declaration of faith

Salat: Prayer

Zakat: Charity

Soum: Fasting

Hajj: Pilgrimage

The Muslim call to prayer (adhan), intoned five times daily, is a familiar sound in local towns and cities. Its style carries according to regional tradition and the personal style of the muezzin, or “caller.” The calls range from stylized recitation on one or two highly melismatic renditions based on specific melodic formulas of the Middle Eastern Arab tradition. Familiar, also, are the sounds of children intoning memorized verses from the Koran at neighborhood mosques and religious schools. Children are rewarded for precise and artful recitation, which may follow depending on local custom, one of several established methods of Qur’anic chant. The calls to prayer and the scriptural recitations are performed in Arabic, the languages of the Qur’an. Whether simply spoken or elaborately sung, they emphasize clarity of pronunciation and strict adherence to the rules of Arabic.

Music occupies an ambiguous position in Muslim life. Since the beginning of Islam, Muslim authorities have disputed the question of whether music should be permitted in worship. Because music, especially instrumental music, was associated with pagan practices and sensual entertainments, early authorities declared the act of listening to music “unworthy” of a Muslim. The debate continues. To avoid secular associations, references to music are usually avoided in mention of calls to prayer, Koranic recitations, and other forms of religious expression. In some communities, music making of any kind (religious or secular) is discouraged in the name of Islam. A few forbid music altogether, as do members of the puritanical Mozabite sect of Algeria. Nevertheless, the sung praise of the Islamic deity is standard practice in most of the region, and for the most part music is celebrated throughout the Arab World.

The annual departure and return of pilgrims to Mecca, the beginning and ending of a journey every Muslim tries to make at least once, are occasions for singing religious songs. In the holy month of Ramadan, during which the faithful fast in the daylight hours, families sing religious songs as they gather for the evening or predawn meal. Special Ramadan songs also occur in street processions. Muhammad’s birthday is celebrated with hymns of praise and epic songs depicting events in his life. The best known of these is el-burda “the Prophet’s mantle.” The religious music is mainly vocal, but instruments are used in certain contexts as, in the ceremonial Thursday evening proclamations of the holy day in Morocco, with trumpet (nfir) or oboe (ghaita) accompaniment. Pairs of oboes or trumpets, in ensemble with drums, such as the double-headed cylindrical types played in Niger, herald the beginning and end of Ramadan.

Pre-Islamic beliefs and unorthodox practices of Sufi mystics have mingled with canonic precepts to produce a unique form of Islam, in which the veneration of Saints is a feature. The concept of Saints as mediators between divinity and humanity, and as sources of good health and fortune, became a feature of Islamic worship in western North Africa after A.D. 1200. Religious brotherhoods arose around legendary holy figures, often revered as patron saints or village founders. The activities of the brotherhoods center on small cupolaed mosques, which enclose the tombs of the saints. Some of these structures also contain facilities for lodging and teaching. Each year, thousands of worshipers make pilgrimages to the tombs of locally revered Saints.

Music and Islam

Hymns are regularly sung at the tombs. In Tunisia, canticles of praise are performed to the accompaniment of bagpipe (mizwid) and bender (single-headed frame drum). In the Atlas Mountains of Morocco, Friday the holy day, is celebrated weekly at the tomb with a procession oboes and drums. The musicians, by virtue of their close identification with the Saint, are believed to possess some of the holy man's spiritual power, enabling them to aid the sick and offer protection to the community.

Featured in the rituals of the religious brotherhoods are songs and recitations of Sufi origin, known collectively as zikr, meaning "in recollection" of Allah. Though the zikr is usually sung in Arabic, vernaculars are occasionally used, as is the custom among the Berber Tuareg. Some practices include the repetition of raspy, guttural utterances on the syllables. These increase in intensity, and lead the participants into states of trance.

On Muhammad's birthday or other occasions deemed appropriate, the zikr may be part of a larger ceremony known as hadra, a term meaning "in the presence of," with allusion to the supernatural. Though the hadra takes many forms, it typically includes special songs and rhythms, rigorous dancing, and altered states of consciousness. In trance, a participant may become possessed or may express emotional fervor with acts demonstrating extraordinary strength or oblivion to pain. In other instances, participants seek exorcism of unwanted spirits believed to be the cause of illness or misfortune. In Libya, where the hadra is a curing ceremony, a ritual specialist performs exorcisms to an accompaniment of songs and drums—a procedure that, if the illness is severe, may be repeated for seven days or more. In Morocco, the music for the hadra is played on the ghaita and tbal (kettledrum) by professional musicians. In Algeria, use of melodic instruments is rare. In the hadra, Islamic concepts of spirits, as described in the Qur'an, merge with pre-Islamic beliefs and practices (Stone 192-193).



Above:
Malouma, on
the right, in
concert playing
the *ardine*.

Language

English words from the Arabic language

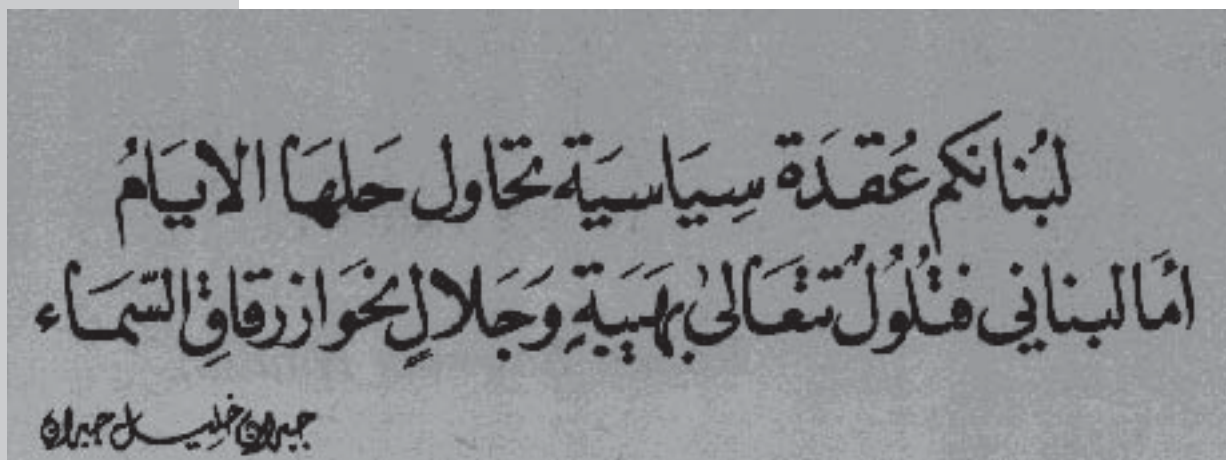
Admiral
Alcohol
Algebra
Almanac
Atlas
Average
Candy
Coffee
Calendar
Cotton
Magazine
Mattress
Satin
Sugar
Tambourine
Traffic
Zero

Arabic

Arabic is the sixth most common first language in the world, and the thirteenth most spoken foreign language in the United States. It is the official language in the twenty-one countries that make up the Arab world. Arabic is also used by Muslims worldwide for religious devotions, sermons, and prayers. Arabic belongs to the Afro-Asiatic language family. A language family is a group of languages that are thought to have developed from a common parent language thousands of years ago. Language families are divided into subgroups and individual languages. For example, English belongs to the Germanic subgroup of the Indo-European language family. This subgroup also includes other Germanic languages, such as German and Dutch.

The Afro-Asiatic language family is divided into five subgroups of languages. These languages are spoken throughout the Middle East and North and Central Africa. The largest subgroup contains the Semitic languages, which include Arabic, Aramaic, and Hebrew. Arabic is thought to have developed in the Arabian Peninsula, and was spoken only there and in bordering areas to the north until the seventh century. At that time, the Arabic-speaking people, who had recently converted to Islam, began a period of expansion that carried the Arabic language throughout western Asia and North Africa, and even into Spain in southern Europe.

The Arabic alphabet was adopted by many of the people ruled by Muslims, including those who never adopted the Arabic language. Even today, the Arabic script is used to write some of the Indo-European languages of western Asia, including Persian and Kurdish. Turkish was written with the Arabic alphabet until the 1920s, when they adopted the Latin alphabet. Unlike English, Arabic is written from right to left. There are twenty-eight letters in the Arabic alphabet, and these letters have different forms, depending upon whether they come at the beginning, middle, or end of a word. The Arabic script is a source of pride for Arabs, and calligraphy – artistic handwriting – because a highly developed art in the Arab world during the golden years of the Muslim Empire (Ameri & Ramey 75-77).



Translation: "Your Lebanon is a political dilemma that the days are trying to resolve, but my Lebanon is hills, rising with reverence and majesty towards the blueness of the sky."

- Kahlil Gibran, author, poet and philosopher from Lebanon

The Moors

The Moors are not a specific race of people. The word has never been clearly defined and remains ambiguous and confusing. This term has been broadly used to denote various people in North Africa, people who came from Morocco, Mauritania or simply to describe Muslims in general. Christians in the 13th century also referred to the Moors as “Moriscos” and “Mudejares.”

The word “Moors” may have evolved from the Greek “Mauros” which means “dark.” The Greeks were in Spain around 500 BC, 300 years before the Romans. Circa 46 B. C., the Roman army entered West Africa where they encountered Black Africans whom they called “Maures” from the Greek adjective mauros, meaning “dark or black. The Romans probably pinched it from the Greeks, complete with its original connotation of “dark.” This might explain why the Latin ‘Maurus’ translates literally into “Moors,” with no further definition. Borrowing directly from the Greek meaning, this would have been good enough for the Romans to describe the “dark” skinned people of North Africa.

The word was first applied officially to the indigenous people of a Roman province in North Africa called Mauritania (Latin = ‘land of the Moors’). This roughly corresponds to present day North Morocco and Algeria. The name Morocco is another reminder of the region’s “Moorish” past. When the Arabs swept westward and captured North Africa in the 7th century, the term was revived by Europeans to denote not only the indigenous Black Africans and fairer skinned Berbers of North Africa, but the Arabs as well. Following the Arab conquest of the Berbers, inter-marriages were common and the two races (Berber and Arab) gradually merged together.

With regards to Spain, the term “Moors” later became a convenient general term, to describe the collective Muslim conquerors and rulers in Andalucia between 711 and 1492. After the sudden death of the Visigothic King Witiza (701-711), a rebellious baron and powerful chieftain called Roderic (also known as Rodrigo), with support from within the palace, seized the throne and proclaimed himself king. The church leaders reluctantly gave their blessing to the coronation, realizing that to do otherwise was to incite further fragmentation of a country already in great turmoil.

Roderic’s first task was to travel north to suppress the rebel Basques. He knew that if they broke away from his control, other regions would follow their example and his kingdom would soon collapse. In the meantime, the sons of the late King Wittiza appealed to the Muslims of North Africa for assistance against Roderic. The Arab commander Musa however, had other plans.

In the year 710, a scouting party of 700 Muslim Berbers led by the Berber leader Tariq ibn Ziyad, entered southern Spain and met with little resistance as they established control over the coastline. 20,000 or so non-Muslims within Spain, who welcomed the newcomers as allies rather than conquerors, aided them willingly.

Apart from Roderic’s enemies, this number included many persecuted Jews and peasants, who hated all Visigoths. The Visigoths were so busy fighting amongst themselves, they were slow to realize what was really going on. When word of the invasion was finally sent to Roderic, he quickly returned to the south with a small band of men. They were easily overwhelmed and defeated in an ambush and Roderic was killed by Tariq’s men on 19th July 711 (around lunchtime).

The Webster’s New World Dictionary identifies Moors as “a member of Muslim people of mixed Arab and Berber descent.” Though the word “Moor” originally was meant to indicate Black Africans, in time came to be applied to Muslims in general, especially the Berbers.

The Moors

This initial incursion was followed in 712 by a mainly Arab force of 18,000. The non-Arab portion of this number included more Berbers, Egyptians, Yemenis, Syrians and Persians. After many bloody revolts and power struggles, the Arabs took control in 788. The Berbers, despite their assistance in the successful reconnaissance mission, were soon reminded of their subordinate status in the Arab Empire and were virtually treated as second class citizens.



The Moorish Chief, 1878.
Edward Charlemont

For the next 300 years or so, despite periods of instability, Andalusia flourished as a center of learning, culture and trade under Arab rule. In the year 1090, a dynasty of Berbers called the Almoravids seized power from the Arabs. In 1147 an opposing dynasty of Berbers called the Almohads muscled their way into power.

In 1237, the Arab controlled Nasrid Sultanate overthrew the decaying Almohad Empire and began building the Alhambra in Granada. By this time, all that was left of Moorish-held Spain was the southwest corner of the Peninsula. The Christians in the meantime continued their push southward until they finally moved in on Granada in 1492. The “capitulation” of the Catholic Kings, which took the form of the “Treaty of Granada” and outlined 69 articles of religious tolerance, was enough to woo the Muslims into surrendering peacefully. For a few short years there was a tense calm in the province but the inquisitors were never happy with the deal. The Church advisors, using religious justifications, convinced Ferdinand and Isabella to break the treaty and force the Muslims to become Christians or leave Spain.

To the Christians, Moor simply meant Muslim barbarian. They didn’t care where these ‘Moors’ came from. Their only interest was to evict every last one of them from Spain. Many of the Moors

remained in Spain following the Christian invasion; those who remained faithful to Islam were called “Mudejares,” while those who accepted Christianity were called “Moriscos.” They were allowed to stay in Spain but were kept under close surveillance. They were persecuted by Philip II, revolted in 1568, and in the Inquisition were virtually exterminated. In 1609 the remaining Moriscos were expelled. Thus the glory of the Moorish civilization in Spain was gradually extinguished. Its contributions to Western Europe and especially to Spain were almost incalculable—in art and architecture, medicine and science, and learning (especially ancient Greek learning) (<http://herso.freeservers.com/moors.html>).

The Berbers

Berbers are considered as people living in North Africa, from Morocco's west coast to the oasis Siwa in Egypt, from Tunisia's north tip to the oases in mid-Saharan. Berbers are making up a clear majority of the population of North Africa in terms of race and in terms of identity, a considerable minority. The difference between race and identity here is central to understand what being Berber is all about. The influx of Arabs to North Africa, has been far too small up through history to, defend the large numbers of people now claiming to be Arabs. And the influx of other peoples to North Africa has not been of any size since the Vandals in the 5th century.

A Berber woman.

In terms of race, Berbers represent 80% of the population in Morocco and Algeria, more than 60% in Tunisia and Libya and 2% in Egypt, making up more than 50 million people. In addition there are about four million Berbers living in Europe, primarily in France. But as the Arabization has swept away the indigenous language from many regions, as well as the Berber identity, many people with Berber forefathers, are now claiming to be Arabs. In terms of identity Berbers represent 40% of all Moroccans, 30% of all Algerians, 5% of all Tunisians, and 10% of all Libyans and 0,5% of all Egyptians, making up more than 20 million people. An estimated half of the ethnic Berbers living in Europe regard themselves as Berbers, making up two million.



Berbers are just as most other peoples in the world, blended with other people. There are differences between Berbers which have inspired many stories, of European slaves and war captives, bringing blond hair and red hair as well as green and blue eyes into the Berber race. The origin of Berbers is not certain either, some believe they may have come from Europe, but it is safest to consider the Berbers as the original population of North Africa.

The Berber communities are scattered around in the North African countries. They often live in the mountains and in smaller settlements. There are around 300 local dialects among the Berbers. Berbers are Muslims, but there are more popular practices found among Berbers as more Berbers than Arabs live in rural areas, where popular practices are generally found more often. The conversion of Berbers to Islam took centuries and many areas Islam didn't catch on until 16th century. This has, of course, left more traces of former religious practice in the Islam of the Berbers.

The Berbers

Of major cities in North Africa, only Marrakech has a population with a Berber identity. The Berber dominance in the mountains comes from the days of Arab conquest, when the Arabs took control over the cities, but left the countryside to its own (the number of Arabs was too small for a more profound occupation). Berbers in those days had the choice between living in the mountains, resisting Arab dominance, or moving into the Arab community, where Arab language and culture were dominating.

Right: This is a Berber encampment in Tunisia.



Up until a few years ago being Berber was considered to be secondary (like in many societies in the West: Indians in America, Aborigines in Australia, Lapps in Norway): in the most modernized society in North Africa, Tunisia, being Berber is synonymous with being an illiterate peasant dressed in traditional garments.

As with other indigenous peoples in the world, Berbers are now protesting against the undervaluation of their culture and identity, the absence of a written language and about having little political influence. This has been most clear in Algeria but quite evident in Morocco, too. In Algeria the situation has been so tense, that foreign commentators have speculated in the chances of a civil war and a partition of the country. Algerian Berbers are often unfamiliar with Arabic and use French as second language. Arabs in Algeria and Morocco object very much to the blossoming of Berber identity in their countries, but so far there has been little aggression between the two groups.

Up through history, Berbers have founded several dynasties strong enough to threaten countries in Europe. Numidia in Algeria was so strong in the 2nd century BC, that Rome feared that it could become a new Carthage. In the 11th and 12th centuries, the Almoravids and later in the 12th and 13th centuries, the Almohads, were Berber dynasties strong enough to control major parts of Northwest-Africa and Spain. At the dawn of colonization, Abdu I-Qadir in the Algerian Kabyles halted French occupation for many years (until 1847) (<http://icias.com/e.o/berbers.htm>).

Traditional Clothing

Overview

Arabs believe that to dress modestly is to show that one has strong morals and is trustworthy. Dressing modestly means dressing conservatively, or covering up, rather than showing off one's body. This is why Arab men tend not to wear shorts and sometimes wear a taqiya, a cap that covers the top of the head. Arab women usually cover their heads with a head scarf called a hijab. The hijab is mainly worn by Muslim women, but there are many Christian women who also wear head scarves. Although some people feel that Arab women are not required by their religion or their culture to cover their heads, other say that it is mandatory for an upright Muslim woman to wear the hijab because there is reference to it in the Qur'an.

The hijab means different things to different women. Many Arab girls will start wearing the hijab when they are young while girls sometimes feel pressure from family and friends to wear the hijab, Arab women will often begin to wear it as a way of expressing pride in their heritage and respect for the value of modesty.

In general there is much diversity in the clothes Arab women wear now. While some choose to wear the hijab, other wear jeans, skirts, or dresses. There is no one style of dress for Arab women (Ameri & Ramey, 140).

What Guides Clothing?

Climate

People living in a desert environment often covered up in loose clothing to protect themselves from the sun and to keep cool. White clothing was cooler than dark clothing in the sunlight. And head coverings were important for protection against the sun, too.

Fabrics

Five main fabrics are traditionally available for clothing. Cotton was a cool fabric. In winter or in cold environments, clothing was commonly made of wool. Camel hair was also woven into clothing for cold weather. Some clothing was made from plant fibers called linen. Silk was imported from China or Persia and was very expensive, so only the rich could afford it.

Traditions, status, and group identity

Cultural traditions were also important in style of clothing. In each culture, clothing showed the social status of its people. Married and unmarried women might wear different clothing or head coverings. Young girls would not be required to wear the clothing of older girls nearing the age of marriage and married women may wear another style of clothing. Rich and poor, educated and uneducated, military or civilian might wear different styles of clothing which showed who they were and their occupation or status. Clothing worn out in public would be very different from clothing worn in the home, especially for women. A Muslim student, a scholar or judge would wear appropriate clothing showing his religious status. An older man would have a beard while a younger man might not. And a slave would wear very different clothing than a master. People from one tribe, village, or culture traditionally wore one type of clothing to show their group membership. Also, clothing would differ as to the situation one was in. Clothing while doing hard farm work, for example, would be different from clothing when going to a mosque (www.sfusd.k12.ca.us/schwww/sch618/Clothing/).



The layers of loose clothing the man above is wearing help him keep cool in the desert.

Traditional Clothing

What does the *Qur'an* say?

- The *Qur'an* tells both women and men to be modest
- The *Qur'an* tells men that they should not wear silk or gold jewelry to show off their wealth.
- Clothing should not attract attention or be worn to show off.
- Clothing must cover the entire body; only the hands and face may remain visible.
- The material must not be so thin that one can see through it.
- Clothing must hang loose so that the shape of the body is not shown off.
- The woman's clothing must not resemble the man's clothing, nor should the man's clothing resemble the woman's.
- Women shouldn't artificially lengthen their hair with wigs or weaves, nor have tattoos.
- A Muslim should not wear clothing to look like a non-Muslim. (For example, the Persians were known for wearing red, many silk robes, and their men's robes had long trains which dragged behind them. The Prophet Muhammad was against Muslims copying these styles.)
- Men's robes or shirts should extend down from halfway below the shin but over the ankles, but not so long as to trail behind on the ground.
- While praying in a mosque, clothing should be plain and not be distracting.
- A man's hair might be criticized if it was shoulder-length or longer. The Prophet Muhammad preferred men to wear their hair neat and cut a little below the ears (www.sfusd.k12.ca.us/schwww/sch618/Clothing/).



Muslim Calendar

Visit UMS Online

[www.ums.org/
education](http://www.ums.org/education)

Although calendars are printed for planning purposes, they are based on estimates of the visibility of the lunar crescent, and the Islamic month may actually start 1-2 days earlier or later than predicted.

Muslims use a purely lunar calendar. It was adopted in A.D. 632, two months before the death of Mohammed. By direct injunction of the Koran, they eliminated intercalation of extra months that had previously been added to keep their calendar in phase with seasons.

At that time, Muslims did not maintain a count of years. They measured the passing of time (longer than weeks) only by months. The caliph Omar, who succeeded Mohammed as the leader of Islam, established a year count starting from the time of Mohammed's migration from Makkah to Medina in A.D. 622. The Muslim Calendar usually consists of six 29-day months and six 30-day months, for a total of 354 days. That's a little more than eleven days short of a solar year. Because of this, all months cycle backwards through the seasons.

That calendar is used to schedule religious feasts in the Muslim world; consequently, these feasts also shift through the solar year. New Year's Day, the first of Muharram, occurs eleven days earlier each year than it had the year before. In order to avoid confusion, Muslim countries use the Western calendar to schedule secular events.

Islamic months begin at sunset on the day that the lunar crescent is actually sighted. Religious doctrine requires that visual sighting is necessary to determine the start of a month, even though the date a new crescent is likely to be visible can be accurately predicted. As indicated above, Muslim festivals are also timed according to local sightings of various phases of the moon.

Visibility of a new crescent depends on a large number of factors including weather conditions, atmospheric pollution and whether or not optical aids are used. Because of this, some members of the religion believe they should use predicted dates of new crescents rather than actual sightings. However, many Muslim scholars support using calculations only to negate erroneous sightings, not to replace correct sighting (<http://www.12x30.net/muslim.html>).

Islamic Months

1. Muharram ("Forbidden" - it is one of the four months during which it is forbidden to wage war or fight)
2. Safar ("Empty" or "Yellow")
3. Rabia Awal ("First spring")
4. Rabia Thani ("Second spring")
5. Jumaada Awal ("First freeze")
6. Jumaada Thani ("Second freeze")
7. Rajab ("To respect" - this is another holy month when fighting is prohibited)
8. Sha'ban ("To spread and distribute")
9. Ramadan ("Parched thirst" - this is the month of daytime fasting)
10. Shawwal ("To be light and vigorous")
11. Dhul-Qi'dah ("The month of rest" - another month when no warfare or fighting is allowed)
12. Dhul-Hijjah ("The month of Hijjah" - this is the month of the annual pilgrimage to Mecca, again when no warfare or fighting is allowed)

(http://atheism.about.com/library/FAQs/islam/blfaq_islam_holydays.htm)

Islamic Holidays

Holidays

Al-Hijra

This holiday marks the beginning of the Muslim New Year on the first day of the month of Muharram. In addition to being the start of the New Year, Al-Hijra is also the anniversary of Muhammad's hijra to Medina, an important event theologically. Sometimes this is also called Rabi Al-Awwal. Hijrah New Year (10 February 2005)

'Ashura

Taking place on the tenth day of Muharram, 'Ashura marks the anniversary of the death of Imam Husain, the grandson of Muhammad. This is a holy day celebrated more by Shi'ites than by Sunni Muslims, because Sunnis don't recognize Husain's claim to being the proper successor to Muhammad. However, tradition has it that a number of other important events occurred on 'Ashura, including Noah's ark coming to rest, the Prophet Abraham being born, and the Kaaba being built.

For Shi'ites, 'Ashura is the most sanctified day of the month, and celebrating it includes fasting and "passion plays" of his martyrdom. Because of this, the day is not "celebrated" in the way that holy days normally are. Some mourners beat their chests, lamenting and grieving over Husain's death, and replicas of his tomb are profusely decorated on this date.

Mawlid al-Nabi

This date marks the celebration of Muhammad's birth in 570 C.E., and has been fixed at the 12th day of the month Rabi al-Awwal. Mawlid al-Nabi appears to have been first celebrated in the thirteenth century and involved a month-long festival. Today, the focus is mostly on the actual date itself and includes sermons, gift giving, and a feast. Some of the most conservative sects, like the Wahhabis, regard such a celebration as idolatrous and condemn it. Thus, Saudi Arabia does not recognize Mawlid al-Nabi at all, but other countries (like Egypt and Turkey) have many celebrations.

Laylat Al-Isra wa Al-Miraj

This literally means "the night journey and ascension," although the day is sometimes called by the shorter form Isra wa Al-Miraj. It is celebrated on the twenty-seventh day of Rajab, and tradition has it that on this date Muhammad traveled from Mecca to Jerusalem, then ascended into heaven, and returned to Mecca all in the same night. The rock from which he supposedly ascended to heaven can still be seen in the Dome of the Rock.

Muslims also believe that it was on the night of Laylat Al-Isra wa Al-Miraj that Muhammad established the current form of the five daily prayers which all believers must recite. The story also has it that Muhammad prayed together with Abraham, Moses and Jesus in the Al-Asqa mosque in Jerusalem, and because of that this date is also regarded as demonstrating that Muslims, Christians and Jews all follow the same god.

Ramadan

Also known as Ramadhan or Ramazan, this is a month when Muslims are expected to fast all day long. Learn more about the nature of Ramadan, exemptions, what is forbidden, and special days which fall during this month on the separate Ramadan page. In 2005 Ramadan begins October 4th (http://atheism.about.com/library/FAQs/islam/blfaq_islam_holydays.htm).

Islamic Holidays



The United States Postal Service recognizes the Eid, the Muslim holiday season, with this first class holiday postage stamp.

Eid Al-Adhha

This holy day is the “feast of sacrifice” and is celebrated from the tenth through the thirteenth days of Zul-Hijjah, the twelfth month of the Muslim calendar. Eid Al-Adhha marks the anniversary of Abraham’s attempt to sacrifice his son Ishmael on God’s orders (In the Jewish and Christian traditions, Abraham attempted to sacrifice Isaac). At this time special prayers are said either in mosques or in fields designated for that purpose.

It is during this time of the year that people generally make the Haj, or the pilgrimage to Mecca. Whether on the Haj or at home, people celebrating this begin the first day with sacrificing an animal as a commemoration of the Angel Gabriel providing Abraham with a lamb as a substitute. Most of the meat is shared with family and neighbors, but one-third is given to the poor.

Eid Al-Adha (10 January 2006). The term Eid is the Arabic term for “festivity” or “celebration,” and is only attached to a couple of holy days in the Muslim year, signifying their importance:

Yom Arafat

This holy day takes place on the ninth of Dhu Al-Hijja, just before the celebration of Eid Al-Adhha. People on the Haj assemble for the “standing” on the plain of Arafat, which is located near Mecca. Muslims elsewhere in the world gather at a local mosque for prayer and solidarity on Yom Arafat.

Laylat Al-Baraa

This term Laylat Al-Baraa means “night of repentance” and it commemorates the night when all who repent are granted forgiveness. Muslims believe that it is on this night that God sets each person’s path for the coming year. Thus, Muslims ask God for forgiveness for past sins and for blessings in the coming year on Laylat Al-Baraa (http://atheism.about.com/library/FAQs/islam/blfaq_islam_holydays.htm).

Arab American Timeline

This timeline covers the years 1875 to 2004, and notes world-wide occurrences that impacted Arabs living in America (Ameri & Ramey, xix-xxv).

Famous Arab Americans

Paula Abdul
Sen. Spencer Abraham
Doug Flutie
Casey Kasem
Sen. George Mitchell
Kathy Njimy
Edward Said
Tony Shalhoub
Frank Zappa

- 1875** Arab immigration to the US begins in significant numbers.
- 1880** The age of peddling begins in the US. Many Arab immigrants go into business as peddlers.
- 1881** France colonizes Tunisia.
- 1882** Great Britain invades Egypt.
- 1907** Syrians win a case against a judge who denied citizenship to a Syrian, claiming that Syrians belong to the “yellow race.”
- 1912** France colonizes Morocco.
- 1915** The Arabs and the British sign the *Sherif Husayn-McMahon Correspondence*, which promises the Arabs an independent Arab nation after World War I. This nation was to include the present-day counties of Syria, Jordan, Saudi Arabia, Palestine, and Israel.
- 1919** The British and the French implement the *Sakes Picot Agreement*, dividing up the Arab world among themselves in direct contradiction to the British agreement with Sherif Husayn.
- 1921** The first major Hollywood portrayal of an Arab character is Rudolf Valentino’s role in *The Sheik*, a movie that distorts Arab culture and promotes stereotypes.
- 1923** The first Arab mosque in America is built in Highland Park, Michigan.
- 1924** The Johnson-Reed Quota Act passes, setting limits on how many people can immigrate from certain countries to the United States. Each Arab country receives a maximum quota of one hundred new immigrants per year.
- 1947** The newly formed United Nations divides Palestine into a Jewish state and an Arab state.
- 1956** Israel, Britain, and France invade Egypt when Egypt’s president, Gamal Abal Nasser, takes over the Egyptian Suez Canal, previously controlled by Britain and France.
- 1965** A new immigration law in the United States removes the immigration quotas that varied by county, allowing a revitalization of Arab immigration.

Arab American Timeline

1973 The Supreme Court rules in *Espinoza vs. Farah Manufacturing Company* that nothing in the Civil Rights Act of 1964 prohibits discrimination on the basis of citizenship or alien status.

1974 Congress passes the Equal Education Opportunity Act, making bilingual education available to public school students whose primary language is not English.

1981 President Anwar Sadat of Egypt is assassinated because of the peace treaty he made with Israel in 1979.

1987 Arab Americans win acknowledgement from the United States Supreme Court they are protected, under existing US civil rights legislation, from discrimination based on ethnicity.

1988 Arab American senator George Mitchell becomes US Senate majority leader.

1990 Iraq invades Kuwait.

1991 The US-led military coalition launches the Gulf War to remove Iraq from Kuwait. The coalition defeats Saddam Hussein's forces, and many Iraqis, Kuwaitis, and Palestinians flee to the United States.

1996 Ralph Nader, an Arab American, runs for President of the United States as the nominee of the Green Party, a political party primarily concerned with environmental issues.

1999 King Hussein of Jordan, the longest reigning Arab ruler dies.

2001 The World Trade Center and the Pentagon are attacked by Muslim *jihadists* using American commercial airlines as weapons.



Ralph Nader

2002 U.N. passes Iraq resolution 1441 Security Council resolution demands unfettered access for U.N. inspectors to search for weapons of mass destruction.

2003 U.S. Launches War Against Iraq.

2004 The veteran Palestinian leader, Yasser Arafat, dies in a Paris hospital.

Arab Music Festivals

Music Festivals in America

The mahrajanat, or festivals, that were popular among Arab Americans between the 1930s and 1960s are witnessing a revival in many Arab American Communities around the country. In all of these festivals, music is the most important component that brings the community together. Local Arab American musicians, singers, and dance groups along with singers from the Arab world perform to large audiences. Most of these festivals are held over two or three days. Among the most popular Arab American Music Festivals are:

Mahrajan Al-Fann	New York City
Arabian Fest	Milwaukee, Wisconsin
Arab World Festival	Detroit, Michigan
East Dearborn Arab International Festival	Dearborn, Michigan
Ana Al-Arabi Festival	Washington, D.C.
Arabic Music Retreat	South Hadley, MA
Seattle Arab Festival	Seattle, WA
Arab Cultural Festival	San Francisco, CA
World Music Festival	Chicago, IL
New Detroit Concert of Colors	Detroit, MI
Le Festival Du Monde Arabe	Montreal, Canada

Student busily working during a UMS in-school visit.



Lesson Plans

Curriculum Connections

Are you interested in more lesson plans?

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

www.artsedge.kennedy-center.org

Introduction

The following lessons and activities offer suggestions intended to be used in preparation for the UMS Youth Performance. These lessons are meant to be both fun and educational, and should be used to create anticipation for the performance. Use them as a guide to further exploration of the art form. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students and the intended learner outcomes.

Learner Outcomes

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

Meeting Michigan Standards

ARTS EDUCATION

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

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

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

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

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

ENGLISH LANGUAGE ARTS

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

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

SOCIAL STUDIES

Standard I-1: Time and Chronology All students will sequence chronologically eras of American history and key events within these eras in order to examine relationships and to explain cause and effect.

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

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

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

MATH

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

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

Standard III-3: Inference and Prediction Students draw defensible inferences about unknown outcomes, make predictions and identify the degree of confidence they have in their predictions.

SCIENCE

Standard I-1: Constructing New Scientific Knowledge All students will ask questions that help them learn about the world; design and conduct investigations using appropriate methodology and technology; learn from books and other sources of information; communicate their findings using appropriate technology; and reconstruct previously learned knowledge.

Standard IV-4: Waves and Vibrations All students will describe sounds and sound waves; explain shadows, color, and other light phenomena; measure and describe vibrations and waves; and explain how waves and vibrations transfer energy.

UMS can help you meet Michigan's Curricular Standards!

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

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

www.michigan.gov/mde

CAREER & EMPLOYABILITY

Standard 1: Applied Academic Skills All students will apply basic communication skills, apply scientific and social studies concepts, perform mathematical processes and apply technology in work-related situations.

Standard 2: Career Planning All students will acquire, organize, interpret and evaluate information from career awareness and exploration activities, career assessment and work-based experiences to identify and to pursue their career goals.

Standard 3: Developing and Presenting Information All students will demonstrate the ability to combine ideas or information in new ways, make connections between seemingly unrelated ideas and organize and present information in formats such as symbols, pictures, schematics, charts, and graphs.

Standard 4: Problem Solving All students will make decisions and solve problems by specifying goals, identifying resources and constraints, generating alternatives, considering impacts, choosing appropriate alternatives, implementing plans of action and evaluating results.

Standard 5: Personal Management All students will display personal qualities such as responsibility, self-management, self-confidence, ethical behavior and respect for self and others.

Standard 7: Teamwork All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions and efforts.

TECHNOLOGY

Standard 2: Using Information Technologies All students will use technologies to input, retrieve, organize, manipulate, evaluate and communicate information.

Standard 3: Applying Appropriate Technologies All students will apply appropriate technologies to critical thinking, creative expression and decision-making skills.

WORLD LANGUAGES

Standard 2: Using Strategies All students will use a variety of strategies to communicate in a non-English language.

Standard 8: Global Community All students will define and characterize the global community.

Standard 9: Diversity All students will identify diverse languages and cultures throughout the world.

Lesson 1: Repertoire

Objective

To prep the students for the youth performance

Standards

Arts Education:

3: Analyzing in Context

4: Arts in Context

Materials

CD accompanying this study guide (track listing on page 72), a CD player, and the internet.

Activity

I. Song 1: Til'it Ya Mahla Noorha (The Sweet Sun Has Risen)

Composer: Sheikh Sayyed Darweesh (1892-1923)

Country of Origin: Egypt

1. Go over the English translation of the lyrics. Talk with students about what the song might be about. What do they think this? What words or clues are they using from the lyrics to support this?

Lyrics (English Translation):

The sweet sun has risen;
How lovely is its glow.
Come, let us milk and gather
The milk from the cows.

Sitting by the stream, gathering water,
Was the dark and handsome one that I love.
He tilted his hat for me, and asked of me
"O sing a song for me."

While I was thinking to myself
"He is the dark and handsome one that I love,"
He gave me a flower and told me
"You'd make a beautiful bride."

2. Have students look at the Arabic transcription and ask that they share their thoughts on its appearance. Do they see any resemblance to the alphabet and letters they are used to?

Lyrics (Arabic Transcription):

Even with the transliteration, you and your students may encounter difficulty with the pronunciation of the lyrics. You will have a chance to practice with the help of the Chicago Classical Oriental Ensemble at the Youth Performance.

For lessons on the Arabic Alphabet and Pronunciation guides, please visit <http://www.shariahprogram.ca/Arabic-alphabet.shtml>

You will need the Real Player. Free download at www.real.com.

Lyrics (Arabic Transcription):

طلعت يا ما احلى نورها
شمس الشموسة
ياللا بنا نملي و نحب
لبن الجاموسة

قاعد ع الساقية يا خلي
أسمر و حلوة
عوج الطاقية و قال لي
غني لي غنيوة

قلت له بقلبي يا خلي
يا أسمر يا حلوة
قدم لي وردة و قال لي
حلوة يا عروسة

3. Next have students look at the transliteration. Explain that a transliteration takes the words from the preceding transcription in Arabic and uses the alphabet they are used to to write out the words phonetically. Ask them to share their thoughts about the appearance of the transcription. Even though they may be able to take a stab at reading it, do they have any understanding of what it means?

Lyrics (Transliteration)

Til'it ya maḥla noorha
Shams e-shammoosi
Yallah bina nimla w neḥlib
Laban el-jamoosi

Ga'id 'a-ssagya ya melli
Asmar wi ḥlewe
'awwaj et-tagiiyye we-galli
Ghanni li ghinnewe

Gelti-lu bi-galbi ya khelli
Yasmar ya ḥlewe
Gaddam li warda we-galli
Ḥelwa ya 'aroosi

4. Listen to tracks 1 and 2 on the CD provided with this study guide to hear the lyrics sung.

5. Have students try singing along with the song. Even if they are not able to pronounce it, encourage them to hum along with the melody.

II. Song 2: el-Helwa Di (The Beautiful Woman)

Composer: Sheikh Sayyed Darweesh (1892-1923)

Country of Origin: Egypt

1. Go over the English translation of the lyrics. Talk with students about what the song might be about. What do they think this? What words or clues are they using from the lyrics to support this?

Lyrics (English Translation):

The beautiful woman woke up to knead the dough in the early
morning hours,
While the rooster is singing Cu Cu Cu Cu, as if he is singing
the call to prayer.
O workers, let's go and make our living in the name of God.
O Mister Atiyah, I wish you a good and fruitful morning.

The day is starting, may God make it a blessed one.
The pocket is empty; not even a penny.
But the mood is positive and optimistic.
The light of hope I have comes only from the merciful God.

We have been patient for a long time,
Ever since things have been slow.
O, rich people, you might have lots of money;
But we, the poor, have the Almighty to provide.

Be strong, Mister Abu Salah;
Put your worries aside and you'll lead a happy life...
Leave it all in the hands of God.
You better get up and hurry, because time is running out.

The sun is out
...and God is the king of this land.
Go after your living,
...and God will certainly provide
Why don't you pick up your hammer and the rest of your tools,
and let's go!

2. Have students look at the Arabic transcription.

Lyrics (Arabic Transcription):

الخلوة ده قامت تعجن بالبدرية.
و الديك بيأذن كو كو كو في الفجرية.
يالانا بنا على باب الله يا صنايعية،
يجعل صباحك صباح الخير يا اسطة عطية.

طلع النهار، فتاح يا عليم.
و الجيب ما فيهش و لا مليم،
بس المزاج طيب و سليم.
نور الأمل عمك يا رحيم.

دا الصبر برده طال،
من بعد وقف الحال.
يا اللي معاك المال،
برده الفقير له رب كريم.

ما تشد حيلك يا ابو صلاح.
اضربها صرمة تعيش مرتاح.
خلي اتكالك على الفتاح.
يالانا بنا يلا الوقت اه راح.

الشمس طلعت، و الملك لله
اجري لرزقك، خليها على الله
ما تشيل قدومك و العده، و يالا

3. Next have students look at the transliteration. If you've gotten a chance to look over the pronunciation guide, have them take a stab at pronouncing it.

Lyrics (Transliteration)

el-Ḥelwa di Amit te'gin fil badria
We Deek be yedden cu cu cu cu fil fagria
Yallah bina 'ala bab allah ya sanay'iah
Yig'al sabaḥak sabaḥ el-khir yasta 'atiyah

Til'i an-nahar fattaḥ ya 'aleem
Wil gib mafihshi wala malleem
Bas el-mezag tayyeb wi saleem
Noor il lamal amalak ya raḥeem

Da sabri bardu Taal
Min ba'di wa'fel ḥaaal
Ya li ma'ak el-maal
Bardu l-fakeer lu rabbi kareem x2

Ma t-shiddi ḥeelak ya bu-Salaḥ
Idribha sarma t'ish mertaḥ
Khalli Ttikalak 'al-fattaḥ
Yalla bina yalla l-wakt ahou raḥ

Esh-Shamsi til'et
W-el-mulkee le-llah
Igree li riz'ak
Khalleeha 'al-allah
Ma tshil addoumak
W-il-'iddah w yallah!

4. Listen to track 3 on the CD provided with this study guide to hear the lyrics sung.

5. Have students try singing along with the song. Even if they are not able to pronounce it, encourage them to hum along with the melody.

CD Track Listing and Artist Information

1. *Til'it Ya Mahla Noorha* (The Sweet Sun Has Risen)
Sung by Marcel Khalife
2. *Til'it Ya Mahla Noorha* (The Sweet Sun Has Risen)
Sung by Fayrouz
3. *el-Helwa Di* (The Beautiful Woman)
Sung by Marcel Khalife

Pre and Post-Performance Ideas

Visit UMS Online

[www.ums.org/
education](http://www.ums.org/education)

For our friends who are in grades 1-3, here are a few additional quick and fun ideas to use with the Chicago Classical Oriental Ensemble Youth Performance.

1. Working Together - Write "Chicago Classical Oriental Ensemble (or any of the song titles from the Youth Performance on the board. Divide students into groups and assign a short period of time. Each group must work together to think of as many words as possible that can be spelled with the letters in the phrase on the board.
2. Scavenger Hunt - After reviewing some of the writings and activities in this guide, divide the students into groups. Ask each to come up with a list of at least three things their peers should listen and watch for at the performance. Collect each group's list and compile them into a single piece of paper. See how many you find at the performance!

Pre-Performance Activities

1. Building an Ensemble - Divide students into groups. Ask one to start tapping a rhythm on his/her pant leg or desktop and ask the others to try to copy it. Ask each student in the group to take a turn as leader. What strategies do the "following" students use to keep up with the leader? Try this activity with movements!

Post-Performance Activities

1. Discussion/Writing Prompt - If you could change one thing about the performance, what would it be?
2. Remembering the Performance - Who was your favorite song? Why? Did you already know your favorite or was it new to you?

Still More Ideas...

Share your students' work with UMS!

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

3. Newspaper Report - Imagine that you are a newspaper reporter who has been chosen to report on the Youth Performance. Create a factual report of what you saw. Here are some tips to help you write an effective news story:
 - Try to answer the famous "Five W" questions: who, what, when, where, why.
 - Put the main ideas in the first paragraph.
4. Essay Assignment - Ask students to create a comparison between a folk music concert and a pop music concert (seen live or on TV). Be creative; include in your discussion the music, clothing, lighting, audience, etc.
5. Recreating the Stage -Students can draw a seating chart of the stage with the orchestra, conductor, and soloist where they were during the performance. Have them draw from whatever perspective they saw the performance.
6. Ads - Program books are usually filled with sponsor's advertisements for their businesses. The ads also will recognize the achievement of the performers and/or organization. Have students design a catchy advertisement for their school addressing why it is a good school and making sure to say something about the performers.
7. Make a travel brochure highlighting the art, music and culture of one of the countries from the Arab World.
 - Your brochure must be done on 8 ½ x 11 tag board. It may be made in a color of your choice.
 - It must include a picture, drawing or photograph of the nation's flag.
 - Include a map of the country.
 - Your brochure must be a fold out.

Remember: This is a travel brochure. You are urging people to visit your country. Highlight different aspects of its art, language, history and culture.

 - Use lots of color! Make it visually appealing.
 - You may use magazines, the Internet or drawings to enhance your work.
 - You can even make your brochure interactive with pop-ups and cutouts for example.
 - Be creative.

Word Search

L W U D J I B O U T I C Z Q U I O U G A
Z T K R H K Y S I F Y O M W Z U N F I T
M I R D Y A O Z K D B H A B H I I S O J
A R A H A S N R E T S E W L T Q I A Q Z
F A P O P I S E E E O V C E G N C K L O
J O R D A N B N C N N C D Z U E O O A B
E Y O T H V I A K U A A C T K M R G I A
G Y V X G T H F R U R D R O F T X I L H
Y T V T S N B T O A W O U U R B J A A R
P J X E M F A O B V I A G S A O P I M A
T W L N N A Y E M V S D I D I S M N O I
O A N E W F M I R A Q H U T R C J A S N
P K M D R I L A X V N X B A Y R C T B X
J E A K R S M I S P X G P B S O I I T E
Y J J A Y U D M Q Z I B S R M M T R D Z
E H T X P Q F L M C U C G O B K V U K R
Q E L C J O I V Q Z I Y R D X G H A K T
S E I W X B L P Z S N O N A B E L M P U
X R Q B Y E Z P S V S R A T A Q H C E U
S J A A J B N K C K V R Z W N K M P W H

The Arab World

ALGERIA

BAHRAIN

COMOROS

DJIBOUTI

EGYPT

IRAQ

JORDAN

KUWAIT

LEBANON

LIBYA

MAURITANIA

MOROCCO

OMAN

PALESTINE

QATAR

SAUDI ARABIA

SOMALIA

SUDAN

SYRIA

TUNISIA

UNITED ARAB EMIRATES

WESTERN SAHARA

YEMEN

Word Search Solution

+ + + D J I B O U T I + + + + + U + A
+ + + + + + + + + + + + + N + I +
+ + + + + + + + + + + A + + I + S + +
A R A H A S N R E T S E W L T + I + + +
+ + + + + I + + E + O + + E G N + + + +
J O R D A N B N + N + C D + U E + + A B
E + + + + + I A K + A A C T + + R + I A
G + + + + T + + R U R D + O + + + I L H
Y + + + S + + + + A W + U + R + + A A R
P + + E + + + O B + I A + S A O + I M A
T + L + N + + E M + + D I + I + M N O I
+ A + E + + M I R A Q + U T R + + A S N
P + M + + I + + + + N + + A Y + C T + +
+ E + + R + + + + + + + + S O + I + +
Y + + A + + + + + + + + + M + + R + +
+ + T + + + + L + + + + + O + + + U + +
+ E + + + + I + + + + + R + + + + A + +
S + + + + B + + + + N O N A B E L M + +
+ + + + Y + + + + + S R A T A Q + + + +
+ + + A + + + + + + + + + + + + + +



The Bust of a Moor by an unknown artist.

Resources

UMS FIELD TRIP PERMISSION SLIP

Dear Parents and Guardians,

We will be taking a field trip to see a University Musical Society (UMS) Youth Performance of the Chicago Classical Oriental Ensemble on Friday, February 8 from (please circle one) •10am-11am •12pm-1pm at Rackham Auditorium in Ann Arbor.

We will travel (please circle one) • by car • by school bus • by private bus • by foot
Leaving school at approximately _____am and returning at approximately _____pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor. This performance features the Chicago Classical Oriental Ensemble.

We (circle one) • need • do not need an additional chaperone for this event. (See below to sign up as a chaperone.)

Please (circle one) • send • do not send lunch along with your child on this day.

If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

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

If you have any questions, please don't hesitate to call me at _____
or send email to _____.
Please return this form to the teacher no later than _____.

Sincerely,

My son/daughter, _____, has permission to attend the UMS Youth Performance on Friday, February 8, 2008. I understand that transportation will be by _____.

I am interested in chaperoning if needed (circle one). • yes • no

Parent/Guardian Signature _____ Date _____

Relationship to student _____

Daytime phone number _____

Emergency contact person _____

Emergency contact phone number _____



Internet Resources

Arts Resources

www.ums.org

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

www.artsedge.kennedy-center.org

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

Arab Culture

www.arab.net

www.al-bab.com/arab/music/music.htm

Basic guide to Arabic music with links to articles and other web sites on religion and music, Fairouz, Oum Kalthoum, Maghreb music, Ra'i music, etc.

www.al-bab.com/

Arab gateway website. Links and articles on everything from countries in the Arab world to music, food, entertainment, women's rights, etc.

www.maqamworld.com/

A site to help understand the maqam modal system. An index on maqams and rhythms, audio clips, information on musical forms,

www.xs4all.nl/~gregors/ud/

Oud web. Many links of interest.

www.umich.edu/~iinet/cmenas/

Official website for the Center for Middle Eastern and North African Studies at the University of Michigan.

www.accesscommunity.org

Arab Community Center for Economic and Social Services website.

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

Recommended Reading

There are
many more
books available!

Just visit
www.amazon.com

Resources for your classroom

This page lists several recommended books to help reinforce arab music and culture through literature. These books are available through www.amazon.com.

Elementary School

Lewin, Ted. *The Storytellers*. New York: Lothrop, Lee & Shepard, 1998. 32 p. . **Morocco**

Sales, Francesc d'A. *Ibrahim*. Illustrated by Eulàlia Sariola; translated by Marc Simont. New York : Lippincott, 1989. **Morocco**

Aggarwal, Manju. *I Am a Muslim : Manju Aggarwal Meets Abu Bakar Nazir*. New York: F. Watts, 1985. **Islam**

Haskins, Jim. *Count Your Way Through the Arab World*. Minneapolis, MN: Carolrhoda, 1987. **Middle East & North Africa**

Hermes, Jules. *The Children of Morocco*. Series: *World's children*. Minneapolis: Carolrhoda Books, c1995. **Morocco**

Osborne, Mary Pope. *One World, Many Religions : The Ways We Worship*. New York: Knopf, 1996. **Islam**

Middle & High School

Brill, Marlene Targ. *Enchantment of the World: Algeria*. Chicago: Children's Press, 1990. **Algeria**

Fox, Mary Virginia. *Tunisia*. Series: *Enchantment of the World*. Chicago: Children's Press, 1990. **Tunisia**

Kagda, Falaq. *Algeria*. Series: *Cultures of the World*. London: Marshall Cavendish, 1997. **Algeria**

Lybia in Pictures. Series: *Visual Geography*. Minneapolis, MN: 1996. **Lybia**

Moktefi, Mokhtar. *The Arabs in the Golden Age*. Brookfield, CT: Millbrook, 1992. **Arabs**

Robinson, Francis. Ed. *The Cambridge Illustrated History of the Islamic World*. New York: Cambridge University Press, 1996. **Islam**

Sanders, Renfield. *Libya*. Philadelphia: Chelsea House, 2000. **Libya**

Scoones, Simon. *The Sahara and Its People*. Thomson Learning. 1993. **North Africa**

Stotsky, Sandra. *The Arab Americans*. Chelsea House, 1999. **Arab Americans**

Wilkins, Frances. *Morocco*. New York: Chelsea House Publishers, 1987. **Morocco**

Community Resources

These groups and organizations can help you to learn more about this topic.

Arab American National Museum

13624 Michigan Avenue
Dearborn, MI 48126
(313) 582-AANM (2266)
<http://www.arabamericanmuseum.org/>

Arab Community Center for Economic and Social Services (ACCESS)

2651 Saulino Court
Dearborn, MI 48120
(313) 842-7010
www.accesscommunity.org

University of Michigan Center for Middle Eastern and North African Studies (CMENAS)

1080 South University Avenue, Suite 4640
University of Michigan
Ann Arbor, MI 48109-1106
Phone: (734)764-0350 FAX: (734)764-8523
<http://www.umich.edu/~iinet/cmenas>

The Arab American Institute

4917 Schaefer Rd
Dearborn, MI 48126
(313) 584-8868
www.aaiusa.org

Arab American & Chaldean Council

16921 W Warren Ave
Detroit, MI 48228
(313) 584-4137
www.arabacc.org

University Musical Society

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

Evening Performance Info

To purchase UMS
tickets:

Online
www.ums.org

By Phone
(734) 764-2538

Al-fursan at-talatha (The Three Musketeers)

Chicago Classical Oriental Ensemble

Featuring the music of **Umm Kalthum**

Hicham Chami artistic director, kanun

FRI, FEB 8 | 8pm
Rackham Auditorium

The Chicago Classical Oriental Ensemble consists of seven professional musicians from the US, Morocco, Egypt, Syria, Lebanon, Palestine, and Israel performing traditional instrumental and vocal music from the North African, Egyptian, Levantine, Turkish, and Armenian repertoire. Founded in 2003 at the Priential Institute in Chicago, their 2006 release, *The Songs of Sheikh Sayyed Darweesh: Soul of a People*, was named one of the year's top-ten world music recordings by *The Boston Globe*. The Chicago Classical Oriental Ensemble's Ann Arbor program features music by Zakaria Ahmed, Muhammad al-Qasabji, and Riyadh al-Sunbati, three Egyptian composers who wrote music for the legendary vocalist Umm Kalthum.

TEEN Ticket

In response to the needs of our teen audience members, the University Musical Society has implemented the TEEN Ticket. All teens can attend UMS events at a significant discount. Tickets are available for \$10 the day of the performance at the Michigan League Ticket Office, or for \$15 at the venue 90 minutes before the performance begins. One ticket per student ID.

Upcoming Teacher Workshops

Open to all educators, student teachers, and community members, our workshops provide concrete methods for enhancing student learning in, through, and about the arts. Refreshments are served at all workshops.

American Jazz 101

This unique professional development program features a series of in-depth lectures and live performances that enhance educators' knowledge of jazz. Regarded as uniquely American, jazz music and performance can be integrated into the curriculum in many ways: study of American history, discussion of race, exploration of American culture, etc. Lectures are designed to precede and complement specific jazz performances on the UMS 2007/2008 roster. This series provides food for the mind and soul, a combination sure to refresh and exhilarate any educator.

This series fee, \$65, includes tickets to all four performances and the lectures are free.

Event 1: Classic Jazz

Lecture: Monday, January 14, 7 PM, Ann Arbor District Library, Downtown
Associated Performance: Jazz at Lincoln Center Orchestra – WED, JAN 16, 8 PM, Hill Auditorium

Event 2: Modern Jazz

Lecture: Monday, February 11, 7 PM, Ann Arbor District Library, Downtown
Associated Performance: Ahmad Jamal Trio – SAT, FEB 16, 8 PM, Hill Auditorium

Event 3: Big Band Jazz

Lecture: Monday, March 10, 7 PM, Ann Arbor District Library, Downtown
Associated Performance: SFJAZZ Collective – THU, MAR 13, 8 PM, Hill Auditorium

Event 4: Contemporary Jazz

Lecture: Monday, March 31, 7 PM, Ann Arbor District Library, Downtown
Associated Performance: Brad Mehldau Trio – FRI, APR 4, 8 PM, Michigan Theater

CHINA Immersion

Saturday, February 2, 9 am - 8 pm
Teaching and Learning Center, WISD
1819 South Wagner Road, Ann Arbor
Fee: \$50

A sunrise Tai Chi lesson opens the UMS CHINA Immersion: a full day of authentic, hands-on, and in-depth experiences with the culture, calligraphy, and celebrations of China (including Chinese New Year). Rich community resources bring China to life through live musical performance and visual art-making. The day ends at a local Chinese restaurant with a specially prepared meal and presentation on the ingredients, symbols, and rituals associated with Chinese food and dining. Participants leave the workshop ready to explore further the global and local Chinese community with their students, colleagues, and families.

A collaboration with the U-M Center for Chinese Studies, the U-M Stearns Collection, the U-M Museum of Art, and the Ann Arbor Chinese Center of Michigan.

To register:

By Phone
(734) 615-0122

By E-Mail
umsyouth@
umich.edu

DETROIT Immersion

The Ultimate Teacher's Guide to Detroit

Led by Charlie Bright U-M Professor of History and Stephen Ward and Angela Dillard U-M Professors of Afroamerican and African History

Saturday, March 8, 9 am - 8 pm

Fee: \$50

In the 1940s and 50s, world leaders would travel to Detroit to glimpse the model city of the future. Today, however, the former glories of Detroit are faded and worn out... or are they? Participants in this day-long Immersion will rediscover the vibrancy and vitality of Detroit, the spectacular and often misunderstood American city. Led by three Detroit historians, the UMS DETROIT Immersion guides participants through important Detroit landmarks, neighborhoods, and cultural districts including Black Bottom, Poletown Plant, the '67 Riot Epicenter, Mexicantown, the Heidelberg Project, Pewabic Pottery, the Guardian Building, and much more. This bus tour from Woodward to 8 Mile and Livernois to Linwood also includes food stops at Avalon Bakery, Hamtramck's Eagle Under the Flag, and Baker's Keyboard Lounge. Participants return home full of exciting experiences (and food!), yet hungry for more.

Urban Bush Educators:

Connecting the African and African-American Experience

Led by Robin Wilson and Idy Ciss

Monday, March 17, 4:30 PM - 7:30 pm

Teaching and Learning Center, WISD

1819 South Wagner Road, Ann Arbor

Grades K -12

Fee: \$30

In *Urban Bush Educators*, Robin Wilson identifies and examines issues, ideas, and themes featured in *Les écaillles de la mémoire*. As a former member of Urban Bush Women, Robin discusses and demonstrates the process of using the Black experience, storytelling, and personal narrative as a prism to create art. Her work is complemented by Senegalese educator Idy Ciss, former member of Les Ballet Africains and current member of Muntu Dance Company of Chicago. An expert on Senegalese performing arts, Idy guides participants through activities that highlight the role of dance, music, and ritual in everyday Senegalese life, and that connect participants to African cultural experiences.

Registration

To register for all workshops, please call (734) 615.0122 or email umseyouth@umich.edu.

All teachers must register and pay for workshops in advance. If paying with check, a credit card number must be submitted upon registration to reserve spot until payment is received.

Teachers bringing students to a the Los Folkloristas youth performance receive a \$10 discount on the April 24 workshop.

Teachers will be charged for the workshops for which they are registered regardless of whether they actually attend. Teachers can cancel registration up to five business days in advance.

***For Ann Arbor Public School Teachers – AAPS will reimburse teachers who sign up for each workshop, subject to availability. Teachers who miss the workshop may not apply for reimbursement.

***For Washtenaw Intermediate School District Teachers – WISD will reimburse the first five teachers who sign up for each workshop. Teachers who miss the workshop may not apply for reimbursement.



Send Us Your Feedback!

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

UMS Youth Education Program
Burton Memorial Tower • 881 N. University Ave. • Ann Arbor, MI 48109-1011
(734) 615-0122 phone • (734) 998-7526 fax • umsyouth@umich.edu
www.ums.org/education