



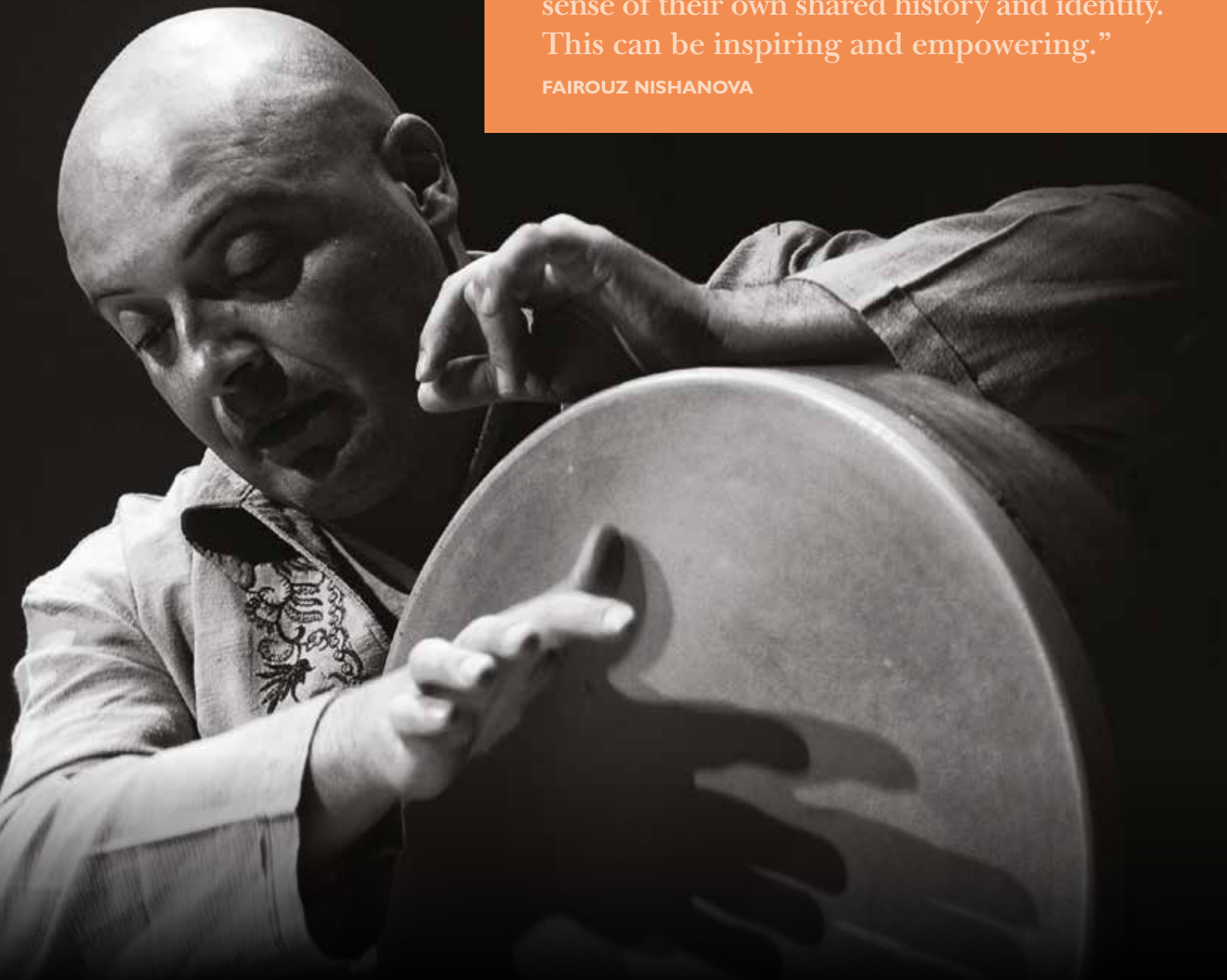
AGA KHAN TRUST FOR CULTURE

MYP4: TEACHER GUIDE

ARTS (MUSIC): MUSICAL EXPRESSION IS A UNIVERSAL FEATURE OF HUMAN EXPERIENCE

“Music can strengthen a sense of community by imbuing its members with a collective sense of their own shared history and identity. This can be inspiring and empowering.”

FAIROUZ NISHANOVA



CONTENTS

Introduction	3
Aims	3
Arts Learning Outcomes	3
Inquiry	4
Key Concept, Related Concepts & Global Context	4
Aga Khan Curricular Strand (AK Strand)	4
Statement of Inquiry	4
Inquiry Questions	4
Aga Khan Academies Learner Profile Attributes	5
Approaches to Learning (ATL)	6
Assessment Tasks	7
Using the Arts Process Journal	7
Week 1	8
Lesson 4.1–4.2: Introducing the Unit of Inquiry	8
Handout 4.1.1: Statement of Inquiry	10
Handout 4.1.2: Key & Related Concepts & Global Context	11
Teacher Resource 4.1.3	12
Poster 4.1.4: Aga Khan Curricular Strand – Cultures	13
Handout 4.1.5: Creating Cue Cards	14
Handout 4.1.6: The Throat Singers of Tuva	15
Lesson 4.3: The Power of Music	16
Handout 4.3.1: Comments About Music	17
Week 2	19
Lesson 4.4: Ethnomusicology Presentations	19
Handout 4.4.1: Note-taking Strategies	20
Assessment Rubric 4.4.2: Ethnomusicology Presentations	21
Lesson 4.5: Ethnomusicology Presentations	22
Lesson 4.6: Listening and Responding to Urtyn Duu	23
Handout 4.6.1: Urtyn Duu	25
Week 3	26
Lesson 4.7: Listening and Responding to a Tradition-based String Collaboration	26
Teacher Resource 4.7.1: From 'The Uyghur Muqam' by Rachel Harris	27
Lesson 4.8: Listening and Responding to Music Where Eastern and Western Traditions Merge	28
Lesson 4.9: The Master-Apprentice (ustod-shogird) Tradition of Music Education	29
Handout 4.9.1: The Master-Apprentice Tradition	31
Weeks 4-6	33
Lesson 4.10: Placing the Music Tradition & Work of the Master Musicians in Context	33
Assessment Task 4.10.1: Eduvlog	35
Assessment Rubric 4.10.2: Eduvlog	38
Developing Musical Skills Using Tradition-based Instruments	39
Weeks 7-8	40
Working Within a Group to Create an Innovative Hybrid Performance	40
Assessment Task 4.21.1: Developing a Hybrid Performance	42
Assessment Rubric 4.21.2: Developing a Hybrid Performance	45
Handout 4.21.3: Using a Spider Diagram to Visualise Ideas	46

INTRODUCTION

The purpose of this Arts: Music Unit is to draw on resources developed through the work of the [Aga Khan Trust for Culture's Music Programme](#). It encourages students to value music traditions that have been passed down through generations, to express identity and convey moral standards that may bind a community or communities together. Further, the unit encourages students to reflect on the value of preserving, developing and strengthening access to musical traditions as diverse forms of cultural expression.

In addition to focusing on subject group learning outcomes, the unit also encourages collaborative, sustainable action by encouraging students to share knowledge and understanding within their schools and with their wider community.

The unit length is approximately eight weeks – based on three lessons of 45-60 minutes per week, (18-24 hours in total).

In preparation for developing students' skills in weeks 4-6 of the unit, school protocols should be followed to plan and organise a residency or workshop with a 'master' musician who can share knowledge and understanding of local tradition-based music, or tradition-based music of a relevant diaporic community.

This may be structured as a musician in residence who works with students as a 'master' musician over a series of lessons or a visiting workshop leader who runs a one-two day workshop to develop students' skills.

Forward planning to facilitate access to the necessary tradition-based instruments will also be required.

Should you be unable to provide students with practical experience of a tradition-based form of music and facilitate the acquisition, development and application of skills, the unit will need to be modified and reduced in length. Students may further explore the work of musicians discussed within the unit. You may find it useful to draw on additional information and resources from the textbook *The Music of Central Asia* edited by Theodore Levin, Saida Daukeyeva & Elmira Köchümkulova, published by Indiana University Press, and visit the companion [website](#). Further information can also be found about the [Aga Khan Music Programme](#) and the online [watch and listen](#) opportunities at the Aga Khan Museum [#MUSEUMWITHOUTWALLS](#).

AIMS

The aims of this Middle Years Programme (MYP) music unit are to encourage and enable students to:

- enjoy lifelong engagement with the arts;
- explore the arts across time, cultures and contexts;
- understand the relationship between art and its contexts;
- develop the skills necessary to create and to perform art;
- express ideas creatively;
- reflect on their own development as young artists.

ARTS LEARNING OUTCOMES

A. Investigating	<ul style="list-style-type: none">i. investigate a movement or genre in their chosen arts discipline, related to the statement of inquiryii. critique an artwork or performance from the chosen movement or genre
B. Developing	<ul style="list-style-type: none">i. practically explore ideas to inform development of a final artwork or performanceii. present a clear artistic intention for the final artwork or performance in line with the statement of inquiry
C. Creating/Performing	<ul style="list-style-type: none">i. create or perform an artwork
D. Evaluating	<ul style="list-style-type: none">i. appraise their own artwork or performanceii. reflect on their development as an artist

INQUIRY

KEY CONCEPT	RELATED CONCEPTS	GLOBAL CONTEXT
Communication is often regarded in the arts as a message between the artist and an audience, or between performers. Without intended communication the arts become solely self-expressive.	Audience Boundaries Innovation	Personal and cultural expression What is the nature and purpose of creative expression? Students explore the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values; the ways in which we reflect on, extend and enjoy our creativity; our appreciation of the aesthetic. Area of exploration: a readiness to overcome ignorance and accept and learn from other people, who experience the world differently, is an opportunity rather than a threat.

AGA KHAN CURRICULAR STRAND (AK STRAND)

Cultures – This unit creates understanding of our own cultures and the cultures of others. Students will go beyond drawing on personal experience of the musical traditions they experience in their environment, to learning about, understanding and questioning music from other cultures, many of which may be new to them (and possibly to their teachers). Students will think about the things that both connect and divide the human experience and its expression through music in different times and places.

STATEMENT OF INQUIRY

The ways in which messages are communicated may be dependent on the nature and purpose of creative expression within communities and cultures.

INQUIRY QUESTIONS

The following questions are embedded explicitly or implicitly in the lesson plans. Teachers and students can select the ones which engage them, or which have particular relevance to their local context.

Factual	i. What is ethnomusicology? (Boundaries) ii. What is tradition-based music? (Audience & Boundaries)
Conceptual	i. Why may the preservation of tradition-based music heritage be a shared responsibility for all of us? (Audiences & Boundaries) ii. Why is music sometimes referred to as an international language? (Audience & Boundaries) iii. How and why does tradition-based music change? (Innovation)
Debatable	i. To what extent can tradition-based music transcend cultural difference? (Audience & Boundaries) ii. To what extent can tradition-based music be hybridised without losing the artistic energy that makes it powerful? (Audience, Boundaries & Innovation)

AGA KHAN ACADEMIES LEARNER PROFILE ATTRIBUTES

Explicitly developed within the unit

Stewards*	We understand the interconnectedness of communities, striving to create harmony in our environment, while considering the needs of all members. We are motivated to leave the world a better place.
Inquirers	We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.
Knowledgeable	We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.
Open-minded	We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.
Communicators	We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

*Unique attribute of the Aga Khan Academies Learner Profile.



Alim Qasimov. Photographer
Sebastian Schutyser/AKMP

APPROACHES TO LEARNING (ATL)

ATL	ATL STRAND	UNIT PLAN FOCUS
Communication	Give and receive meaningful feedback	<ul style="list-style-type: none"> • Developing skills • Research task Eduvlog • Artistic intention
	Use intercultural understanding to interpret communication	<ul style="list-style-type: none"> • Explicit throughout the unit
	Use media to communicate with your audience	<ul style="list-style-type: none"> • Research task Eduvlog
	Organise and depict information logically	<ul style="list-style-type: none"> • Research task Eduvlog • Presentation • Artistic intention
Social	Use social media networks appropriately to build and develop relationships	<ul style="list-style-type: none"> • Research task Eduvlog
	Build consensus	<ul style="list-style-type: none"> • Artistic intention
	Listen actively to other perspectives and ideas	<ul style="list-style-type: none"> • Artistic intention • Developing skills
	Negotiate effectively	<ul style="list-style-type: none"> • Artistic intention
Self-management	Set goals that are challenging and realistic	<ul style="list-style-type: none"> • Artistic intention • Developing skills
	Select and use technology effectively and productively	<ul style="list-style-type: none"> • Research task Eduvlog
Research	Access information to be informed by and inform others	<ul style="list-style-type: none"> • Presentation task • Research task Eduvlog • Artistic intention
Thinking	Formulate factual, topical, conceptual and debatable questions	<ul style="list-style-type: none"> • 'Master' musician questions
	Use brainstorming and mind mapping to generate new ideas and inquiries	<ul style="list-style-type: none"> • Artistic intention
	Consider multiple alternatives, including those that might be unlikely or impossible	<ul style="list-style-type: none"> • Artistic intention
	Create original works and ideas	<ul style="list-style-type: none"> • Artistic intention

ASSESSMENT TASKS

CRITERION A	CRITERION B	CRITERION C	CRITERION D	TASK
✓				Ethnomusicology Presentations
✓				Eduvlog
			✓	Evaluating skills development
	✓	✓	✓	Developing and creating a hybrid performance

USING THE ARTS PROCESS JOURNAL

The arts process journal is a generic term used to refer to the self-maintained record of progress that students make throughout their study of the arts. The medium for documenting the process can vary depending on student and teacher preferences. It can be written, visual, audio or a combination of these, and may include both paper and electronic formats.

The journal is a working document to, among other things, record learning and learning experiences, generate and investigate questions, document creative thinking and show the evolution of thinking over time. For more information see page 17 of the International Baccalaureate (IB) MYP Arts Guide (2022).

Throughout the unit, students will use their arts process journals to record their thinking about the questions raised by the unit, and document their artistic intentions, creative ideas and investigations.

Some teachers may find it helpful to encourage students to create a digital process journal, using a website or app that allows them to collate written ideas and reflections, photographs, videos and audio files. Sites which allow other users to comment and give feedback are particularly helpful for peer and teacher assessment.

Sites such as Padlet, Google Classroom, Managebac or Miro could be used for this purpose, or any site that allows for the creation and viewing of digital portfolios.



Rubab reverse.
Photographer Kate Vincent

WEEK 1 | LESSON 4.1-4.2: INTRODUCING THE UNIT OF INQUIRY

Resources

Handouts 4.1.1, 4.1.2, 4.1.5 and 4.1.6, Companion Slides 4.3-4.13, Teacher Resource 4.1.3, a hat or similar, Poster 4.1.4, link to information about [instruments](#) and link to [AKMP performance finder](#).

Preparation

Print the statement of inquiry on A4 paper or larger and place it in the centre of a larger blank piece of paper. Print one copy of the key concept, related concepts, global context, inquiry questions, images of musicians in Companion Slides 4.4-4.13, the list of musicians/singers' names (cut up, folded and placed in a hat) and, where relevant, the AK Strand for the class. Print one copy of handout 4.1.5 and 4.1.6 for each student (or share electronically). Share the link to the descriptions of [instruments](#) and [AKMP performance finder](#). Preload the link to [The Singing River](#).

Learning and teaching

1. Gather students around the statement of inquiry – a wall space, if available, is appropriate, as it will facilitate visible thinking. Explain that students are starting a new unit and ask them to discuss why this may be a relevant statement of inquiry for a music unit. Using only the statement of inquiry (*The ways in which messages are communicated may be dependent on the nature and purpose of creative expression within communities and cultures*), ask students what they think the focus of the inquiry will be.
2. Ask students to identify and discuss the key concept (communication) by either highlighting or circling the relevant word or phrase in the statement of inquiry. You may find it helpful to share the printed description of the key concept with students once they have identified it and added it to the wall space/display space. Ask students how they think the key concept may be interpreted in the context of this music unit.
3. Where relevant, share the AK Strand and discuss why this unit is centred on 'Cultures'. Add the AK Strand to the wall space/noticeboard.
4. Share the inquiry questions with students (Companion Slide 4.3), discuss what they mean and how they may be explored within the unit. Add the questions to the wall space or noticeboard.
5. From looking at the inquiry questions students should notice that this unit will explore tradition-based music from a variety of cultural contexts, many of which may be unfamiliar to students. Discuss what challenges it might present to experience musical productions that are very different from those we are used to. What are our responsibilities as pluralistic learners, when we encounter difference?
6. Share and discuss the Handout 4.1.6 extract from *The Throat Singers of Tuva* with students. (This first example of music in the unit is intended to facilitate a pluralistic response to the unfamiliar.) Ask students what they notice about the context, purpose and techniques of Tuvan throat singing, what the text makes them think about and what they wonder.
7. Play *The Singing River* performed by Anatoli Kuular (The recording is Track 43; use the first five minutes of the 8m35s recording). The piece starts with the sound of the babbling river, and the Kuular uses his voice to imitate it.
8. Before students discuss with anyone else, ask them to write in their arts process journals, what they notice think and wonder about the piece they have listened to.

The [Global Centre for Pluralism](#) defines pluralism as a positive response to diversity, rooted in two core principles: mutual recognition and belonging. While diversity in a society is a demographic fact, pluralism refers to the actions taken to positively engage with diversity as a basis for successful and prosperous societies. Diverse societies that choose pluralism accept rather than fear human differences.

Tuva is an autonomous republic in the Russian Federation, located in South Siberia. The majority of the population are ethnic Tuvans, who have traditionally led nomadic lifestyles.

Students may be interested in listening to more Tuvan music such as [Huun-Huur Tu](#)'s work. They may also be interested to know that some throat singing has crossed over and is now used for the purpose of entertainment, such as *The Beautiful Steppe* by Mongolian artist Batzorig Vaanchig, which is used on the soundtrack for the Netflix series *Marco Polo*.

9. Once students have had a chance to respond in their journals ask them to share with the person sitting next to them, or with the wider group. Were they able to understand the piece, if so, how? Did they find it challenging to respond pluralistically if they found the piece unfamiliar or difficult to understand?
10. Play the clip again after asking students to identify the tone, harmonic and overtone used in the singer's mimesis (imitation of the real world in art). Also ask students to identify how the singer's mouth and lips move and identify how the sounds are produced.
11. Ask students to think in pairs about how they might introduce Tuvan throat-singing to other students in the year group. Based on what they have read and heard, what essential ideas would they want to convey to their peers?
12. Model on the board how they might bring this information down to the essentials, using a structure similar to that students will be using for their own presentations later on. (See point 16)
13. Explain to students that they will now inquire into the work of one of a range of tradition-based singers or musicians. After they have become an 'expert' they will teach their peers. Share the images (Companion Slides 4.4-4.13) and names of singers and musicians with students. Draw their attention back to the statement of inquiry, key concept, global context and, as relevant, the AK Strand. This task may be assessed using Criterion A: Investigating – if so, share the rubric on page 21 (4.4.2) with students.
14. Ask students to discuss what they will need to know about the singers and musicians and the social and cultural contexts in which they create music, in order to identify their relevance to the statement of inquiry and unit as a whole. Use the example of the Tuvan throat singers as a model if you need to. Draw up questions, linking to the assessment rubric if you are planning to assess this task. Make sure there are questions that focus on the purpose of the creative expression, the cultural context in which it is created. Note that Criterion Aii requires students to critique a performance by the selected singer/musician(s).
15. Advise students that a short biography for each musician/singer is available on the website for the [Aga Khan Music Programme](#) and may be a useful starting point.
16. Ask students to take note of the items on the list for possible inclusion in their short presentation which may:
 - last no longer than five minutes;
 - contain no more than five slides;
 - include no more than five lines of writing per slide;
 - no more than five words per line.
- Students may include relevant images, maps, etc. and one or more slides should include a link to a piece of music or song by the musician/singer on whom the presentation is focused (ensure that students acknowledge sources using the school's preferred referencing style).
17. Explain that students may use cue cards when presenting their ideas. Either share or print the guidance on how to use cue cards, on Handout 4.1.5.
18. Ask students to pull the name of a singer/musician out of a hat. Depending on the size of the group, students may work independently or in pairs. (If you have more singers/musicians than you need, leave out Sirojiddin Juraev as his work will be revisited later in the unit.) Make a note of which student(s) is/are responsible for exploring the context and work of which singer/musician.
19. Students should work on their inquiry for the rest of the lesson, with regular check-ins by the teacher to make sure that they are finding relevant information for their presentation. Home learning should be allocated so that students are ready to present in Lesson 4.4.

HOME LEARNING:

Research, plan and prepare to share a relevant and appropriate five slide presentation to inform and educate classmates about the selected singer/musician, their cultural context and their work in Lessons 4-5.



Kronos Quartet.
Photographer Jay Blakesberg

A photograph of two women in traditional Central Asian attire performing music. The woman on the left wears a yellow headpiece and a colorful patterned dress, playing a stringed instrument. The woman on the right wears a red and gold dress, also playing a stringed instrument. A microphone is positioned in front of them. The background is dark and out of focus.

HANDOUT 4.1.1: STATEMENT OF INQUIRY

The ways in which messages are communicated may be dependent on the nature and purpose of creative expression within communities and cultures

AKMI artists from Tajikistan and Afghanistan, Roof of the World festival, Khorog, Tajikistan, July 2016. Photographer Kiril Kuzmin/AKMP

HANDOUT 4.1.2: KEY & RELATED CONCEPTS & GLOBAL CONTEXT

KEY CONCEPT:

Communication is often regarded in the arts as a message between the artist and an audience, or between performers. Without intentional communication the arts become solely self-expressive.

RELATED CONCEPTS:

Audience

An individual or group who receives and/or responds to the arts. Addressing this concept includes examining strategies for engaging audience, different types of audiences and how the audience – artist relationship affects and influences the arts.

Boundaries

The parameters that define a personality, a culture, an environment, civil law, a skill set or a belief structure. The concept of boundaries can include: themes, issues and concepts; the imagined or physical boundary between performance space and audience; the subversive or provocative nature of the arts; the dividing line between what is real and what is fictional; private and public space; the relationships between characters.

Innovation

An altered interpretation or the experimentation of ideas, techniques and media. It ensures originality and creativity by new ways of presenting ideas and unusual use of media. The invention of new functions and ways of working.



Sato. Photographer Sebastian Schutyser/AKMP

GLOBAL CONTEXT:

Personal and cultural expression

What is the nature and purpose of creative expression? Students explore the ways in which we discover and express ideas, feelings, nature, culture, beliefs and values; the ways in which we reflect on, extend and enjoy our creativity; our appreciation of the aesthetic.

Cut up and distribute to students

Homayoun Sakhi

Sanubar Tursun

Alim Qasimov

Wu Man

Andrea Piccioni

Byambajargal Gombodorj

Feras Charestan

Fargana Qasimova

Sirojiddin Juraev

Abduvali Abdurashidov

Kronos Quartet

A woman with long dark hair, wearing a red dress with white floral patterns and a red scarf, is holding a pipa (a traditional Chinese four-stringed instrument). She is looking slightly upwards and to the left. The background is a dark, carved wooden door. The top right corner of the image has an orange overlay with a geometric pattern.

POSTER 4.1.4:

AGA KHAN CURRICULAR STRAND

Cultures

creates understanding of our own culture and the cultures of others. It helps us to consider how we can overcome the barriers to a truly pluralistic society. This Strand aims to enable us to learn about, understand and question cultures from around the world, and to think about the things that both connect and divide the human experience in different times and places.

Wu Man holding a pipa.
Photographer Sebastian Schutyser/AKMP



HANDOUT 4.1.5: CREATING CUE CARDS

Abdulalavi Abdurashidov.
Photographer Sebastain Schutyser/AKMP

A cue card is a reminder card. Its purpose is to prompt you to remember what you would like to share about your subject.

A cue card should:

- contain information about one topic or idea;
- be clear and easy to read – use large lettering/bold print and highlighters;
- include an outline and key word prompts;
- contain single words or short phrases;
- be connected to the slides.

Things to remember when using cue cards during a presentation:

- make sure all your cue cards are the same size;
- clearly number your cue cards and make sure they are in the right order before you start (you may find it helpful to make a hole in your cue cards and string them together);
- do not hide behind your cue cards when presenting. Keep them down by your side and refer to them as needed;
- if you need to pause to read a note on a cue card, do so before continuing your presentation.

Example:

CUE CARD 1

- NEY (Also, nay) soloist
- Old Perian word – ‘reed’
- Wind instrument – end-blown flute, 5-6 holes –
(PLAY SOUND CLIP)
- Around for thousands of years
(SHOW IMAGE of neyzen – ney player – in Egyptian pyramid)
- Sufi instrument (next card)

HANDOUT 4.1.6: THE THROAT SINGERS OF TUVA



Huun-Hur Tu: Discogs

The following extract is from *The Throat Singers of Tuva* by Theodore C. Levin and Michael E. Edgerton:

From atop one of the rocky escarpments that crisscross the south Siberian grasslands and taiga forests of Tuva, one's first impression is of an unalloyed [pure] silence as vast as the land itself. Gradually the human ear habituates [gets used to] to the absence of human activity. Silence dissolves into a subtle symphony of buzzing, bleating, burbling, cheeping, whistling - our onomatopoeic shorthand for the sounds of insects, beasts, water, birds, wind. The polyphony unfolds slowly, its colours and rhythms by turns damped and reverberant as they wash over the land's shifting contours.

For the semi-nomadic herders who call Tuva home, the soundscape inspires a form of music that mingles with these ambient murmurings. Ringed by mountains, far from major trade routes and overwhelmingly rural, [in] Tuva, [...] natural and human-made sounds blend.

Among the many ways the pastoralists [livestock herders] interact with and represent their aural environment, one stands out for its sheer ingenuity; a remarkable singing technique in which a single vocalist produces two distinct tones simultaneously. One tone is a low, sustained fundamental pitch, similar to the drone of a bagpipe. The second is a series of flutelike harmonics, which resonate high above the drone and may be musically stylized to represent such sounds as the whistle of a bird, the syncopated rhythms of a mountain stream or the lilt of a cantering horse.

In Tuva, legends about the origins of throat-singing assert that humankind learned to sing in such a way long ago. The very first throat-singers, it is said, sought to duplicate natural sounds whose timbres, or tonal colours are rich in harmonics, such as gurgling water and swishing wind [...] Tuvan pastoral music is intimately connected to an ancient tradition of animism, the belief that natural objects and phenomena have souls or are inhabited by spirits.

According to Tuvan animism, the spirituality of mountains and rivers is manifested not only through their physical shape and location but also through the sounds they produce or can be made to produce by human agency.

Scientific American, September 1999.

WEEK 1 | LESSON 4.3: THE POWER OF MUSIC

Resources

Companion Slides 4.15-4.17 and Handout 4.3.1.

Preparation

Load Companion Slides and video clip ready to project.
Print one Handout 4.3.1 per student (or share electronically).

Learning and teaching

1. Students will have started to research their musician or singer and are encouraged to make relevant connections during this lesson.

Explain that you are going to share some comments about music that you would like students to read and discuss, while asking themselves the conceptual question:

2. Ask students to share and discuss some of their ideas, listen actively and respond to ideas shared by others.

Why is music sometimes referred to as an international language?

3. Project Slide 4.15. Give students time to read and take note of the quotes in their arts process journals (or share Handout 4.3.1). Discuss any vocabulary with which students are unfamiliar.
4. Project Slide 4.16. Give students time to read and take note of the quotes in their journals. Again, discuss any vocabulary with which students are unfamiliar.
5. Give students time to respond to the quotes. They may highlight key words or ideas, make connections between the various ideas and identify differences.
6. Ask students to consider why different perspectives may coexist and make a note in their journal of their ideas.
7. Remind students of the statement of inquiry. Do they find themselves leaning towards a particular position? If so, what do they think might influence their perspective and ideas?

The ways in which messages are communicated may be dependent on the nature and purpose of creative expression within communities and cultures

8. Show students the 15 minute short film about the Inaugural Aga Khan Music Awards held in Lisbon in March 2019 (the link is also in Companion Slide 4.17). Let them know that some of the musicians on whom they will focus their presentations, appear in the film.
9. Discuss what is meant by the term 'tradition-based music', drawing on examples and explanations depicted within the short film.
10. Ask students to reflect on the extent, (if any), to which their thinking about music as an international language has been influenced by the speakers and artists depicted. They should note their ideas in their arts process journal.

You may find it helpful to add that music serves a range of purposes in various contexts and is often not just for entertainment. In fact, in many contexts music and musical art have been used to communicate with the Divine, (a communicational function with what is above and beyond humankind) and/or as a form of preservation of history (passing down the standards and norms of behaviour and customs and preserving precious memories of the past for future generations).

Explain that, in many places, music and musicians play a vital role within cultures where they have traditionally served to reinforce social and moral values and provide models of exemplary leadership. Whether bringing listeners closer to the Divine, sustaining cultural memory through epic tales, or strengthening the bonds of community through festivity and celebration, musicians are central to social life.

11. Add that during the unit, students will be encouraged to be open-minded when engaging with the range of music they will encounter and recognise that musical expression is a universal feature of human experience that takes many different forms.
12. Request, where possible, that students upload their presentations for Lesson 3 to a dropbox or online drive before the next lesson.

HANDOUT 4.3.1: COMMENTS ABOUT MUSIC



“Unlike most music which is created with the expectation that it will be heard by human ears, throat singing traditionally had no audience. Rather, it was directed toward the spirit world, as an offering.”

THEODORE LEVIN



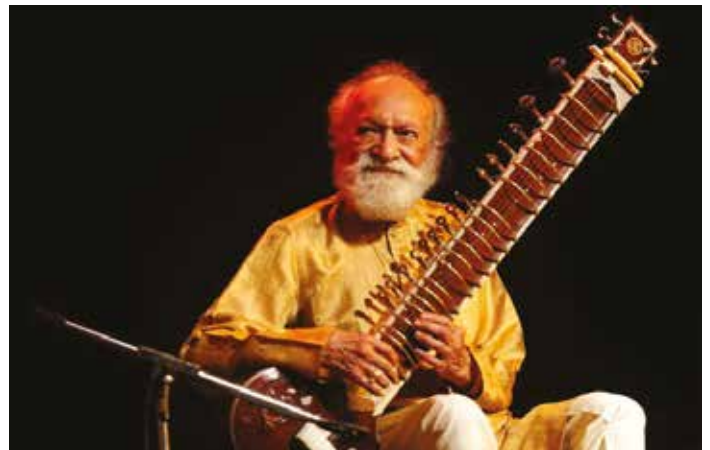
“The tonality and the musical language, the vocabulary [of the piece] right now is ... very much Chinese.”

**WU MAN, PIPA VIRTUOSO AND COMPOSER,
DISCUSSING HER OWN WORK**



“Music is a world within itself
With a language we all understand
With an equal opportunity
For all to sing, dance and clap
their hands.”

**STEVIE WONDER, MUSICIAN AND COMPOSER,
FROM HIS SONG, *SIR DUKE***



“The highest aim of our music is to reveal the essence of the universe it reflects, and the Ragas are among the means by which this essence can be apprehended. Thus, through music, one can reach God.”

RAVI SHANKAR, SITAR MAESTRO



“Every individual can respond to art and music whether it emanates from a different culture or not. For after all, art is a matter of humanity just as much as it is a matter of identity.”

HIS HIGHNESS THE AGA KHAN



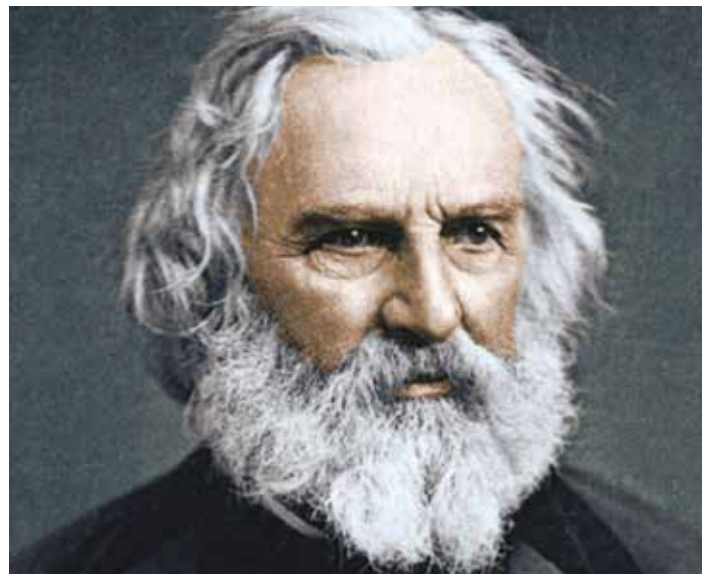
“One connection – the one neglected in talk of cultural patrimony – is the connection not through identity but despite difference.”

**KWAME ANTHONY APPIAH, PHILOSOPHER,
CULTURAL THEORIST, NOVELIST**



“Music can strengthen a sense of community by imbuing its members with a collective sense of their own shared history and identity.”

**FAIROUZ NISHANOVA,
DIRECTOR OF THE AGA KHAN MUSIC PROGRAMME**



“Music is the universal language of mankind.”

HENRY WADSWORTH LONGFELLOW, POET

His Highness the Aga Khan, AKDN | Kwame Anthony Appiah. Source: Smith College | Fairouz Nishanova. Photographer AKTC/AKDN
Henry Wadsworth Longfellow. Source: Biography

WEEK 2 | LESSON 4.4: ETHNOMUSICOLOGY PRESENTATIONS

Resources

Handout 4.4.1, assessment rubric 4.4.2 (if required) and a hat or bag.

Preparation

Check the drive/folder for uploaded student presentations.
Hat or similar containing list of singer/musician names. List of which student is presenting about each singer/musician.

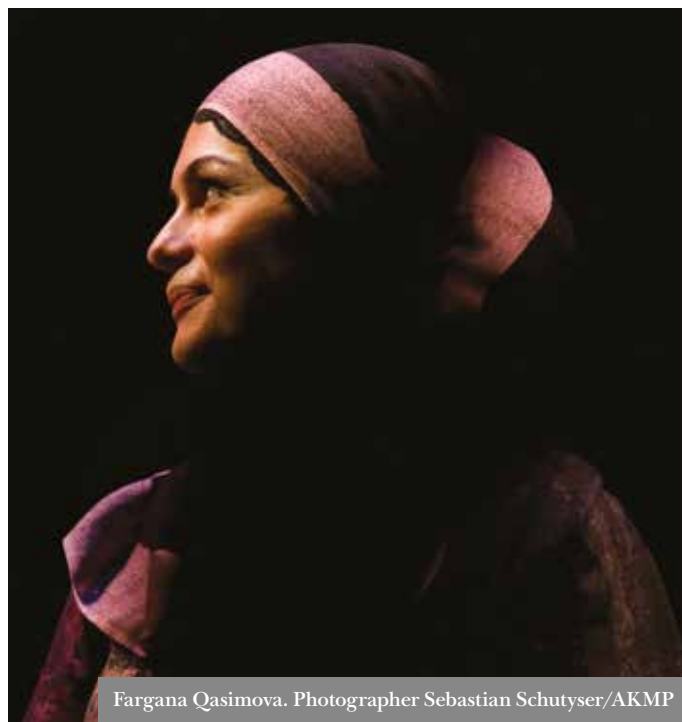
Learning and teaching

You may choose to assess the presentations using Criterion A: Investigating, if appropriate; however, this task may also be used as an opportunity to develop the formative skills that will be applied when working on the Eduvlog assessed task. Presentations may take more than one lesson to complete, depending on the size of the class – Lesson 4.5 assumes that this activity will run over two lessons.

1. Begin the lesson by revisiting ideas explored at the end of the previous lesson and explain to students that as they share their findings from their investigations they are taking on the role of ethnomusicologists by studying music in its social and cultural context.
2. Explain that by sharing information about how and why the selected singer or musician creates music, and how it is experienced, interpreted and incorporated into its cultural context, the students are beginning to explore music through the lens of ethnomusicology.
3. Perhaps some of their findings will challenge the notion that communication 'is often regarded as a message between the artist and an audience, or between performers' (IBO, page 24, 2022) as indicated in the arts subject guide.
4. Before sharing student presentations, remind students of the statement of inquiry.

The ways in which messages are communicated may be dependent on the nature and purpose of creative expression within communities and cultures

5. Ask students to get out their arts process journals and take notes as their classmates share their presentations. Remind students of strategies they may find useful when taking notes (Handout 4.4.1).
6. Prepare to share student presentations. If the audience has questions that the presenting student is unable to answer, advise them to make a note of the question and respond by saying 'I don't know yet, but I will find out, and get back to you'. Ask students to write any unanswered questions on pieces of paper and add them to the unit wall space or notice board. Revisit these in the next lesson to ensure that students follow up and answer all the questions.
7. Pull the name of the first presenter/group out of the hat or bag.
8. Complete as many presentations as can be done in the lesson, with students making notes during each one. Each time, draw names at random to decide who presents next. Students who do not present this lesson will be able to do so in Lesson 4.5. Remind presenters that any unanswered questions should be addressed, where possible, at the start of the following lesson.



Fargana Qasimova. Photographer Sebastian Schutyser/AKMP

HANDOUT 4.4.1: NOTE-TAKING STRATEGIES

Discuss how to:

Record the key words needed to get the idea or the point. Skip words that don't add meaning (and/but).

Use your own words to help you to understand and remember what you hear.

Organise your notes with headings, subheadings and numbered lists. Use headings to indicate topics. Indent to help distinguish major from minor points.

Underline, circle or use a highlighter to identify key information, examples, definitions, or other important materials. Devise your own marking code to indicate each type.

Leave a space if you miss something. You can come back to it later.

Go back to your notes and use colour to highlight key words and ideas. Use different colours to classify information by topic.

Use symbols and abbreviations for frequently used words.

etcetera – etc.	paragraph – para
for example – e.g.	chapter – ch
information – info	number – no
important – n.b.	different – diff
page – p/pages pp	century – C (e.g. C16)

Come up with symbols that may be used to indicate 'and', 'therefore', 'because' and other common words.

Develop your own abbreviations and stick to them.

ASSESSMENT RUBRIC 4.4.2: PRESENTATIONS

Task: Introducing the singers and musicians

Criterion A: Investigating (Year 5/Competent)

- i. investigate musical movement or genre related to the statement of inquiry
- ii. critique a musical performance from the chosen movement or genre

0	1-2	3-4	5-6	7-8
The student does not reach the standard described by any of the descriptions.	<p>The student:</p> <ul style="list-style-type: none"> i. provides limited information about the selected singer/musician(s) that is not always related to the statement of inquiry ii. outlines features of their selected singer/musician(s)' performance, including two from elements, techniques and context. 	<p>The student:</p> <ul style="list-style-type: none"> i. provides mostly relevant information about the selected singer/musician(s) that is related to the statement of inquiry ii. describes features of their selected singer/musician(s)' performance, including two from elements, techniques and context. 	<p>The student:</p> <ul style="list-style-type: none"> i. provides relevant information about the selected singer/musician(s) that is related to the statement of inquiry ii. analyses features of their selected singer/musician(s)' performance, including elements, techniques and context. 	<p>The student:</p> <ul style="list-style-type: none"> i. provides comprehensive relevant information about the selected singer/musician(s) that is related to the statement of inquiry ii. critiques features of their selected singer/musician(s)' performance, including elements, techniques and context.
<p>Comment:</p>				

WEEK 2 | LESSON 4.5: ETHNOMUSICOLOGY PRESENTATIONS

Resources

Students' presentations and Assessment Rubric 4.4.2 (if required).

Preparation

If possible, load students' presentations onto a central laptop in advance of the lesson to reduce transition times.

Learning and teaching

1. Ask students to get out their arts process journals and take notes as their classmates share their presentations.
2. Begin by revisiting any questions asked during the previous lesson that those who presented last lesson are now able to answer.

3. Again, pull names out of a hat to decide which student will present next.
4. Watch and actively listen to student presentations and ask relevant questions.
5. On completion of the presentations, ask students to work in pairs to identify at least five similarities or connections between the purpose of the different singers' and musician(s)' work. Give them time to discuss, before comparing ideas in a whole class discussion.
6. Discuss the extent to which learning about the work of the singers/musician(s) discussed may be connected to the comments about music (slides 14-15) shared during the earlier lesson. Students should note at least three ideas about these links in their journals.



Sirojiddin Juraev. Photographer Sebastian Schutyser/AKMP

WEEK 2 | LESSON 4.6: LISTENING AND RESPONDING TO *URTYN DUU*

Resources

Handout 4.6.1 and Companion Slide 4.19.

Preparation

Print one copy of Handout 4.6.1 (or share electronically).
Preload Companion Slide 4.19 (link to clip of *Urtyn duu*).

Learning and teaching

1. Share copies of the *Urtyn duu* entry on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity with students. (Like many terms that are transliterated from languages which do not use the Roman alphabet, there are different ways to spell this title in English. AKMP uses *Urtyn duu*, while UNESCO uses *Urtiin duu*.)

Explain to students that *Urtyn duu* (long song) refers not to the length of the song but to the extended length of each syllable that is sung.

2. Ask student to read the information and identify the key purposes of the form:
 - It is associated with rituals, important celebrations and festivities.
 - *Urtyn duu* plays a distinct and honoured role in Mongolian society.
 - It is performed at weddings, the inauguration of a new home, the birth of a child, the branding of foals and other social events celebrated by Mongolia's nomadic communities. The *Urtyn duu* can also be heard at the *naadam*, a festival featuring wrestling, archery and horse racing competitions.
 - It is closely linked to the pastoral way of life of the Mongolian nomads on their ancestral grasslands, where their animals graze.
3. Discuss what is meant by the following features:
 - An abundance of ornamentation
 - Falsetto

- An extremely wide vocal range
- Free compositional form
- Rising melody
- Falling melody

4. Ask students to discuss why traditional practices such as *Urtyn duu* are under threat:
 - Urbanisation and industrialisation have increasingly superseded traditional nomadic lifestyles, leading to the loss of many traditional practices and expressions.
 - Parts of the grasslands where tradition-bearers used to live have fallen victim to desertification.
 - Many nomadic families have shifted to a sedentary way of life and many classical themes of *Urtyn duu*, such as the praise of typical nomads' virtues and experiences, have lost their relevance.
5. Explain to students that you are going to play a clip of *Urtyn duu* (also in Companion Slide 4.19) sung by Mongolian vocalist Byambajargal Gombodorj. Ask students to watch and listen carefully and identify key features:
 - Long syllables
 - Ornamentation
 - Falsetto
 - An extremely wide vocal range
 - Free compositional form
 - Rising melody
 - Falling melody
6. At the end of the performance, ask students to discuss and then make notes on the following questions:
 - How would you describe the performance style of the singer?
 - What expressive techniques does the singer use to focus your attention?
 - Even if you can't follow the text, how easy is it to follow the words?

HOME LEARNING:

Ask students to find out about and reflect on the ritualistic songs that are sung and instruments that are played at celebrations and festivals in their traditional or indigenous culture(s). They may consider the fundamental elements of the songs and/or music and their key purposes and features.

Ask students to also reflect on how far, if at all, tradition-based music from their own cultural contexts is under threat. If so what are the threats and why do they exist?

Students may find it helpful to discuss this task with relatives. They may also find it helpful to make recordings of comments and examples to share with classmates at a later date.

Students should record their information in their arts process journal. They may include photographs, illustrations, comments by family members and lyrics.

This information could be used at a later date to create an infographic using software such as [Canva](#) or [Piktochart](#) or to create an interactive image using [Thinglink](#) for a class shared-resource library.



Byambajargal Gombodorj.
Photographer AKDN

HANDOUT 4.6.1: *URTYN DUU (ALSO URTIIN DUU)*

As part of its mission, the United Nations Educational, Scientific and Cultural Organization (UNESCO) seeks to preserve intangible cultural heritages in need of safeguarding to keep them alive.

Urtyn duu, the Mongolian 'long song' was added to the Representative List of the Intangible Cultural Heritage of Humanity in 2005 and is described as follows:

'The *Urtiin duu* or 'long song' is one of the two major forms of Mongolian songs, the other being the 'short song' (*bogino duu*). As a ritual form of expression associated with important celebrations and festivities, *Urtiin duu* plays a distinct and honoured role in Mongolian society. It is performed at weddings, the inauguration of a new home, the birth of a child, the branding of foals and other social events celebrated by Mongolia's nomadic communities. The *Urtiin duu* can also be heard at the *naadam*, a festivity featuring wrestling, archery and horse racing competitions.'

The *Urtiin duu* is a lyrical chant, which is characterised by an **abundance of ornamentation, falsetto, an extremely wide vocal range** and a **free compositional form**. The **rising melody** is slow and steady while the **falling melody** is often intercepted with a lively rhythm. Performances and compositions of *Urtiin duu* are closely linked to the pastoral way of life of the Mongolian nomads on their ancestral grasslands.

Widely believed to have originated 2,000 years ago, the *Urtiin duu* has been recorded in writing since the 13th century. There are many regional styles which have been preserved until today. Performances and contemporary compositions still play a major role in the social and cultural life of nomads living in Mongolia and in the Inner Mongolia Autonomous Republic, located in the northern part of the People's Republic of China.

Since the 1950s, urbanisation and industrialisation have led to people giving up traditional nomadic lifestyles, resulting in the loss of many traditional practices and expressions. Parts of the grasslands where tradition-bearers used to live as nomads have been lost to desertification, causing many families to move to a sedentary way of life where many classical themes of *Urtiin duu*, such as the praise of typical nomadic virtues and experiences, lose their relevance.'

Adapted from: Urtiin Duu, traditional folk long song (UNESCO)



Morin huur. Photographer: AKMP

The morin huur, also known as the 'horsehead fiddle', is considered the national instrument of Mongolia. It has been recognised by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity, and is distinctive because of the horse's head carved where the scroll would be on other stringed instruments. You can see this in the picture above. The strings of the fiddle and the bow, are made from horse hair. Nomads sometimes used hair from their most beloved horses to construct their instruments. Some people think the sound created by the morin huur is like horses neighing. Yo-Yo Ma described the two-stringed instrument as, "a distant ancestor of the cello".

WEEK 3 | LESSON 4.7: LISTENING AND RESPONDING TO A TRADITION-BASED STRING COLLABORATION

Resources

Companion Slides 4.21-23, Teacher Resource 4.7.1, laptops with Internet access, 15 slips of paper and marker pens.

Preparation

Place slips of paper and marker pens on a table that is accessible to students. Preload Companion Slides 4.21-4.23 (link to clips of [Wu Man and Sanubar Tursun](#) and the performance [Wu Man and Friends](#)).

Learning and teaching

1. Explain to students that today, they will explore two pieces, both string-based collaborations. The first is a collaboration between the world's premier pipa virtuoso from China, Wu Man and Uyghur dutar player Sanubar Tursun, which draws on Uyghur Muqam practices.
2. Before watching the short clip, students need to research the key features of Uyghur Muqam to develop understanding (Teacher Resource 4.6.1 gives teachers the necessary background information to be informed, should they be unfamiliar with the form). Add that students only have 10 minutes to identify the key features and should search reliable sources of information. Each time they identify a key feature, they should approach the table in the centre of the room on which you have placed slips of paper and marker pens and write down what they have found out in five words or fewer. Each time students approach the table, they must take note of what has already been written, as they may not repeat any feature that already appears on a slip.
3. When the 10 minutes have elapsed, review all the slips as a class and discuss students' understanding of the information shared. Ask students to use their process journals to note down their learning and anything they think and wonder.
4. Explain that Wu Man was fascinated by "What [it] would sound like if [she] played Uyghur classical muqam ... on [her] pipa [and] often imagined what it would be like if the pipa were mixed with instruments such as satar, tambur, and dutar." with the intention of producing "contemporary sounds of [...] historically kindred musical worlds".

5. Play the clip of [Wu Man and Sanubar Tursun](#) (6m18s) (embedded in Companion slide 4.21) and ask students to take notes.
6. After watching the performance, discuss the features of the piece including, tonality, improvisation and patterns. Highlight music vocabulary relevant to this piece.
7. Play a second short clip (embedded in Companion side 4.22) of a collaboration between [Wu Man and Tajik musicians Abduvali Abdurashidov, Master Musician \(sato-bowed tanbur\) and Sirojiddin Juraev, Master Musician \(duta, tanbur\)](#). These instruments can also be seen on Slide 4.23.
8. As they watch and listen, ask students to identify ways that the musicians have innovated and used their creativity to collaborate and find new ways to present ideas.
9. After watching the performances ask students to make notes in their journals:
 - What 'boundaries' do these collaborations cross?
 - How are the two collaborations similar and different, in terms of the process and the finished piece?
 - What challenges and opportunities does cross-cultural collaboration present for musicians?

Students may be interested in [Wu Man's website](#) as it contains, among other things, an interesting explanation about the pipa.



Wu Man holding a pipa. Photographer Sebastian Schutyser/AKMP

TEACHER RESOURCE 4.7.1: FROM *THE UYGHUR MUQAM* BY RACHEL HARRIS



Sanubar Tursun,
holding a dutar.
Photographer Feng Li
AKDN

“During the Cultural Revolution I was forbidden to sing the muqam, and could feel it building up inside me with great heat. Finally I got on my donkey and rode into the desert. I rode until I was far away from all people, then I started to sing. I sang all the muqam I knew, and then I went back. If I had not done this, I would have become ill.”

Listening to muqam is often said to serve a religious and meditative function, especially in the context of religious festivals, while the lighter pieces towards the end of the suites are commonly used to accompany dancing.

Contemporary scholars identify four distinct but related genres: the Twelve Muqam of the Kashgar-Yärkänd region; the Turpan Muqam; the Qumul Muqam; and the Dolan Muqam, which is performed by the Dolan Uyghurs who live in the region northeast of Kashgar (pages 344-5).

From *The Music of Central Asia* (2016) edited by Theodor Levin, Saida Daukeyeva & Elmira Köchümkulova, IUP, Indiana



The Uyghur Muqam consists of a group of distinct but related repertoires of large suites that include sung poetry, stories, dance tunes and instrumental sections. Muqams are typically performed by a small ensemble of singers led by a muqamchi (lead singer) and accompanied by bowed long-necked lutes (satar, tämbür and dutar), sometimes a spike fiddle (ghijäk) or violin, and one or more frame drums (daps). Muqams may also be played in purely instrumental form by kettle drum-and-shawm (naghra-sunay) bands. Many of the lyrics of the muqam are drawn from the classical Central Asian poets, and are strongly flavored with Sufi imagery and ideas.

The performances of muqams is not restricted to an exclusive group of professional musicians; historically, they were performed in folk contexts as well as in the courts of the local nobility, and today they cross the boundaries of rural and urban life, and professional and popular musical domains. Playing muqam is sometimes regarded as a spiritual, even physical need. One old folk singer explained it like this:

WEEK 3 | LESSON 4.8: LISTENING AND RESPONDING TO MUSIC WHERE EASTERN AND WESTERN TRADITIONS MERGE

Resources

Companion Slides 4.25-4.26.

Preparation

Preload Companion Slides 4.25-26 (link to clip of [musical collaborations](#)).

Learning and teaching

1. Share and discuss the clip (also in Companion Slide 4.25) of two [collaborations](#) between the San Francisco-based Kronos Quartet and Central Asian musicians. The first, in Chapter 1, is with the celebrated string ensemble, and legendary Azerbaijani singer and daf player Alim Qasimov (Companion Slide 4.25) and his daughter, Fargana Qasimova, to create new innovative music rooted in Central Asian traditions (up to 3m55ss). The second, in Chapter 2, is with Afghan rubab master musician Homayoun Sakhi (from 3m55s to the end). Explain that the musicians worked together over a period of nine months to compose, arrange, perform and record a body of work together. There is also a [longer version](#) of the clip if you want to use it. You can also use Slides 4.25 and 4.26 to introduce students to the daf and the rubab.
2. Pose the following questions about each collaboration. Discuss the questions as you watch the clips and ask students to make notes in their arts process journals.

Highlight links to the AK Strand Pluralism, focusing on how people can overcome difference to work collaboratively.

Alim Qasimov Ensemble

How successful was the arranger Jacob Garchik in integrating the Western strings of the Kronos Quartet with the Azerbaijani instruments and vocal style of the Alim Qasimov ensemble?

From a musical perspective, does the cross-cultural fusion “work”?

Are the two groups evenly matched in their musical contribution to the collaborative piece, and to what extent are they brought together as equals?

Homayun Sakhi

How successful was the arranger Stephen Prutsman in integrating the Kronos Quartet’s Western sounds of violin, viola and cello with the sounds of the Afghan rubab and tabla frame drum (doira)?

From a musical perspective, does the cross-cultural fusion ‘work’?

Are the musicians evenly matched in their musical contribution to the collaborative piece, and to what extent are they brought together as equals?

3. Advise students that you will collect their journals at the end of the week so you can review their responses to this task and review and comment on their entries about ritualistic songs in their cultures.
4. Explain that you will ask each student to share one interesting aspect of ritualistic songs and, as appropriate, the wider context of music traditions from their cultural context(s) with classmates, at the start of the next lesson. Remind students that every culture develops its own melodies, rhythms and instruments for a range of purposes, so everyone should be able to contribute something thought-provoking.

EXTENSION OR HOME LEARNING:

Share the link to [Tea House](#), a collaboration between Wu Man pipa virtuoso, Italian frame drum master performer Andrea Piccioni and Syrian *qānun* soloist Feras Charestan, and the short 2020 Euronews report by Katharina Rabillon about Indian sitar virtuoso, [Anoushka Shankar](#) (daughter of Ravi Shankar who is quoted earlier in the unit). Make notes about one or both pieces and comment on the extent to which the arrangements are successful. Students should also ask themselves, whether the cross-cultural fusion ‘works’ and the extent to which the musicians are evenly matched in their musical contributions.

WEEK 3 | LESSON 4.9: THE MASTER-APPRENTICE (USTOD-SHOGIRD) TRADITION OF MUSIC EDUCATION

Resources

Companion Slides 4.28-4.32, Handout 4.9.1.

Preparation

Preload Companion Slides 4.28-4.32 (link to clips of Sirojiddin Juraev playing *Qushtor* and of him teaching his son). Print one Handout 4.9.1 per student.

Learning and teaching

1. Ask students how musical traditions are passed on in their own or any context with which they are familiar? How has music been passed on to them through different means? Highlight the formal and informal means by which this happens.
2. Who are the carriers of traditions within the students' cultures and what roles do they play? Are they, for example 'master' musicians who take on apprentices who learn their craft over time? Or are there music schools, religious organisations, professional musical groups or individuals, who act as the 'guardians' of the culture's musical heritage? How are musical notation and learning by ear used to pass on musical knowledge in different contexts? What are the advantages of each method?
3. Remind students of the challenges experienced by those seeking to pass on the themes of classical *Urtyn duu* in Mongolia (as many nomadic families have shifted to a sedentary way of life many classical themes of *Urtyn duu*, such as the praise of typical nomads' virtues and experiences have lost their relevance). Do ritualistic or traditional singing and music making face any threats in their cultural contexts?



Leif Larsen Music Centre, Afghanistan. Photographer AKTC/AKDN

4. Show students the Companion Slides of master-apprentice (*ustod-shogird*) programmes in Afghanistan, Pakistan and Tajikistan (4.28-4.30) and discuss the potential long-term benefits of such programmes in terms of, among other things, the preservation of cultural heritage.
5. If you have experience of working in a master-apprentice context, share your personal story with students.
6. Give out Handout 4.9.1 and read through with students (this is quite long, so you could give it to students as a home learning activity in the previous lesson if you want them to preview it).
7. Show the clip of Sirojiddin Juraev playing *Qushtor* (Companion Slide 4.31) and discuss the techniques that are outlined in the handout. Remind students that he is combining a traditional piece of music with a contemporary element, through his improvisation. Can they think of any other examples of this fusion of traditional and contemporary styles from their own musical knowledge?
8. Discuss the extent to which students believe that there are benefits to preserving ancient music traditions.
9. Show the [clip of Sirojiddin Juraev teaching his son](#) Ghiyosiddin (Companion Slide 4.32). How similar or different is this to the ways that the students in the class have been taught music? (The answers may vary depending on the students' instruments and experiences.) Students who have learned both voice and instruments, or both traditional and western instruments may have experienced different teaching styles. What might be the advantages and disadvantages of this model of teaching, and why?
10. Ask students to reflect in their process journal on different ways of passing on musical traditions, both those that they have experienced, and those discussed in the unit. Students can also record their personal response to the music they have heard. Does the music enable the musician to communicate with the audience, despite their differences? If so, how and to what effect?
11. Explain to students that they will be introduced to a master musician and learn about a living musical heritage either from the school's host country context or from a diasporic community resident in the host country.
12. Add that as they learn about the musical form, for example the *Timbila* music of the Chopi people from Inhambane in Mozambique, they will also research, plan and create an Eduvlog that will enable students to share their knowledge and understanding with others. The research task, that may include footage shot during lessons and workshops, will enable them to meet Criterion A: Investigating, strands i and ii requirements and will enable them to receive feedback from real audiences. They will also provide a service to others by sharing their knowledge and understanding.
13. Explain that students will also work with a master musician to develop and demonstrate their acquisition of skills and techniques and apply these to create and perform music. Note that it is unreasonable to expect students to reach high skill levels in a short time and therefore 'excellence' will be assessed relative to their starting point.
14. Collect students' journals to give feedback on the home learning tasks and their work so far in the unit. Students will need these to be returned in Lesson 4.10.



Sirojiddin Juraev performs with the Aga Khan Master Musicians at the Aga Khan Music Awards in Lisbon in 2019. Photographer Jose Fernandes/AKDN

HANDOUT 4.9.1: *THE MASTER-APPRENTICE TRADITION (USTOD-SHOGIRD)*

Sirojiddin Juraev is a master musician who grew up in Spitamen, a town in the north of Tajikistan, near the border with Uzbekistan. Tajikistan and Uzbekistan have existed as nations only since 1991. Before that, they were republics within the Union of Soviet Socialist Republics (USSR), also known as the Soviet Union. The Soviet Union (established in 1917 after the Bolshevik Revolution overthrew the government of the Russian Tsar) took over the enormous territory controlled by imperial Russia, including much of Central Asia. The area around Spitamen, known as the Fergana Valley, was an important centre of commerce and culture for the ancient Silk Routes. In this area most people are bilingual in Tajik (an eastern dialect of Persian) and Uzbek (which belongs to the family of Turkic languages). Sirojiddin Juraev is equally comfortable in both languages, and also speaks Russian and English.

Sirojiddin Juraev began studying music as a child. His first instrument was the *dutar*, a long-necked lute with two strings. Juraev learned the *dutar* in a variety of ways: private lessons with a teacher; classroom instruction in elementary school; and his own individual experimentation. In Central Asia, music teaching and learning traditionally happened orally. A teacher, or *ustod*, would play a melody, and the student, or *shogird*, would repeat it, gradually learning entire pieces that could be performed from memory. This process of oral transmission became known as *ustod-shogird*.

During the time of the USSR's control, official music schools were set up where students were taught music from staff notation like that used to notate western classical and popular music. While staff notation is ideally suited to music in which pitches and

rhythms are fixed in a form that provides a precise roadmap to performers, for example, the orchestral score of a symphony by Beethoven or a song by the Beatles, staff notation is less well suited to music that has a strong improvisatory element. In musical improvisation, performers elaborate on an underlying, and often quite simple, melodic, harmonic or rhythmic structure to create the musical 'surface' of a piece. However simple or complex a piece created through improvisation, it will ideally never be performed in exactly the same way twice. This is the magic of improvisation, which helps to keep musical performance fresh and alive. Almost all music from Central Asia is rooted in processes of improvisation and extemporisation, including the Tajik and Uzbek form of classical music called *maqom* (pronounced 'makaam', with the accent on the second syllable).

In Tajikistan and Uzbekistan, *maqom* carries the same kind of social prestige as western classical music. Though its sound and structure are completely different from any kind of western classical music, *maqom* also has old roots and displays sophisticated and refined musical ideas informed by a well-developed music theory. *Maqom* differs from most western classical music, however, as performers are encouraged and expected to improvise freely. During the Soviet era, *maqom* became 'frozen' in one specific version that was notated in staff notation and used as the basis for all teaching, recording and performance. This stopped the ongoing evolution of *maqom* through improvisation and extemporisation, the lifeblood of Central Asian music.

To become a master-musician is to master this process of improvisation and extemporisation.



Sirojiddin Juraev and the Academy of Maqom. Photographer Sebastian Schutyser/AKMP

HANDOUT 4.9.1: *THE MASTER-APPRENTICE TRADITION (USTOD-SHOGIRD)* (CONTINUED)

Helping musicians like Sirojiddin Juraev achieve such mastery was the challenge undertaken by the Aga Khan Music Programme, an initiative of the Aga Khan Trust for Culture.

Juraev was already an accomplished performer on the *dutar* when he was accepted as one of eight *shogirds* in the Academy of Maqom, a newly-founded music academy in Dushanbe, Tajikistan supported by the Aga Khan Music Programme. The Academy's founder was a Tajik musician and musicologist a generation older than Juraev named Abduvali Abdurashidov. Abdurashidov's aim was to reverse the move to staff notation and transmission of music, and revitalise the process of oral transmission and improvisation in *maqom*.

In the Academy of Maqom, Juraev worked to develop his skills not only as a performer but also as a composer, improviser and arranger. Gradually, he created a portfolio of his own work that included new compositions for solo *dutar* and original arrangements of pieces composed by an older generation of *dutar* players. These arrangements display the virtuosic level of Juraev's musicianship, a level probably never equalled by any other performer, past or present. Indeed, Juraev is the only *dutar* player in the world who can perform his music at the level of mastery shown in the video recording included in this unit.

In the video, Sirojiddin Juraev 'covers' the piece *Qushtor* (1954), composed by the Uzbek *dutar* player Kuzikhon Madrahimov (1888-1954) in much the same way that pop musicians cover songs by older composers and performers. Madrahimov recorded the piece on vinyl disc shortly before his death, and Juraev's interpretation is based on that recording. Though Madrahimov was himself a master *dutar* player, Juraev elaborates on Madrahimov's performance to create a new version that is uniquely his.

Qushtor uses the so-called 'musician's tuning' (*jur-i mashshoq*), in which the two strings of the *dutar* are tuned to the same note, providing the player with an opportunity for improvisation. Juraev's performance evokes the sound of flamenco guitar and uses several of the fingering techniques typical of flamenco style: hammering down and pulling off on the strings with the left hand (*ligado*) while tapping the soundboard of the instrument with the right hand (*golpe*); and playing rhythmic rolls (*rasgueado*) and rapid repetitions of a single note (*tremolo*). These evocations point to the long-ago connections between Andalusia, in present-day Spain, and the wider Muslim world, which at one time included Central Asia.

With support from the Aga Khan Music Programme, Sirojiddin Juraev has launched a successful career. His music is both traditional and contemporary, cosmopolitan yet rooted in a sense of place. His talent has been widely recognised not only in Tajikistan but also in the West. He has twice been a Fulbright Fellow at Harvard University, where he taught the *dutar* to Harvard undergraduates as part of their study of world music. He is a member of the Aga Khan Master Musicians, the resident performing ensemble of the Aga Khan Music Programme, which has an active international touring schedule. Meanwhile, in Tajikistan, Juraev is director of a highly regarded music ensemble based at Dushanbe's national radio and television station, teaches at Tajikistan's national conservatory, and gives private lessons to younger students, including his own son, Ghiyosiddin, who appears in a video in this unit. While Ghiyosiddin does not aspire to be a professional musician, he is proud to continue his family's tradition of music-making while also pursuing an interest in science and mathematics.

The Dutar

Dutars are commonly found in homes in northern Tajikistan and Uzbekistan and are used mainly for folk music, often as accompaniment for singing. They have only two strings and five ways of tuning them, yet the variety of sounds that can be produced on the *dutar* is very wide. Listen in particular to the right hand strumming techniques, which are particularly elaborate.

The Sound of Silk

The Ferghana Valley was on the ancient Silk Routes and remains a centre of silk production to this day. The *dutars* of this area continue to be strung with silk strings whilst in other parts of Central Asia, which have fewer connections with the silk industry, the *dutars* now use synthetic or metal strings. Part of Sirojiddin Juraev's distinctive sound is the sound of silk.

WEEK 4 | LESSON 4.10: PLACING THE MUSIC TRADITION & WORK OF THE MASTER MUSICIANS IN CONTEXT

Resources

Assessment Task 4.10.1, Assessment Rubric 4.10.2 and laptops or tablets for student research.

Preparation

Print one task sheet and rubric for each student. Prepare background information on the form of tradition-based music that the class will be investigating. Give feedback in students' arts process journals, ready to return them.

Plan to bring in a 'master' musician to demonstrate tradition-based music and work with students to develop their skills in this area. This could be a one-day or weekend workshop, or a series of lessons with an 'artist in residence'. Students will not only learn about the tradition but also acquire and develop some skills and techniques that will enable them to perform at novice level.

Ideally, this should be a tradition-based music which is relevant to the local context. If this is not possible, you could choose to focus on a tradition-based music that is practiced by a diasporic community in your local context.

Learning and teaching

1. Return students' arts process journals and provide some group feedback about the home learning task and the notes that students have made so far.
2. Explain to students that they are going to learn about a local form of tradition-based music (or one from a diasporic community).

Questions for the master musician may include, but are not limited to:

What is the form of music?

When and where did it originate?

Why did it originate and for whom?

What is its purpose?

In what context is it played/performed?

What instruments are used and to which musical families do they belong?

How are the instruments made, and what sounds do they produce?

When and why, if at all are new pieces composed?

What subjects and themes are addressed through the music?

How long are the performances?

Who is the intended audience?

What are the rhythms of the music?

Are the instruments accompanied by voices and/or dance?

What model is used for training future generations of master musicians?

What threats, if any, does the music face?

What is being done to preserve the tradition?

In the cultural contexts of the Aga Khan Academies, possible forms of tradition-based music to be explored include:

COUNTRY	CLIP	'MASTER'	INSTRUMENT	DETAILS
Bangladesh	Live concert in 2021	Rezwana Choudhury Bannya	Rabindra Sangeet	Singing the poetry of Tagore
India	Solo Tabla Magic Jugalbandi with self (10m 25s)	Bickram Ghosh Anuradha Pal	Tabla Tabla	Drum, percussion
Kenya	Chivoti in the context of Kayamba dance (4m 46s) Chivoti accompaniment by Digo Drums (2m 20s) Chivoti in the context of Sengenya dance (4m 49s)	Raymond Mtawali, retired music lecturer and expert in chivoti and music of the Mijikenda	Chivoti Kayamba	Flute, woodwind Shaker, percussion
Mozambique	In Concert (9m 45s) The Chopi Timbila	Venancio Mbande	Timbila	Xylophone, percussion The Chopi Timbila (UNESCO, 10m37s)

3. Use a slideshow or share, for example, an interactive [Thinglink](#) with embedded video and audio clips to provide background information about the selected form of tradition-based music before introducing them to the 'master' musician(s), with whom they will work. Ask students to use their process journals to record their immediate responses to the information and ideas.
4. Ask students to develop at least one factual, one conceptual and one debatable question to ask the 'master' musician, bearing in mind the statement of inquiry. Students could work in pairs and share ideas with the class. A list of possible questions is on page 33, but do not share with students – see what they can come up with by themselves.

Remind students that:

- Factual questions are connected to fact-based correct answers.
- Conceptual questions require critical and/or creative thinking as they encourage the respondent to explain, explore and, among other things, make connections.
- Debatable questions are open to interpretation, but these interpretations must be grounded in evidence.

5. Share the Eduvlog task sheet with students and discuss what the task entails. Explain that parallel to learning from a 'master' musician and acquiring, developing and applying skills to perform, students will also take on the role of educators and create short eduvlogs that will offer insight about a tradition-based music from the context of the school with others.
6. Look at the rubric with students and ensure that they understand the assessment criteria and command terms used (analyse, critique, describe, outline). If necessary, refer to page 59 of the MYP Arts Guide for an explanation of these. Add that in addition to you assessing the students' investigations, their peers will provide constructive feedback. You could either ask them to do this using the assessment rubric, or you could allow the class to generate their own constructive inquiry questions with which to assess one another's work.
7. Explain how time will be allocated over the coming weeks to enable students to both acquire and develop their musical skills and create their eduvlogs. Timings will be context dependent; however, you may choose to allocate two lessons per week to the acquisition of practical skills and one lesson per week, plus home learning, for students to create their eduvlogs.
8. Use the remaining time in the lesson for students to begin their investigation for the Eduvlog.



AKMI artists from Tajikistan and Afghanistan, Roof of the World festival, Khorog, Tajikistan, July 2016. Photographer Kiril Kuzmin/AKMP

ASSESSMENT TASK 4.10.1: EDUVLOG

“Pluralism does not mean the elimination of difference, but the embrace of difference. Genuine pluralism understands that diversity does not weaken a society, it strengthens it.”

HIS HIGHNESS THE AGA KHAN
OTTAWA, 16 MAY 2017. SOURCE: AKDN

Task: To research, plan and produce an educational video about a form of tradition-based music

Statement of inquiry

The ways in which messages are communicated may be dependent on the nature and purpose of creative expression within communities and cultures.

Key concept

Communication

Global context

Personal and cultural expression

AK Strand

Cultures

Inquiry questions

Factual: What is tradition-based music? (Related concept: Audiences)

Conceptual: Why may the preservation of tradition-based music heritage be a shared responsibility for all of us? (Related concepts: Audience & Boundaries)

Debatable: To what extent can tradition-based music transcend cultural difference? (Related concept: Boundaries)

Task

Your task is to use the medium of social media to create a short, well-informed tutorial (no longer than six minutes) that teaches other people about a tradition-based music from the context in which you are studying and gives insight into a specific performance of this music.

Assessment

Your outcome will be shared with other students who will review your tutorial and provide feedback grounded in the relevant strands of **Criterion A: Investigating**:

- Investigate the nature and purpose of creative expression in the form of tradition-based music you are studying.
- Critique a performance from the form of tradition-based music you are studying.

Approaches to learning skills

The task requires you to use effective approaches to learning skills:

APPROACHES TO LEARNING (ATL) SKILL CATEGORY	ATL SKILL
Communication	Use media to communicate with your audience
	Organise and depict information logically
Social	Use social media networks appropriately to build and develop relationships
Self-management	Use technology effectively and productively
Research	Access information to be informed by and inform others

Your educational video must be informative and communicate accurate and relevant content to your audience of MYP 4 students. You will therefore need to draw on content from your lessons and further independent research that may include speaking with a musician(s) and/or experts and audiences (where relevant). This could include members of your own family who have first-hand experience of the tradition-based music.

Research popular formats for educational videos and decide which one would interest you, if you were the audience

As you design your video include content that you would like to watch

Hook audiences in with an interesting title

Use visual and audio aids to keep the video moving

Keep the introduction 'intro' and conclusion 'outro' and any end credits short

Avoid talking 'at' your audience, instead engage them and be encouraging

Build in questions and answers. Add a few seconds of silence after a question so your audience has time to think, before you reveal the correct answer.

Bring in a guest to give credibility to your video

Write a script before you start to record

Write a script

Title sequence

- Add the title and give your audience an idea about the style and purpose of your video

Introduction (Intro)

- Get to the point by making it clear why someone should watch your video
- Show that the video will be educational and interesting
- Make your audience want to watch the rest of your video

Example:

'Have you ever wondered about [...] music? I am here to teach you about a sophisticated and elaborate form of tradition-based music that will amaze, astonish and astound you. Come with me, as I take you on a journey to [...]'

Strand Ai) Context

- Describe and explain the community which practices this form of tradition-based music and its cultural **context**. You could think about geographical, historical, linguistic, political or social elements, as relevant.

Example:

'[...] is a place where the tradition of master-apprentice music pedagogy has been revitalised to provide opportunities for talented young musicians. These musicians are creating and performing new music that is rooted in tradition, yet not constrained or limited by it.'

Visual interest

Once your script is ready you will need to think about adding visual interest. You may find it helpful to visit [wave.video](https://www.wave.video), or a similar stock footage site, to find content that may help you to share your ideas. You may be able to hold people's attention for six minutes but some of your ideas will be better explained using visual aids. You can also overlay images with text and, when necessary, subtitles and use your voice for narration.

Presenting

Present your information as naturally as possible in your video. Try to connect with your audience, rather than sounding as if you are reading a script.

Look directly into the camera as you are speaking, to make eye-contact with your viewers.

When you need to look at your script, make a point, pause, look at your script then look back at the camera and make your next point. Edit out the sections when you look at the script. Pause for three seconds before and after making a point to make editing easier

YouTubers are experts at this. Watch your favourite vloggers and think about how they are making their videos seem natural. How do they keep your interest throughout their videos?

QUESTIONS TO ASK YOURSELF BEFORE UPLOADING THE VIDEO TUTORIAL



Is the information accurate and correct?

Is the information relevant?

Is the video a maximum of six minutes long?

Is the information clear?

Is the video interesting and engaging?

Have you limited the amount of text so your audience is not overwhelmed?

Have you used relevant images, diagrams, video and/or audio content?

Have you encouraged your audience to think?

Have you encouraged your audience to take notes?

Have you checked for understanding by asking relevant and interesting questions?

Have you successfully educated your audience?

Strand Ai) Nature and Purpose

- Describe and explain the purpose of the tradition-based music within the community and/or culture.
- Describe and explain how the form of the tradition-based music communicates with its intended audience.

Example:

'Tuvan throat singing, known as *Khoomei* traditionally has no audience, instead it enables the singer to communicate, through nature with the spirit world. Its purpose is not to entertain...'

Strand Aii) Critique

- Critically review or comment on ONE performance from this form of tradition-based music, showing how the **elements**, **techniques** and **context** are used to communicate with the audience.

You could comment on rhythm, melody, harmony, timbre, dynamics, texture, form and tonality, and how these are achieved in the performance, as relevant.

Example:

'The music is not constrained by notes that must be read and played in a fixed way. A musician can repeat the same phrase as many times as they want when they perform or they can take a breath. They are free.'

Conclusion (outro)

- What key takeaways do you want your audience to have? (Think about the statement of inquiry as you sum up)
- You may like to end with a question and ask your audience to reply in the comments (you can pin your favourite comment at the top).
- Do you want to encourage them to listen to and/or read more about the tradition-based music discussed?

Example:

'I hope you now find it easy to understand why [...]s tradition-based music matters so much to the community of [...] and how it allows for creative communication and expression'.

ASSESSMENT RUBRIC 4.10.2: EDUVLOG

Task: To research, plan, produce and reflect on the outcome of an educational video

Criterion A: Investigating (Year 5/Competent)

- i. Investigate the nature and purpose of creative expression in the form of tradition-based music you are studying
- ii. Critique a musical performance from the form of tradition-based music you are studying

0	1-2	3-4	5-6	7-8
The student does not reach a standard described by any of the descriptions.	<p>The student:</p> <ol style="list-style-type: none"> i. provides limited information about the form of tradition-based music that is not always related to the statement of inquiry ii. outlines features of a performance from the form of tradition-based music, including two from elements, techniques and context. 	<p>The student:</p> <ol style="list-style-type: none"> i. provides mostly relevant information about the form of tradition-based music that is related to the statement of inquiry ii. describes features of a performance from the form of tradition-based music, including two from elements, techniques and context. 	<p>The student:</p> <ol style="list-style-type: none"> i. provides relevant information about the form of tradition-based music that is related to the statement of inquiry ii. analyses features of a performance from the form of tradition-based music, including elements, techniques and context. 	<p>The student:</p> <ol style="list-style-type: none"> i. provides comprehensive, relevant information about the form of tradition-based music that is related to the statement of inquiry ii. critiques features of a performance from the form of tradition-based music, including elements, techniques and context.
<p>Comment:</p>				

WEEKS 4-6: DEVELOPING MUSICAL SKILLS USING TRADITION-BASED INSTRUMENTS

Resources

'Master' musician and the necessary instruments and technology to record students' music, and to photograph or film students' development over the course of the workshop.

Preparation

Arrange logistics for the workshop(s), timings and roomings. Set up instruments and recording equipment.

Learning and teaching

Allocation of time in weeks 4-6 will be dependent on how interactions with the 'master' musician are structured. You could plan for the musician to come to a series of lessons over the three weeks, or plan an 'extended masterclass' as a weekend workshop or an off-timetable day for music students. However this is structured, students will need to develop skills that will allow them to perform, and be assessed using the 'novice' section of the assessment criteria (assuming that students are new to these instruments and techniques).

Divide the time with the 'master' musician with that for researching, planning and creating the Eduvlogs, which could be uploaded in Week 6 to an online gallery on the sharing platform of your choice.

The class should aim to demonstrate the development of their skills through a performance of some kind. This could be recorded and shared via social media or they could present their music live in a forum such as an assembly, and after-school performance, or to a small invited audience in a lesson.

Students should use their arts process journals to evaluate their own performance and to reflect on their development as a musician, which can be assessed using Criterion D (see page 49 of the Arts Guide). You could also use this task to assess Criterion B and C if appropriate for your students.



Nazih Borish. Source Instagram

HOME LEARNING:

Students should watch a selection of their classmates' Eduvlogs, make notes in their arts process journals, ask questions and provide feedback using the assessment criterion, or questions on the handout.

Remind students of the benefits of providing honest, constructive feedback to peers and of the importance of being respectful to others in their communications.

WEEKS 7-8: WORKING IN A GROUP TO DEVELOP AND CREATE AN INNOVATIVE HYBRID PERFORMANCE

Resources

Companion Slides 4.34-4.37, Assessment Task 4.21.1, Assessment Rubric 4.21.2, large sheets of paper/card (A3 or larger) and marker pens (one per group of four).

Preparation

Print one task sheet and rubric per student. Print musician images, cut into four pieces and place as many as necessary in a hat or bag (you will need to print six images for a group of 24 students). Preload Companion Slides 4.34-4.37 (link to clips of and the performances by [Nazih Borish and Roberto Occhipinti](#), and [Kamancello](#)).

Learning and teaching

1. Begin the lesson by asking students to look back through their process journal and reflect on everything that they have learned in the unit about tradition-based music. They should think about how their ideas have changed over the course of the unit.

2. Individual reflection

Explain that when you started the unit, the students had certain ideas about what the unit would be about. They may also have had preconceptions and assumptions about the various tradition-based music styles to which they were going to be introduced. Ask students to write a few sentences or bullet points that begin 'I used to think that...'

Ask students to go on to think about how their ideas about tradition-based music and its various purposes have changed as a result of the unit. Again, ask students to write down a few sentences or bullet points that begin 'Now I think...'

3. Group discussion

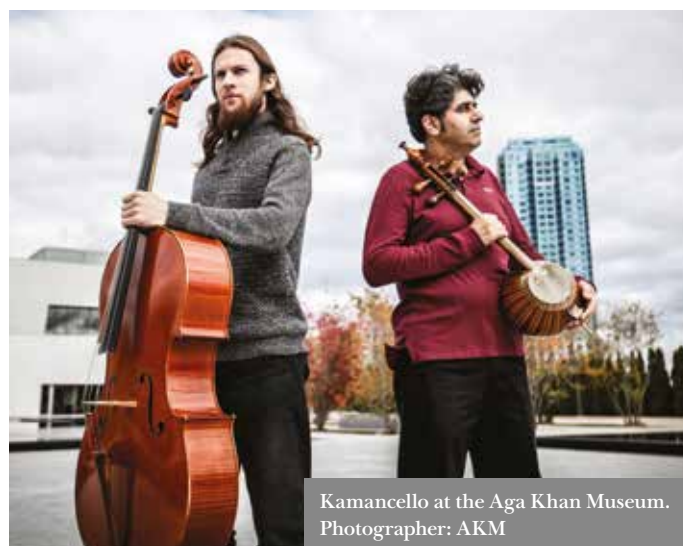
Come together to discuss and explore how students' thinking has shifted during the unit. Then ask students to think about how different cultures express ideas through their own 'musical language'.

4. What happens when two traditions come together? Remind students of the hybrid performances they watched in Lessons 4.6 and 4.7. Share two more hybrid performances with students and ask them to focus on how the musicians retain

their own musical languages but are also able to communicate with one another and with their audiences:

- [Nazih Borish, Syrian master oud player and Roberto Occhipinti, Canadian bassist](#), at the Aga Khan Museum, Toronto, in May 2019 (13m 28s) also in Companion Slide 4.34. You can use Slide 4.35 to introduce students to the oud, if necessary.
- [Kamancello](#), a Canadian duo of Kurdish kamancha (also, kamanche) and classical cello – Shahriyar Jamshidi and Raphael Weinroth-Browne, in May 2019 (5m 08s). The link is also in Companion Slide 4.36. Use Slide 4.37 to introduce students to the kamancha/kamanche, if necessary.

5. Ask students to compare the performances. How are they similar to and how are they different from each other?
6. Explain that in the final section of the unit, students will work in groups of four to explore ideas to develop and create a hybrid piece of music, using the tradition-based music from the workshop, and other types of music (perhaps from this unit, or from elsewhere). The piece must have a clear artistic intention and will be assessed using Criteria B, C & D.
7. You could assign groups, or if you want random groups, ask students to select a piece of an image from the hat or bag and find other students with the matching pieces – the images in the slides would work for this. Students should sit together, as a group (do not allow students to choose their own groups).



Kamancello at the Aga Khan Museum.
Photographer: AKM

8. Share Handout 4.21.1 with students. Discuss the task and assessment rubric with students to ensure they understand what they are required to do and the various ways they may use their creativity to interpret the task.
9. Give each group a large sheet of paper/card and a marker pen and ask students to collaboratively brainstorm by creating a spider diagram of their various ideas. It may be helpful for you to sketch a rough diagram on the whiteboard and remind students what a spider diagram might look like Handout 4.21.3.
10. Ask students to share their ideas and respond to feedback and questions from their peers before modifying or enhancing their initial proposal and documenting their evolving ideas in their process journal.
11. Over the next lessons students will:
 - a) **Plan** and organise their ideas. Students will narrow down their initial ideas from the brainstorm and use these to decide which type(s) of music (tradition-based or other styles) that they would like to include with the tradition-based music from the workshop in their final piece (one lesson).
 - b) **Create** their piece of music and accompanying presentation explaining their creative process for the 'performance' lesson. Students may not have access to all the instruments they need, so they may want to use recordings as part of their work. Students may want to perform live in the final presentations or present a recording or film of them performing their work. They can use technology to emulate sounds of instruments that they cannot access in school. The pieces should be between 3m30s and 3m50s long (this about the length of a song for the radio). You can differentiate for students who find music more challenging by reducing the length of the final piece to no less than 2m.

This process should last for a minimum of two lessons and home learning, but you may want to spend more time on this.
 - c) **Share** their work with the class. Each group will share their performance (either live or recorded) with a wider presentation about the artistic process that they have gone through and the creative decisions that they have made (two lessons).

As students share, they should also be assessed by their peers in the class, against the Rubric 4.21.2.

Students could create short pieces of music or use music software such as Garage Band, Soundtrap or Bandlab to create hybrid pieces that can be recorded and presented or performed live for assessment.

12. In the final lesson of the unit, revisit the statement of inquiry, key concept, related concepts, global context, inquiry questions and, as appropriate, the AK Strand. Review each question, and discuss the extent to which students are able to respond knowledgeably to each question,
13. Discuss what students used to think about the place of tradition-based instruments in the complex world of music and what they now think.
14. End the unit by discussing the unit title 'Musical expression is a universal feature of human experience' and the statement of inquiry 'The ways in which messages are communicated may be dependent on the nature and purpose of creative expression within communities and cultures.' Ask students to write a response to their thoughts on the unit title and statement of inquiry in their process journal to conclude the unit.

Managing Peer Assessment

As students present to one another you can encourage active attention and listening by asking them to peer assess one another's work. Students can also play a valuable role in supporting others' progress by asking thoughtful questions that encourage elaboration, and by giving specific feedback.

There are many ways to organise peer assessment, so you can choose one that suits your class, but ensure that no feedback is shared until all the presentations are complete.

Each student will need a copy of the Rubric 4.21.2 to refer to during the presentations. During each presentation students should make a judgment about which levels of the rubric the group has reached, and record this on a separate piece of paper, along with their feedback to the group. At the end of each presentation, give the class a minute or two to conclude their notes, then collect in all the feedback for that group.

You can refer to the peer assessment notes as you do your final assessment for each group. When you hand back your assessment you can also include comments from the student feedback, or give each group all the comments from the class to review alongside your assessment.

“Pluralism does not mean the elimination of difference, but the embrace of difference. Genuine pluralism understands that diversity does not weaken a society, it strengthens it.”

HIS HIGHNESS THE AGA KHAN
OTTAWA, 16 MAY 2017, SOURCE: AKDN

ASSESSMENT TASK 4.21.1: DEVELOPING A HYBRID PERFORMANCE



Aga Khan Music Awards 2019.
Photographer Jose Fernandes/AKDN

Task: To collaborate effectively with peers and use your creative thinking skills to develop, create and perform a hybrid piece of music. To reflect on your piece of music, your own performance and your development as a musician.

Statement of inquiry

The ways in which messages are communicated may be dependent on the nature and purpose of creative expression within communities and cultures

Key concept

Communication

Global context

Personal and cultural expression

AK Strand

Cultures

Inquiry question

Debatable: To what extent can tradition-based music be hybridised without losing the artistic energy that makes it powerful? (Audiences, boundaries & innovation)



Leif Larsen Music Centre, Afghanistan.
Photographer AKTC/AKDN

Task

Your task is to work effectively within a small group and use your creative thinking skills to develop, create and perform a hybrid piece of music that communicates by combining a host country or diasporic community's tradition-based musical culture with music from a compatible context. The compatible music may be tradition-based, classical, modern or electronic instrument(s)/ effects and/or voice. You must, however, ensure that you explain and justify your creative choices.

Your final artistic intention should include ideas that you consider during the planning stage and an explanation of why they are rejected or how they evolve during the creative process. You should show how choices are centred on the statement of inquiry.

Your final piece will be performed to the rest of the class. You will reflect on your own and your peers' work, and on how you have developed as a musician.

Assessment

Criterion B: Developing

- i. practically explore ideas to inform the development of a final hybrid performance
- ii. present a clear artistic intention for the final hybrid performance in line with the statement of inquiry

Criterion C: Creating/Performing

- i. create and perform a hybrid piece of music, using tradition-based music from the workshop and other types of music

Criterion D: Evaluating

- i. appraise your own creation and performance of a hybrid piece of music, using tradition-based music from the workshop and other types of music
- ii. discuss your development as a musician

ASSESSMENT OVERVIEW

Goal	<p>Your goal as a group is to create a hybrid piece of music which communicates by combining a host country or diasporic community's tradition-based musical culture with music from a compatible context.</p> <p>The goal of your piece of music may be selected from the following list, or you may identify and justify a relevant goal of your own:</p> <ul style="list-style-type: none"> • To preserve history • To tell an epic story • To pass down standards and norms of behaviour and customs • To preserve precious memories of the past for future generations • To reinforce social and moral values • To bring listeners closer to the divine • To strengthen the bonds of community • To be festive and celebrate
Role	To be collaborative and pluralistic musicians who draw on elements of different musical cultures to develop your own hybrid style and communicate the goal of your piece of music
Audience	As we have seen in the unit, tradition-based music can have many 'audiences', both human and non-human. Musicians use their music to communicate with humankind, nature and the divine. You will perform your music for your peers at school but be clear about the wider purpose and direction of your communication.
Situation	Tradition-based music may be lost to future generations if we do not actively work to preserve it. Some tradition-based music is threatened by changing ways of life. You will think about the things that both connect and divide the human experience in different times and places, to play a role in the preservation and evolution of musical traditions.
Product	A hybrid piece of music that communicates by combining a host country or diasporic community's tradition-based musical culture with music from a compatible context.
Standards for success	Criteria B, C and D (see rubric)

ATL SKILL	ATL STRAND
Communication	Organise and depict information logically
Social	Build consensus
	Listen actively to other perspectives and ideas
	Negotiate effectively
Self-management	Set goals that are challenging and realistic
Research	Access information to be informed and inform others
Thinking	Use brainstorming and mind mapping to generate new ideas and inquiries
	Consider multiple alternatives, including those that might be unlikely or impossible
	Create original works and ideas

Presenting a clear artistic intention

1. Your hybrid piece of music will be developed from the practical exploration of various ideas inspired by the statement of inquiry.
2. Your group must demonstrate both that you have thought creatively and that you know and understand the selected tradition-based music.
3. When you perform your piece, you should explain to the audience how you have brought two musical styles, traditions or languages together in your work. Ensure you explain the goal of your artistic intention and how you have achieved this.
4. In your arts process journal, explain the story of your artistic intention. How did your idea begin and how and why did it evolve? How does it link to the statement of inquiry?
5. You could encourage audience members to interact by involving them in the performance.
6. At the end of the performance, the audience will ask you questions. These will target aspects of the assessment criteria and will be intended to support you to move to higher bands of the marking criteria.
7. On completion of the task, you should use your arts process journal to offer an informed response to the debatable question: to what extent can tradition-based music be hybridised without losing the artistic energy that makes it powerful?
8. Also use your arts process journal to appraise your own piece of music and performance and to reflect on your development as a musician.

Example hybrid performances by 'master' musicians who may inspire you:

[Wu Man, Sirojiddin Juraev and Abduvali Abdurashidov](#)

[Wu Man and Sanubar Tursun](#)

[Wu Man, Feras Charestan and Andrea Piccioni](#)

[Alim Qasimov, Homayoun Sakhi and the Kronos Quartet](#)

Kamancello at the Aga Khan Museum.
Photographer: AKM



ASSESSMENT RUBRIC 4.21.2: ARTISTIC INTENTION

Task: To collaborate effectively with peers and use your creative thinking skills to develop, create and perform a hybrid piece of music. To reflect on your piece of music, your own performance and your development as a musician.

Criterion B: Developing

- i. Practically explore ideas to inform the development of a final hybrid performance
- ii. Present a clear artistic intention for the final hybrid performance in line with the statement of inquiry

0	1-2	3-4	5-6	7-8
does not reach the standard describe in any of the descriptors	<ul style="list-style-type: none"> i. demonstrates limited practical exploration of an idea or ideas for a hybrid performance ii. presents a clear artistic intention for the hybrid performance in line with the statement of inquiry and states artistic choices 	<ul style="list-style-type: none"> i. demonstrates sufficient practical exploration of an idea or ideas for a hybrid performance ii. presents a clear artistic intention for the hybrid performance in line with the statement of inquiry and describes artistic choices 	<ul style="list-style-type: none"> i. demonstrates substantial practical exploration of an idea or ideas for a hybrid performance ii. presents a clear artistic intention for the hybrid performance in line with the statement of inquiry and explains artistic choices 	<ul style="list-style-type: none"> i. demonstrates extensive and varied practical exploration of an idea or ideas for a hybrid performance ii. presents a clear artistic intention for the hybrid performance in line with the statement of inquiry and justifies artistic choices

Criterion C: Creating/Performing

- i. create and perform a hybrid piece of music, using tradition-based music from the workshop and other types of music

does not reach the standard describe in any of the descriptors	i. demonstrates limited skills and techniques through the creation and performance of a final hybrid piece of music	i. demonstrates satisfactory skills and techniques through the creation and performance of a final hybrid piece of music	i. demonstrates mostly effective skills and techniques through the creation and performance of a final hybrid piece of music	i. demonstrates consistently effective skills and techniques through the creation and performance of a final hybrid piece of music
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Criterion D: Evaluating

- i. appraise your own creation and performance of a hybrid piece of music using tradition-based music from the workshop and other types of music
- ii. reflect on your development as a musician

does not reach the standard describe in any of the descriptors	<ul style="list-style-type: none"> i. describe your piece of music and performance ii. outline your development as a musician 	<ul style="list-style-type: none"> i. analyse your piece of music and performance ii. describe your development as a musician 	<ul style="list-style-type: none"> i. evaluate your piece of music and performance ii. analyse your development as a musician 	<ul style="list-style-type: none"> i. thoroughly and perceptively evaluate your piece of music and performance ii. discuss your development as a musician
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HANDOUT 4.21.3: USING A SPIDER DIAGRAM TO VISUALISE IDEAS

A spider diagram is a visual technique that helps you lay out ideas in the form of a spider's web. It helps you to organise concepts and ideas logically so you can see a complete overview of all your ideas and the connections between them.

You have a large sheet of paper/card on which to work and may use colour and images to break down the parts of the task.

Place the main idea/topic in the middle of your diagram. For example, you may begin with the statement of inquiry and draw a circle around it. Draw lines from your main idea that lead to each subtopic or idea. You may write subtopics in boxes, circles or use arrows that lead to words and images. Include relevant connections to the knowledge you may draw on to inform your artistic decisions.

Think about how you will bring together your two musical styles, traditions or languages. How will the combination of these link to the ideas you have in your spider diagram?

A spider diagram helps you to:

- think quickly and make clear connections
- stay focused on the task
- review what you know and what you will need to know
- review and revise how you will organise ideas
- work out what additional information you will need to add
- work out how easy your ideas will be to comprehend
- combine words, images and a way that will help you to remember information

Remember, your artistic intention will then lead to the development, creation and performance of a hybrid piece of music which is centred on the statement of inquiry for the unit.



Rubab. Photographer Jay Blakesberg

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Harris, R. 2016. The Uyghur Muqam from *The Music of Central Asia*. Ed. Levin T.C, Daukeyeva, S & Köchümkolva, E, Indiana University Press, Bloomington & Indianapolis

IBO. 2022. Arts guide. International Baccalaureate Organisation, Cardiff.

Levin, T.C. & Edgerton, M.E. 1999. The Throat Singers of Tuva, *Scientific American*, September.

Further resources

AKDN [Music Programme](#)

Aga Khan Museum, Toronto [Watch and Listen](#)

CD + DVD *The Music of Central Asia Vol. I-10*

Throat singing unit [Smithsonian Folkways](#)

Levin T with Süzükei, V. 2006. *Where Rivers and Mountains Sing*, Indiana University Press, Bloomington & Indianapolis (DD/DVD included)

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