

Salaamuna

Sounds from the East

GETTING READY

We are looking forward to you and your class joining us on concert day. To increase your students' enjoyment of this program and to enhance their learning experience, please use the student page included in this packet.

Right away:

- ♪ Duplicate student page.
- ♪ Review the bold-faced vocabulary on the student page to add to your spelling or vocabulary list over the next weeks.

Pre-concert activities:

- ♪ Read and discuss the Student Page as a class.
- ♪ Ask students and your classroom music teacher to bring instruments to class.
Students can:
 - ♪ name parts of the instruments and find similarities and differences;
 - ♪ produce tones and watch and feel the vibrations and resonance;
 - ♪ make a chart of instruments and their countries of origin by category: string, wind, or percussion.

Before and after the concert:

- ♪ Write an essay comparing two or more types of instruments and how they are played.

Related Standards:

Reading – analysis of informational text
Social Studies – chronological and spatial thinking
Music – historical, cultural dimensions
Writing – compare and contrast
Science – (natural) resources

CONCERT INSTRUCTIONS

Before you leave for the concert:

- ♪ Restroom facilities are limited. Any student leaving his seat must be accompanied by a chaperone. Plan accordingly.
- ♪ Food, gum, cell phones, and electronic devices must be left behind. *No water bottles.*
- ♪ Review concert manners as listed below.
DISCIPLINE OF STUDENTS IS THE TEACHER'S RESPONSIBILITY.

At Calvary Church:

- ♪ Do not leave the bus until instructed to do so by the Philharmonic ushers.
- ♪ When leaving the bus, keep students in a **SINGLE FILE WITH A TEACHER LEADING.**
- ♪ When entering the seating area, please be sure that teachers and chaperones are interspersed among the students.

Concert manners:

- ♪ Talking or whispering during the performance is not acceptable.
- ♪ Applause is the best way to show appreciation for the performers.
- ♪ Show respect for the performers, the concert hall, and your neighbors.

After the concert, students can:

- ♪ Write a letter to the musicians or the Philharmonic Society about their concert experience. (*Writing Standard 1.1*)

Philharmonic Society Youth Programs performances and activities are carefully composed to incorporate the five components of the California Visual and Performing Arts Framework for arts education: artistic perception, creative expression, historical/cultural context, aesthetic valuing; connections, relationships, applications.

STUDENT PAGE

You will soon come to a concert that brings world instruments and master musicians together.

I. ABOUT *Salaamuna*

The ensemble performs Persian, Arabic, Turkish, Egyptian and Armenian music of the Near and Middle East and features dazzling and world renowned musicians representing a variety of diverse countries. Exotic and rare instruments are introduced in the concert, and information about the cultural and traditional musical styles performed is presented. The musicians also share some of their own personal experiences as learners, teachers, composers and master musicians.

The musicians compose, arrange, and perform their own unique compositions. These compositions combine *tone colors (timbres)* of different instruments from many diverse cultures to create rich musical textures. Using these *textures*, the musicians compose complex patterns in *rhythm, melody, and harmony*, and perform their own style of world music. The musicians of *Salaamuna* believe that people of all cultures have fantastic, exciting, and inspiring music to share. By thoughtfully experiencing music from around the world, we can learn to appreciate not only the unique qualities of each culture, but also our many similarities.

II. CREATING MUSICAL SOUNDS

Each culture's exotic and wonderful musical instruments have developed over thousands of years. However, by examining these instruments carefully, we can see that they are all based on one of three basic structures: *wind, string, or percussion*. All instruments, from voice to drum, produce sound through *vibration*. We hear sounds because the sound waves travel to our ears and cause our eardrums to vibrate in the same way. The timbre of each instrument is unique because of its shape and the materials used to make it. The sound waves bounce off the surface and "re-sound," making the instruments themselves vibrate. More vibration means more sound, which is called *resonance*. How an instrument is held, played, and cared for affects its resonance. Musicians take excellent care of their instruments so that they can get the best resonance from them.

III. IDEAS FOR DISCUSSION:

Find pictures of ancient musical instruments. List other instruments you know.

Classify them as string, wind, or percussion. How do the environment and natural resources of a geographic area affect the structure of a musical instrument?

What materials could you use to make a musical instrument?

How could you produce more than one sound with it?

What are some differences between modern and ancient instruments?

USING THE WEB:

You can find instruments of the world at: www.caribbeanedu.com. Click on KEWL.

Search for these instruments: oud, ney, duduk, doumbek, darbuka, tabla. You may see them at the concert.

*Find out more about the *Salaamuna* musicians at www.zworldmusic.com.*

FOR TEACHER USE

VOCABULARY

ensemble – a group of several performers.

melody – a succession of notes or tones with a recognizable musical shape; melody can be used alone or together with harmony. The melody is sometimes called the tune.

harmony – two or more different tones produced at the same time; normally used to support the melody.

percussion – a musical instrument which is struck, scraped, or shaken to produce a tone, as an darbuka or doumbek (drums), or bells.

quintet – an ensemble, or group, of five musicians.

resonance – the sympathetic vibration of an object near another vibrating object. For example, when a drum head is struck, it causes all parts of the drum to vibrate, sending waves that reach our ears as resonating sound.

rhythm – a regular pattern formed by a series of sounds of alternating lengths and silences.

sextet – an ensemble, or group, of six musicians.

sound wave – a longitudinal pressure wave that produces an audible sensation.

string – a musical instrument which has strings to produce initial vibration and consequent musical tone, such as a violin or lyre.

texture – combination of timbres (tone colors), such as the sound produced by two different instruments being played together.

timbre – the tone color of a particular instrument or voice.

waveform – the shape of a wave, which determines the timbre of the instrument.

wind – a musical instrument for which air initiates the vibration to produce a tone, such as a flute, ocarina, or recorder.



Salaamuna brings together six famous and inspiring musical talents of the Arab-American music world in this outstanding performance of vocal and instrumental music from the Middle and Near East, a world of magical sounds that are unfamiliar in our everyday lives here in America.

Audiences will see and hear such ancient instruments as the *oud* (lute), *ney* (cane flute), *kemencé* (bowed spike fiddle) and *darabuka* or Egyptian *tabla* (goblet drum). These styles and forms of music have been heard throughout the Middle and Near East for thousands of years, delighting listeners of all ages.

Storytelling and personal narrative are woven into this exotically musical performance. *Salaam* translates in English as ‘peace’ and is also a greeting that people use in most Arabic cultures every day. The members of the ensemble represent the splendid diversity and unity of cultures not only in America, but of people throughout the world today. This performance will leave the audience members in awe of the amazing musical talents and skills of the ensemble's musicians.

Salaamuna is directed by award-winning composer and artist/educator John Zeretzke, who has been bringing exotic world music concerts to audiences of all ages across America for more than 20 years. We are proud to offer this magical and inspiring new concert program!

Salaam!

Some of the instruments you may see at *Salaamuna*



The origin of the name **oud** (and its etymological cousin, *lute*) for the musical instrument is most likely to have come from the Arabic word, *al-‘ūd*, which refers literally to a thin piece of wood similar to the shape of a straw, and may refer to the wooden plectrum traditionally used for playing the oud, to the thin strips of wood used for the back, or to the wooden soundboard that distinguished it from similar instruments with skin-faced bodies. Recent research by Eckhard Neubauer suggests that *oud* may simply be an Arabic borrowing from the old Persian name *rud*, which meant string, stringed instrument, or lute.



The **ney**, also nai, nye, nay, gagri tuiduk, or karghy tuiduk, is an end-blown flute that figures prominently in Middle Eastern music. In some of these musical traditions, it is the only wind instrument used. The ney has been played continuously for 4,500–5,000 years, making it one of the oldest musical instruments still in use.

The ney consists of a piece of hollow cane or reed with five or six finger holes and one thumb hole. Modern neys may be made instead of metal or plastic tubing. The pitch of the ney varies depending on the region and the finger arrangement. A highly-skilled ney player can reach more than three octaves, though it is more common to have several “helper” neys to cover different pitch ranges or to facilitate playing technically difficult passages.

The English word **duduk** is often used generically for a family of ethnic instruments including the doudouk or duduk, pronounced du'duk, also tsiranapogh, pronounced tsirana'pʰoɤ, (literally “apricot horn” in Armenian), the balaban or mey in Turkey, the duduki in Georgia, the balaban in Azerbaijan, the narmeh-ney in Iran, the duduka or dudka in Russia and Ukraine. In the Balkans a quite different instrument is called by the same name.

The word itself is a loanword ultimately derived from Turkish düdük, likely of onomatopoeic origin. During the Ottoman occupation of Armenia, usage of the word duduk displaced the original name of the instrument, which was known since antiquity as a Tsiranapogh. The word dudka in Slavic languages is a diminutive of *duda* and is of native Slavic origin. This instrument is not to be confused with the northwestern Bulgarian folk instrument of the same name (see below, Balkan duduk).

Here at the right is an enlargement of a duduk mouthpiece next to the instrument with mouthpiece itself.



The **tabla** (Hindi: tablā, or pronounced Thabla in Malayalam) is a popular Indian percussion instrument used in the classical, popular and religious music of the Indian subcontinent and in Hindustani classical music. The instrument consists of a pair of hand drums of contrasting sizes and timbres. The term tabla is derived from an Arabic word which means “drum.”

The history of this instrument is at times the subject of heated debate. The most common historical account credits the 13th century Indian poet Amir Khusrau as having invented the instrument, by splitting a Pakhawaj into two parts. However, none of his own writings on music mention the drum (nor the string instrument sitar). Another common historical narrative portrays the tabla as being thousands of years old, yet this is mere conjecture. Reliable historical evidence places the invention of this instrument in the 18th century, and the first verifiable player of this drum was Ustad Siddar Khan of Delhi.

The Musicians of *Salaamuna*

Hasan Ahmad Hasan Minawi – Iraq

Ney, oud, voice, kemenche, mizmar, percussion

Born in Baghdad, Iraq, and a citizen of Jordan, Hasan has his diploma in Musical Science 1992, Iraq; a Bachelor Degree in Musical Science 2002, Jordanian Music Academy, Amman; and a Master of Music Education at the University of Jordan 2012; and earned his Ph.D. discretion of the Global Initiative for Humanitarian Leadership 2013.

Victoria Baldwin – United States

riq, deff, percussion

Victoria Baldwin began her studies of Middle East hand percussion in 2002 with master percussionist Souhail Kaspar. She has been performing since 2003 with the Near East ensemble led by Dr. A. J. Racy and has been a member of the Souhail Kaspar Near East Music Ensemble from 2004 to present. In 2012 and 2013 she performed at the Orange Coast College World Music and Dance Concerts playing drum solos for prestigious Egyptian Raqs al-Sharqi dancer Angelika Nemeth. She has performed at the Mendocino Middle East Music and Dance Camp Arabic concert nights with renowned oudist John Bilezikjian. Victoria has also performed with the Turath Ensemble, led by Dr. Sami Asmar, in venues that promote Arab world culture.

Souhail Kaspar – Lebanon

Egyptian tabla, def, zils, hand percussion

Souhail Kaspar is a master percussionist, known worldwide for his brilliant technique, exciting performances and teaching skills. He was born in Lebanon and trained at Nadi al-Fonun al-Arabia, Conservatory of Traditional Arabic Music in Aleppo, Syria, where he received a degree in Classical Arabic Performance. He has traveled extensively during his 34-year career and has performed with artists such as Sting, Kenny Burrell, and with Arabic superstars such as Sabah, Feiruz, Cheb Mami, George Wassouf, Ragheb Alama, Kathem al-Saher, and Faiza Ahmed. His recording credits for movie soundtracks include *The Prince of Egypt*, *Syriana*, *Sinbad* and more.

Dimitris Mahlis – Greece

oud

Dimitris Mahlis is a multi-instrumentalist and composer based in the Los Angeles area. Since coming to LA, Dimitris' skills on oud, guitar and other stringed instruments have led him into a rich variety of performing and recording experiences. Dimitris has had the good fortune to receive training in both Western and Eastern musical systems. His style is known as both soulful and original. Recent recording credits include the Oscar-winning film *Argo*. Dimitris also composed the music for the recent film *Coffee and Sugar* and is featured on the soundtrack of the upcoming film *The Algerian*. Dimitris has performed and toured throughout the world with artists such as A.R.Rahman, Axiom of Choice, Dionisis Savopoulos, Niyaz, Freddie Hubbard, Thanasis Papakonstantinou, Kevyn Lettau, Russell Ferrante and others. He composes all the original music for his projects, including four albums with his duo project "Wahid," "Protoleia" with the Mahlis- Panos Project, "Prana" with the trio, Prana, and "Aphrodite Moves On" with his electric quartet Babaghanoush.

Houman Pourmehdi – Iran

tombek, def, ney, setar, dayereh

Born in Iran, Houman Pourmehdi is a master percussionist, well known for his diverse abilities as a musician, multi-instrumentalist and composer. He was introduced to Persian music by his father and received his first drum at the age of three from his grandfather. He studied drumming under the guidance of the late Grand Master Amir Nasser Eftetaf in Iran. He continued his studies at the Center for Preservation and Propagation of National Music. His interest in the spiritual path of the Sufis introduced him to the Ghaderi Sufi order's virtuoso *daf* players, such as Haj Agha Sadeghi, Mirza Agha Ghosi, and Darvish Karim. Pourmehdi moved to Chicago in 1988, where he founded the society for the Advancement and Preservation of Traditional Persian Music; Houman can be heard on film soundtracks such as *The Hulk*, *Young Black Stallion*, and *Troy*.

John Zeretzke – United States/Director

violin, kemencé, shivi, frame drums

John Zeretzke has written numerous orchestral, ballet and dance scores for such companies as The Joffrey Ballet of Chicago, Diavolo, The Royal Danish ballet and many other international dance companies. In 2000, Zeretzke was an honored recipient of the P.A.S.A. Award, Professional Artist Service Award, a Lifetime Achievement Award for his work in the schools in California. Zeretzke's film credits include World Music-based scores for Paramount Pictures, Disney, Discovery Channel and recently for Robert Altman's docudrama *The Company*. In 2009, John received the Medal of Honor from the White Helmets of the United Nations for peace keeping internationally for his work in the southern Philippines with his Flutes Across The World music and humanitarian program for children. John won a Lifetime Achievement Award in 2010 from the City Of Ojai in California for his work in the arts.

Dr. A. J. Racy – Lebanon/ Advisor

nai, buzuk ,rebab

Professor Racy is one of the world's foremost experts on Arab music, credited with studying and documenting numerous musical traditions throughout the Arab world. An accomplished performer, composer, and ethnomusicologist, he has inspired a generation of students and artists in this country and abroad. Racy was born in Lebanon and is credited with more than 75 publications. At UCLA, Racy teaches seminars on the musical cultures of the Middle East and is the director of the Near East Music Ensemble. He has performed music for television, feature and documentary films, including his work for PBS in the ten-part series *The Arabs*.



For information about Salaamuna Ensemble, please visit: www.zworldmusic.com

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