Exploring Moroccan Music Through Experiential Learning

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Exploring Moroccan Music Through Experiential Learning

Tai Knoll

Honors Project

Submitted to the Honors College at Bowling Green State University as partial fulfillment of the requirements for graduation with

University Honors Spring 2020

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Exploring Moroccan Music Through Experiential Learning

Tai Knoll

Under the Mentorship of
Dr. Christopher Witulski & Dr. Lisa Gruenhagen
Guiding Questions

As a music educator, how can I develop the knowledge and skill set needed to represent and teach Moroccan music in a sensitive, respectful, and impactful way that provides my students experiential learning opportunities?

How can I apply the knowledge and skills acquired through my research and experiences abroad to the classroom?
Goals of the Project

TO DEVELOP A STRONG UNDERSTANDING OF TEACHING WORLD MUSIC THROUGH PERFORMANCE AND FIELD WORK.

TO CONSTRUCT A UNIT LESSON PLAN THAT INCORPORATES DEEP EXPLORATION OF MOROCCAN CULTURE AND MUSICAL TRADITIONS FOR A SIXTH-GRADE GENERAL MUSIC CLASSROOM.

TO TRANSCRIBE AND ARRANGE MOROCCAN MELODIES AND RHYTHMS TO BE PERFORMED AS AN INTRODUCTORY AND FINAL PROJECT AS A CLASS.
Literature Review
Research into teaching world musics and representation
Literature Review
World Musics in Music Education

- History of Teaching World Music in the Field
- Increase in Publications Regarding Teaching World Musics
- Multicultural Symposium
- Increased Compassion for Marginalized Groups
  - "underequipped to facilitate experiences in music outside their training"

Five Phases of World Music Pedagogy

1. Attentive Listening
2. Engaged Listening
3. Enactive Listening
4. Creating World Music
5. Integrating World Music

Campbell, Teaching General Music, Chapter 5. 2016
Ensemble

Teachers

Culture Bearers
  • Native Musicians

Ethnomusicologists
  • Non-Native Musicians

Foreign Musicians
  • Performance Career

---

Harnish, "No, Not 'Bali Hai!'" 2004
Racy, "Can't Help but Speak, Can't Help but Play." 2004
Trimillos, "Subject, Object, and the Ethnomusicology Ensemble." 2004
Literature Review
Authenticity & Representation

Absolutely Authentic

- Performed by culture’s practitioners
- Use of instruments specific to culture
- Use of correct language
- An audience of culture’s members
- Culturally appropriate or standard performance space

Impossible to truly achieve in a public-school setting

Let it be a teachable moment

Literature Review
Teaching World Music

Many world music traditions are taught by rote, orally transmitted throughout communities

- Imitation

Multifaceted approaches have proven successful

- Curriculum Considerations:
  - Knowing the strengths and weaknesses of yourself as the culture bearer and the students as learners
  - Present the basic musical knowledge to their students in a way that students can assimilate to their own cultures
  - Choose repertoire that excites you

Harnish, “No, Not ‘Bali Hai!’” 2004
Racy, “Can’t Help but Speak, Can’t Help but Play.” 2004
Trimillos, “Subject, Object, and the Ethnomusicology Ensemble.” 2004
Project Procedure
Research

MOROCCAN MELODIC AND RHYTHMIC MODES AND MUSICAL TRADITIONS

TEACHING WORLD MUSIC FROM THE PERSPECTIVE OF MUSIC EDUCATORS AND ETHNOMUSICOLOGISTS

EXPLORING UNIT LESSON PLANNING
Learning Moroccan Instruments

The Nai (a rim-blown flute)

The Bendir (a frame drum)

On these instruments, I studied the Middle Eastern melodic modes, common rhythmic patterns, and general technique on both instruments.
Travel to Morocco

- January 2020, Music & Healing in Contemporary Morocco
- Two week stay in Fez, Morocco & excursions to Marrakech, Meknes, the Sahara Desert, and more.
- Host Families
- Studied at American Language Institute in Fez (ALIF) Riad in the Old City of Fez
- Observed and participated in various musical performances
Private Lessons

Three private lessons from two Moroccan musicians, both brothers of the Hamadsha ensemble

Bendir and the Nira

Echoing and imitating the melodic or rhythmic phrases modelled by the musicians

Body language as main means of communication
Transcriptions

Bendir Rhythms

Melodic Passage with Rhythmic Accompaniment

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Role of Music in Morocco

A Fusion of Sacred and Popular Music
Music is Communal

- Taught through exploration and community, not in a classroom
- Music is learned through repeated exposure and experimentation of the performer
- Lack of traditional notational systems
Musical Practices of Morocco

Ensemble Structures
Improvisational
Participatory
A Holistic Experience
From Knowledge to Action
Application of Experiences and Findings
Why a Unit Overview?

- Exposure & Understanding of Moroccan culture and music through experiential learning
- Exploration of World Music Pedagogy & Long-Term Lesson Planning
- Real World Application
UNIT OVERVIEW

- Allows for student exploration of Moroccan culture and music through performance, listening activities, movement, and creation
- Self-reflection throughout the unit
- Discuss role of music in the lives of Moroccan and in their own lives
- Cross-Curricular Opportunities
- Leads to a comprehensive final performance

SETTING

- 6th Grade Music Classroom
- Spans over nine-week grading period
- Meets every weekday for 35 minutes
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Loufman, Alyssa, *The Mbira* [Middle School General Music Unit Lesson Plans. 2009]
Considerations

- Ethnomusicologist
- Lack of Notation – Learn through doing
- Transcription Projects – experience music in a multitude of ways
- Experimentation on Instruments through Improvisation and Composition
- Imitation of Aural or Visual Models
- Cross—Curricular Nature
- Five Phrases of World Music Pedagogy
Thank You

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Exploring Moroccan Music Through Experiential Learning

Tai Knoll

INTRODUCTION

Hello, my name is Tai Knoll and I am a third-year music education and music performance major at Bowling Green State University. Today, I’ll be sharing my honors project, titled Exploring Moroccan Music Through Experiential Learning, which I completed over the past year under the mentorship of Dr. Christopher Witulski and Dr. Lisa Gruenhagen. As a music educator, I value a comprehensive and well-rounded music education that is inclusive and dynamic – an education that introduces students to the global world they live in and fosters compassion and understanding of cultures different from their own. However, I did not fully understand how I could provide that for my students and how to do so in a respectful and sensitive way that did not “other” or appropriate the culture I was attempting to honor. That desire to learn more about teaching world musics and representation in the classroom drove me to pursue answers through an interdisciplinary project that combines music education and ethnomusicology.

Why did I pick Morocco as my culture of focus? In the winter of 2020, I was granted the opportunity to study abroad for three weeks in Morocco, exploring all the wonders of Fez, Marrakech, the Sahara Desert, and more. Of course, I took advantage of the opportunity to learn more about performing and teaching world musics through this experiential and immersive way. In the fall semester, I reviewed scholarly literature on teaching world musics and representation. During the study abroad program in Morocco, I studied Moroccan instruments, took lessons from Moroccan musicians, transcribed segments of the music. Upon returning to the States, I
created a unit overview that applied concepts learned and skills acquired from my study to a general music classroom.

**Project Goals & Guiding Questions**

Throughout my examination of Morocco’s culture, musical traditions and teaching world musics in the classroom, I had two guiding questions that directed my energy:

(1) As a music educator, how can I develop the knowledge and skill set needed to represent and teach Moroccan music in a sensitive, respectful, and impactful way that provides students experiential learning opportunities?

(2) How can I apply the knowledge and skills acquired through my research and experiences abroad to the classroom?

My overarching goals for the project as a whole included the following:

(1) To develop a strong understanding of teaching world musics through performance and field work.

(2) To construct a unit overview that incorporates deep exploration of Moroccan culture and musical traditions for a sixth-grade general music classroom.

(3) To transcribe and arrange Moroccan melodies and rhythms to be performed as an introductory and final project as a class.

**LITERATURE REVIEW**

I started my journey of exploration with a literature review that focused on learning more about teaching world musics and representation. My examination of research on teaching world music in the classroom started with an exploration of how world musics have been integrated into the curriculum of music classrooms. In 1953, the International Society for Music Education
ISME was founded soon after World War II (Kang 2014, p. 23). According to Sangmi Kang, music educator and researcher, the efforts of ISME emphasized the need for “disseminating world music materials and joint collaboration between ethnomusicologists, composers, and music education practitioners” (2014, p. 23). From this point, the desire to learn more about teaching world musics grew in the field of music education, evident by the increase in publications regarding world musics (Kang 2014, p. 24). Prominent examples of these publications include “Music in World Cultures” in October 1972 that discussed the basic information about various cultures, the need for these musics in school settings, and resources available to students. “The Multicultural Imperative”, written in May 1983, was another work that touched on four key elements of teaching world musics: the multicultural imperative, educational tactics, tools for teaching world musics, and recommended resources for educators (Kang 2014, p. 24). In 1990, the Music Educators National Conference (MENC) hosted the Multicultural Symposium alongside The Society for Ethnomusicology, The Smithsonian Institution’s Office of Folklife Program, and MENC’s Society of General Music (Kang 2014). This symposium not only shared the importance of world musics in the music classroom, but also provided teaching methods, repertoire, and resources to make world musics accessible to educators (Kang 2014, p. 24). In her chapter, World Music Pedagogy: Where Music Meets Culture in Classroom Practice, Patricia Shehan Campbell, an ethnomusicologist and music educator who teaches at the University of Washington explains that often teachers seem “underequipped to facilitate experiences in music outside their training” (2016, p. 108). Campbell shared that studying world music and cultures has increased young students’ compassion for people and their challenges, especially those of marginalized groups (p. 108).
In her chapter, Patricia Campbell explains that world music pedagogy aims at the global expansion of perspectives on music and culture and seeks to answer these questions: “what meaning does the music hold within the culture” and “how can the music best fit in to systems and situations of musical education and training” (2016, p. 96). World music pedagogy involves a five-phase process that leads to deep listening. The first level is **attentive listening**, where the students’ ears are directed and focused on musical elements and structures. The second level is **engaged listening**, where students are actively listening while performing and creating in response to what they hear. This can include singing a melody, patting a rhythm, playing a percussion part, or moving to a dance pattern. The third is **enactive listening**, where students recreate stylistically accurate music they are studying through intensive listening of every nuance. The fourth level is **creating world music**, where the students invent new music in the style of a musical mode through composition or improvisation. The final stage is **integrating world music**, which involves the examination of music as it connects to culture and as it illuminates a wide variety of subjects like history, geography, language and literature, sciences, and performance. This final stage connects the music with the real-world applications.

Ricardo D. Trimillos, contributor to Ted Solis’s *Performing Ethnomusicology*, discusses three primary types of world music ensemble teachers. Trimillos defines the first type as the culture bearers. In his framing, those are educators who embody immediate authenticity; they are insiders who “culturally know.” Culture bearers often look like “the native” (Trimillos 2004, p. 38) and provide visual credibility. The most basic example of a culture bearer is a native teacher. Interestingly, Patricia Campbell speaks about culture bearers in her own works, highlighting that they are often tapped as knowledge and skilled practitioners and often assist in classrooms upon request from teachers (2016, p. 107). Culture bearers can be valuable resources to invite into the
classroom for a multitude of reasons, including helping to direct performances, assemble presentations, lead discussions, and offer workshops (2016, p. 107). Campbell emphasizes that they provide enhancement to the teaching of world music in the classroom. The second type of educator is ethnomusicologists. Ethnomusicologists tend to use verbal explanation and conceptualization to communicate both musical and cultural knowledge (Trimillos 2004, p. 41). Their knowledge and activities are “authentic” as they are heavily researched and supported by field work. The delivery, however, is biased towards Western pedagogical techniques. Ethnomusicologists are also able to anticipate potential areas of confusion for their students when teaching the content and sharing the culture. Lastly, they supply their own personal experiences and insight about the general culture and specifics of the tradition. They can share positive messages of the culture to students in the U.S. and be competent in a music tradition. Because they do not embody the culture in the same manner as the native teachers, these individuals must establish their credibility in other ways. In Trimillos’s framing, the third type of educator is the foreign musician, whose primary experience with the host culture has been training and living as a performer. The best way for these individuals to establish creditability is to establish a performance career within the host society (Trimillos 2004). Public school educators do not fit into Trimillos’ categories cleanly. Music educators often utilize the work and recordings emanated by ethnomusicologists. Collaboration between educators and ethnomusicologists can result in thoughtfully designed experiences that expose students to a wide spectrum of the world of music and allows them to truly understand the culture of study through their musical exploration.

An area of relevance when discussing world music is authenticity and accurate representation. Kang discusses the common practice of “Westernizing” world musics through
piano accompaniments, Western-style harmonies, inappropriate translations of text, and other modification that was not fitting or accurate of the culture (2014, p. 24). This brought about an important conversation of authenticity when sharing these cultures with students. A.J. Palmer, author of *World Musics in Music Education: The Matter of Authenticity*, describes “absolute authenticity” as practice that exists under these five conditions: (1) performance by the culture’s practitioners, (2) use of instruments as specified by the composer or group creating the music, (3) use of correct language, (4) an audience made up by the culture’s members, (5) in a setting normally used in the culture (Palmer 1992). Therefore, it is practically impossible to achieve “absolute authenticity” in a public school setting. Teachers can create as authentic of an experience for students as possible while acknowledging that they are actually engaging in an inauthentic performance. Palmer suggests that teachers should guide students through critical analysis and evaluation of the authentic music, created by culture practitioners, compared to the attempted inauthentic music created in the classroom and how that alters the musical experience. Allow the inauthenticity of the performance to serve as a teachable moment for students.

The final crucial area of study within my review of relevant scholarship was about considerations that educators make when teaching world musics. In Solis’s *Performing Ethnomusicology*, David Harnish, performer and scholar of Balinese music, suggests that many non-western music performance teaching happens by rote, orally, unlike some similar practices in western classical music (Harnish 2004). Harnish places his instructional focus on imitation: he will play a vocal or rhythmic phrase that his students replicate. Ali Jihad Racy, a Lebanese musician, teacher, and member of the Arab-American community, also addressed a multifaceted approach to teaching world music that combines the traditions of both classical styles that are common in music schools and non-classical styles from around the world, while not sacrificing
crucial elements of either. Racy suggests that teachers consider the following when constructing lesson outlines:

- **Know the strengths and weaknesses of yourself as the educator and of the students as learners. Teach to those strengths.**
- **Present the basic musical knowledge to your students in a way that students can assimilate to their own cultures. It is best to move from known to unknown to allow students a more natural and gradual transition and introduction into the new culture.**
- **Choose repertoire that excites you. If you are not excited by or interested in the content you are teaching, you cannot expect your students to be excited and interested themselves. You must be the model. Teaching them something you are passionate about will help them find their own passion and purpose in the activities (Racy, p. 160)**

**STUDYING IN MOROCCO**

Once my literature review was complete, I conducted research of Moroccan melodic and rhythmic modes and musical traditions of Morocco, travelled to Morocco where I studied under Moroccan musicians and immersed myself in the culture, and designed the unit overview. Part of my research included learning Arab instruments, such as the nai and the bendir. The nai is a rim-blown flute and the bendir is a frame drum, both prevalent in Arab and North African musical traditions. I utilized *Music in Egypt* by Scott Marcus (2007) and *Focus: Music and Religion of Morocco* (Witulski 2019) to inform my research on the music of the region. I gained a deeper understanding of North African and Middle Eastern melodic and rhythmic modes through performance and tactile exploration.
During the January 2020 Winter Session, I traveled abroad to Morocco for a course on music and healing that was directed by Dr. Christopher Witulski. During my time in Morocco, I lived with a host family, studied music and healing traditions at the American Language Institute of Fez (ALIF) Riad, observed and participated in a variety of musical performances, and immersed myself fully into the culture and daily life of Morocco. From my time in Morocco, I gained valuable insight into the role of music in everyday life in Morocco, how music is taught and shared within a community, and the intricacies of Moroccan musical structures and instrumental techniques.

While in Fez, Morocco, I had the opportunity to study nira and bendir under two professional Moroccan musicians, both members of the Hamadsha Sufi brotherhood. The nira is the Moroccan flute, played much like a recorder but with different sounding pitches. The lessons were invaluable, providing insight into music pedagogy and a deeper understanding of Moroccan melodic and rhythmic modes. I observed the teaching styles of both instructors, including their method of instruction, assessment, and corrections. With consent from both musicians, I recorded audio of all lessons and demonstrations done by the performers, which provided a treasure trove of content to explore upon returning to the States.

With the lessons recorded, I can reference them at any time. Once we returned to the States, I began transcribing rhythms and melodies learned from my lessons so they could be shared or taught to fellow musicians and/or to students. The process of transcribing was tedious but rewarding. I ultimately transcribed two passages of music. I transcribed the rhythms performed during my bendir lessons, all in groupings of five beats, ultimately pulling six different patterns from my recordings. The second transcription project featured a popular Moroccan melody and drum accompaniment. The melodic transcription was considerably more
difficult than the rhythmic dictation, however, it was an extremely valuable experience. It gave me a greater understanding of the musical structure. These transcriptions were utilized in the unit overview for transcription activities throughout the unit and, aligning with my overarching goal for the project, served as an introduction and conclusion to our unit study of Moroccan music.

**FINDINGS**

My immersion within the Moroccan culture and my observations of a number of musical traditions informed my perspective on the different roles of music in Morocco. The experience also helped me to develop an understanding of Moroccan musical traditions, structures, and pedagogy.

As is the case in my own experience, music is prevalent in Moroccan culture and daily life. It contributes to community building, healing, education, and more. One of the most prevailing uses of music is within the practices of religion. Religion plays a vital role in the culture of Morocco, as evidenced by the call to prayer ringing throughout the city at its designated times. The emphasis on religion influences the education system and musical practices. The Quran is introduced to Moroccan students at an early age as it is deeply intertwined in their education. Much of the music of Morocco openly promotes the beliefs and practices of Islam. A prime example is Andalusian music, a popular form of traditional music in Morocco. Many musical traditions, like Andalusian or Gnawa musical styles that I adopt within my unit overview and plan to include in my future teaching, carry devotional messages. One piece can be spiritual and popular music simultaneously, a practice that is common in western culture, as demonstrated by the popularity of contemporary Christian pop music.
My private lessons in Morocco were the most fruitful element of my study. From those experiences, I gained a wealth of insight into music pedagogy and melodic and rhythmic techniques in Morocco, which prompted the awesome challenge of transcription. During my lessons, my instructors would model a melodic or rhythmic phrase and I would be tasked with repeating it back to them. At first it was frustrating to imitate their difficult melodies, even at a basic level. While it is worth noting that this set up was fairly artificial and inaccurate to the ways in which Moroccans truly experience and learn music, it provided a glimpse into the ways in which music is taught and learned in Morocco. The music of Morocco is learned through repeated exposure and experimentation of the performer, or taught by rote, very reminiscent of Harnish and Racy’s methods of teaching world musics through imitation. Written notation or western notational systems were absent from all musical performances or spaces I observed.

The musical performances that I experienced showed me a great deal about the context of these styles and the types of social interaction within ensembles that bring them to life. The ensembles were often heavily percussion focused, featuring multiple different types of percussive instruments. More often than not, the percussion section would greatly outnumber the wind instruments. However, every instrument served a distinct role within the ensemble. For example, by holding their instruments on their shoulders, drummers are able to maintain the tempo while moving easily during a performance. Another percussion instrument is the quraqeb, a set of iron castanets whose performers provide complex rhythms and symbolize the sounds of the chains on African slaves. Quraqeb are prevalent in Gnawa music, a genre of devotional music like the Andalusian music mentioned earlier. The individuals who play wind instruments often perform heavily ornamented melodies that are widely known and associated with spiritual texts.
Due to the lack of notation, I noticed an emphasis on improvisation and ornamentation during musical performances. While it was apparent that every performance had a set structure or order with defined melodies, each one differed with the inclusion of improvisatory, ornamental playing from performers and audience members. Audiences play an essential and participatory role in performances. For example, clapping is a prominent method of crowd engagement: sometimes listeners clap alongside the musicians, sometimes they layer new rhythms that contrast what the musicians are performing. Dance and movement are also popular forms of audience engagement. It’s common, even expected, for audience members to embody the music and show how it moves them. Music without movement is uncommon and problematic in certain Moroccan musical traditions. The musicians and their audience are in constant communication. The performance is holistic and interactive, meaning that no two performances will ever be the same.

APPLICATION TO THE CLASSROOM

Upon returning to the states and completing my preparation, I began constructing a unit overview, under the guidance of Dr. Gruenhagen, that served to culminate the experiences and skills that I acquired through my research at home and abroad.

I decided to create the unit overview because I wanted to share the knowledge and skills that I acquired in a meaningful way. I learned about Moroccan culture and music through experiential learning. My experiential learning began with my travel abroad to Morocco and continued as I created a unit where I could teach about my own experiences and knowledge of Morocco through experiences and action, where students can be active and engaged participants in the learning through performance and composition. I wanted to learn more about teaching
world music and specifically about long-term lesson planning. Creating this unit overview provided a great opportunity to fuse these topics in a meaningful and cohesive way. Finally, I wanted to create a tool that could be applicable to my future as an educator. With the knowledge acquired through research and the construction of this unit overview, I can translate this work to any topic or subject.

I structured the unit overview to span over a nine-week grading period for a sixth-grade general music classroom that meets every day of the week for 35 minutes. The Moroccan music unit will allow students to explore the culture and musical traditions of Morocco through performance, listening, movement, and creation. Week one will serve as an introduction to the culture and unit, starting with a crash course in Moroccan rhythms and instruments while creating music in an ensemble setting. Throughout the unit, students will listen to and watch performances of Moroccan musicians, learn and perform melodies and rhythms on Moroccan instruments, improvise and compose within the style of Moroccan musical traditions, and conduct their own research about the role music plays in Moroccan culture. At the end of the unit, students will synthesize knowledge and newly developed skills into a final, comprehensive performance.

The overall format of the overview is based upon a unit plan on the Mbira, created by Alyssa Loufman (2009). The unit overview I constructed includes the following: unit objectives, Ohio Department of Education Standards for both sixth-grade music and social studies, assessment tools in the form of quizzes and rubrics, materials and budget needed to execute the unit, justification for why it is pertinent to share this culture with students, a weekly breakdown of the unit, materials for activities such as videos, composition and transcription lessons, improvisation guidelines, and other lesson materials. While many elements of my unit overview
are reminiscent of Loufman’s template, I expanded the unit overview with the inclusion of lesson slideshows, performance videos, rubrics, and other materials to thoroughly flush out the unit.

**CONSIDERATIONS**

Creating a unit overview that was comprehensive, cohesive, and as authentic as possible in this setting required some critical considerations of instructional methods. Trimillos had described different types of educators of world musics: culture bearers, ethnomusicologists, and foreign musicians. My first consideration when constructing my unit overview was to clearly identify which type of educator I am. Throughout my exploration, I found myself identifying most with the ethnomusicologist teacher, who may not be from the culture themselves and does not fit the phenotype of the host culture but has performed extensive field research that helps to build their credibility. Through my unit, I hope to share my own experience and insight into the wonderful music and culture of Morocco. I can anticipate what students may struggle with based on my own experiences as a student while in Morocco, which will streamline the instructional material and inform the type of support my students will need throughout the unit. Like most ethnomusicologists who teach and share their cultures of study, I hope to bridge the gap between this culture and the culture of my students.

I have debated with myself whether it is right to utilize notation when it is not customary to the culture and its practices. As described by Racy, however, I can interweave the pedagogical experiences from abroad and the traditions of the west by combining notation and improvisational exercises to bridge the gap. This allows those who may struggle with a lack of notation or visual aid to find their bearings while students who excel in echoing but may struggle with understanding notation can also succeed. With these considerations, I decided that most of
the unit will be taught by rote, much like I was taught in Morocco. This type of learning, while reminiscent of Palmer’s framing of authentic and inauthentic performances, also aligns with Patricia Campbell’s idea of the “old” (as in the original culture of the music) and the “new” (the culture of the students and instructional setting). This multifaceted approach to teaching world music can provide a bridge between the two.

I included transcription projects in the unit, mimicking my own experience with transcriptions. In her chapter in *Teaching General Music*, Campbell discusses the uncertainty of selection and the decisions teachers must make about what repertoire they will use in instruction as no one piece of music will be representative of all people within a culture (2016, p. 104). Through these transcriptions I am able to share music that I performed or observed while in Morocco. While it is not representative of all Moroccan musical traditions, it is representative of my experience and insight that I wish to share with my students (that is appropriate to share). These activities will allow students to experience music in a multitude of ways and enact more detailed levels of listening.

The unit is heavily performance-based with inclusion of bendir improvisation or composition projects. Since Moroccan music is highly improvisatory within an established structure, I believe it is important for students to experience that for themselves. This unit allows for this through improvisation activities where students are free to create their own rhythmic patterns within guidelines that are established before the activity. The same goes for composition. These activities are intended to allow students to be creative and expressive within the practices of Moroccan music making in a way that is accessible in a general music classroom.
The imitative ways of Moroccan music pedagogy accompany the ideas of notation and experimentation. It is important that this unit provides students authentic aural and visual models through recordings so students can learn what absolutely authentic music sounds like or looks like before they can enact an inauthentic but imitative performance themselves.

My next consideration was the cross-curricular nature of the unit. With a unit that involves cross-cultural exploration, I found it fitting to create a cross-curricular element to the unit. This unit allows for collaboration between the music teacher and social studies teacher, if it is possible. In this unit, the cross-curricular endeavor includes a research project. That specific project can come in many forms, however. The cross-curricular element adds a layer of student engagement and allows students to see the value and purpose of the lesson beyond the four walls of the music room. It helps them to make connections between the content discussed in different classes.

The final, overarching consideration when creating my unit lesson plan was the integration of the five phases of world music pedagogy (Campbell 2016, p. 96). The five phases, as mentioned earlier in this presentation, include attentive listening, engaged listening, enactive listening, creating world music, and integrating world music. I constructed this unit with the intention to address each phase in an appropriate way that scaffolds curriculum. The lesson incorporates attentive listening through listening activities focused on rhythmic or melodic exploration. These include watching videos about music traditions in Morocco while asking students to pay special attention to instruments or rhythms. Students then engage with their listening through movement and dance activities to experience the participatory nature of Moroccan music. Students enact their listening through imitative exercises on the bendir or through singing, all with the goal to recreate the music they have listened to intensively. The
class creates world music through composition and improvisation activities on the bendir and by inventing their own notational systems to construct their own understanding of what they hear or see. Finally, throughout the unit, students make connections between music and culture by discussing the role music plays in Moroccan cultures and the role music plays in their own culture.

CONCLUSION

The past year has been truly life changing. From my travel to Morocco to completing this unit overview and everything in between, I have learned so much about myself and a topic that I am so passionate about: teaching music. When I reflect on my overarching goals for my honors project, I am proud to say I was able to meet and exceed them with the work I have done over the past year. My experiences have changed my perspective of world music, representation and music education and have helped me grow as a scholar, a musician, and an educator. I feel confident in my ability to transfer the knowledge and skills acquired from my experiences to other world musics and areas of study within the field of music education. I have developed a deep passion for experiencing, understanding, and sharing different cultures through music. My exploration of Morocco has opened my eyes to the pedagogical and personal value of exploring world musics in the classroom and solidified my belief in experiential learning as a tool for understanding and sharing such unique and wonderfully diverse cultures.

Thank you so much for your time today. My name is Tai Knoll and my email is on the slide. If you have any questions about my experiences, please do not hesitate to reach out.
WORKS CITED


6th Grade General Music
Moroccan Music Unit Overview

Name: Tai Knoll

Unit Topic/Title: Exploring Moroccan Music Through Experiential Learning

Detailed Unit Description:
Our Moroccan music unit will allow students to explore the culture and musical traditions of Morocco through performance, listening, movement, and creation. Week one will serve as an introduction to the culture and unit, starting with a crash course in Moroccan rhythms and instruments while creating music in an ensemble setting. Throughout the unit, students will listen to and watch performances of Moroccan musicians, learn and perform melodies and rhythms on Moroccan instruments, improvise and compose within the style of Moroccan musical traditions, and conduct their own research into the role music plays into Moroccan culture. Students will reflect on their musical and personal experiences in their journal, where they will share three things they learned and one thing they are curious about in regard to the content that they discussed and experienced in class. Throughout the unit, our class will work with the Social Studies teachers, who are teaching on the Eastern Hemisphere, allowing for cross-curricular educational opportunities. At the end of the unit, students will synthesize knowledge and newly developed skills into a final, comprehensive performance.

Setting:
This unit will span over a nine-week grading period and is structured for a sixth-grade general music classroom that meets every day of the week for 35 minutes.

List Unit Objectives:
1. Students will gain an understanding of and be able to discuss the role and uses of music in the Moroccan culture.
2. Students will be able to reflect on their experiences in their journal.
3. Students will be able to perform Moroccan rhythms on bendirs (Moroccan hand drums) and body percussion.
4. Students will be able to perform Moroccan melodies through singing and using wind instruments, depending on availability.
5. Students will be able to identify Moroccan instruments through aural or visual presentation.
6. Students will compose and improvise rhythms in the style of Moroccan music.
7. Students will invent a system of notation that can be used when playing the bendir.
8. Students will transcribe Moroccan melodies and rhythms in small groups.
9. Students will complete research that ties Moroccan music with content discussed in social studies class.
10. Students will be able to listen and respond to Moroccan music through movement and dance.
Ohio Music Standards*

6th Grade General Music:
- 2CE Identify instruments used in Western & World Music Ensembles
- 3CE Identify different functions and uses of music in American and other cultures
- 6CE Describe roles and skills musicians assume in various cultures & settings
- 2PR Play a variety of classroom instruments, independently or collaboratively, with increasingly complex rhythms and melodic phrases
- 3PR Improvise, compose and arrange music
- 2RE Reflect on a variety of live or recorded music performances
- 3RE Communicate the importance of music in everyday life
- 6RE Explain and apply skills developed in music (e.g., critical thinking, collaboration) to other disciplines

*based on 2012 ODE Music Standards

Ohio Social Studies Standards

Regions and People of The Eastern Hemisphere (Africa, Asia, Australia, and Europe)
- Human Systems: Diffusion of agricultural practices and products, technology, cultural practices and major world religions (Buddhism, Christianity, Hinduism, Islam and Judaism) impacted the Eastern Hemisphere

Assessment Tools:
1. Formative Formal Assessment: At the end of each class, students will submit entries into their journals that must include: three facts or experiences they enjoyed or found interesting that day, and 1 question about something they want to learn more about. These will be due at the end of each week.
2. Formative Informal Assessment: In-class aural and visual assessment of students’ progress in musical performance and practice on instruments, melodies and rhythms, and movement.
3. Summative Formal Assessment: Students will complete handouts, worksheets, quizzes, and small assignments that align with content and check for understanding throughout the unit.
4. Summative Formal Assessment: By the end of the unit, students will complete a personal research project that will be cross-curricular in nature and will integrate concepts and content discussed in their social studies courses.
5. Summative Formal Assessment: At the end of the unit, students will perform a final, comprehensive piece that will combine all elements of Moroccan music and performance. The last week of the unit will involve a final practice on Monday, traveling throughout the school to perform and share knowledge Tuesday through Thursday, and a final performance Friday (which will be recorded to share with parents and community members).

Materials list & Budget:

<table>
<thead>
<tr>
<th>Item(s)</th>
<th>Qnty</th>
<th>Cost</th>
<th>Source/Vendor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical recordings/videos for presentation</td>
<td>10</td>
<td>$0.00</td>
<td>personal recordings</td>
</tr>
<tr>
<td>Bendir (use western hand drums if needed)</td>
<td>20</td>
<td>$25.00/Drum</td>
<td>WestMusic</td>
</tr>
<tr>
<td>Niras (sing if niras are not available)</td>
<td>25</td>
<td>$64.75/Set</td>
<td>WestMusic</td>
</tr>
</tbody>
</table>
**Justification.** (What is the value of this Unit. How does it connect to students’ lives? Why teach it?):

Exploring Moroccan Music Through Experiential Learning will provide students the opportunity to explore a culture different from their own. It allows the learning to go beyond the four walls of the music room and beyond the country they live in. Throughout the unit, students will explore the musical traditions and culture of Morocco, gaining an understand and appreciation for world musics. This unit will allow our students to experience Moroccan music through a performance, composition, movement, analysis, and more. While exploring the role of music in Morocco, they will discuss the role music plays in their own lives and culture in America. Throughout the unit, students will discuss topics of diversity, representation, social justice, Other-ism, authenticity, and multiculturalism—all crucial conversations to help foster compassionate and well-informed individuals.
**Moroccan Music Unit Overview**  
**Weekly Breakdown**

Name: Tai Knoll  
Unit Topic/Title: Exploring Moroccan Music Through Experiential Learning

<table>
<thead>
<tr>
<th>Week</th>
<th>Objectives of Week</th>
<th>Learning Activities to Meet Objectives</th>
<th>Ohio Music &amp; Social Studies Standards</th>
<th>Materials Needed</th>
<th>Assignment &amp; Assessment</th>
</tr>
</thead>
</table>
| 1    | 3. Students will be able to perform Moroccan rhythms on bendirs (Moroccans hand drums) and body percussion.  
6. Students will compose and improvise rhythms in the style of Moroccan music.  
2. Students will be able to reflect on their experiences in their journal. | Performing layered rhythms from transcriptions of Moroccan patterns.  
Students will perform improvisations layered the baseline rhythm.  
Students will complete journal entries after every class session and will be turned into the teacher at the end of every week. | 2CE Identify instruments used in Western & World Music Ensembles  
2PR Play a variety of classroom instruments, independently or collaboratively, with increasingly complex rhythms and melodic phrases | Activities PPT W1 (with projector) | Weekly journal entries |
| 2    | 1. Students will gain an understanding of and be able to discuss the role and uses of music in the Moroccan culture.  
2. Discuss religions of Morocco | Introduction of Morocco  
3PR Improvise, compose and arrange music | 3CE Identify different functions and uses of music in American and other cultures | Activities PPT W2 (with projector) | Weekly journal entries |
| 5. Students will be able to identify Moroccan instruments through aural or visual presentation. | Introduce instruments with Andalusian/Gnawa Lesson | 6CE Describe roles and skills musicians assume in various cultures & settings | Give instrument handout worksheet. |
| 7. Students will invent a system of notation that can be used when playing the bendir. | Discuss music traditions (Andalusian & Gnawa) | 2CE Identify instruments used in Western & World Music Ensembles | Islam Handout |
| 8. Students will transcribe Moroccan melodies and rhythms in small groups. | Learn Moroccan Melody #1 – use for transcription activity in small groups (see transcription ppt) | | Types of Moroccan Music (Gnawa, & Andalusian) Experiences of Moroccan Music PPT |

| 3 | 1. Students will gain an understanding of and be able to discuss the role and uses of music in the Moroccan culture. | Explore instruments for each type of music tradition | 3CE Identify different functions and uses of music in American and other cultures | Weekly journal entries |
| 5. Students will be able to identify Moroccan instruments through aural or visual presentation. | Instrument quiz at the end of the week. | 6CE Describe roles and skills musicians assume in various cultures & settings | Moroccan instrument quiz |
| 4. Students will be able to perform Moroccan melodies via singing and using wind instruments, depending on availability. | Listening activities with improvisatory movement and analysis | 2CE Identify instruments used in Western & World Music Ensembles | Quiz with Video & Audio |
| | Students will learn the first measure of the final performance melody on nira, recorder, and singing. | 2PR Play a variety of classroom instruments, independently or collaboratively, with increasingly complex rhythms and melodic phrases | Listening examples for music |
| | | | Activities PPT W3 (with projector) |

| 4 | 1. Students will gain an understanding of and be able to discuss the role | Introduce Research project | 3CE Identify different functions and uses of music in | Weekly journal entries |
| | | | Project handout w/ description | |
and uses of music in the Moroccan culture.

9. Students will complete research that ties Moroccan music with content discussed in social studies class.

American and other cultures

6CE Describe roles and skills musicians assume in various cultures & settings

3RE Communicate the importance of music in everyday life

6RE Explain and apply skills developed in music (e.g., critical thinking, collaboration) to other disciplines

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<table>
<thead>
<tr>
<th>5</th>
<th>5. Students will be able to identify Moroccan instruments through aural or visual presentation.</th>
<th>Learn Syncopation rhythm for Final project – use for transcription projects (see activity ppt)</th>
<th>2CE Identify instruments used in Western &amp; World Music Ensembles</th>
<th>Activities PPT W5 (with projector)</th>
<th>Weekly journal entries</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7. Students will invent a system of notation that can be used when playing the bendir.</td>
<td>Students will learn the second measure of the final performance melody on nira, recorder, and singing.</td>
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<td></td>
<td>8. Students will transcribe Moroccan melodies and rhythms in small groups.</td>
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</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>6</th>
<th>3. Students will be able to perform Moroccan rhythms on bendirs (Moroccan hand drums) and body percussion.</th>
<th>Listen to and watch Moroccan performances, analyzing ensemble and audience interaction &amp; participation.</th>
<th>2PR Play a variety of classroom instruments, independently or collaboratively, with increasingly complex rhythms and melodic phrases</th>
<th>Activities PPT W6 (with projector)</th>
<th>Weekly journal entries</th>
</tr>
</thead>
<tbody>
<tr>
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<tr>
<td>4.</td>
<td>Students will be able to perform Moroccan melodies via singing and using wind instruments, depending on availability.</td>
<td></td>
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<tr>
<td>7.</td>
<td>Students will learn the last measure of the final performance melody on nira, recorder, and singing.</td>
<td></td>
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<tr>
<td>10.</td>
<td>Videos for movement &amp; listening activities</td>
<td></td>
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</tbody>
</table>

| 3. | Students will be able to perform Moroccan rhythms on bendirs (Moroccan hand drums) and body percussion. |
| 6. | Students will compose and improvise rhythms in the style of Moroccan music. |
| 10. | Videos for movement & listening activities |

| 9. | Students will complete research that ties Moroccan music with content discussed in social studies class. |
| 2. | Students will be able to reflect on their experiences in their journal. |
| 8. | Presentation of Research projects & teaching demos |
| 3RE | Communicate the importance of music in everyday life |
| 6RE | Explain and apply skills developed in music (e.g., critical thinking, collaboration) to other disciplines |
| 3PR | Improvise, compose and arrange music |
| 2PR | Play a variety of classroom instruments, independently or collaboratively, with increasingly complex rhythms and melodic phrases |
| 3PR | Instruments available |
| 2PR | Activities PPT W7 (with projector) |
| 6RE | Explain and apply skills developed in music (e.g., critical thinking, collaboration) to other disciplines |
| 3PR | Improvise, compose and arrange music |
| 2PR | Play a variety of classroom instruments, independently or collaboratively, with increasingly complex rhythms and melodic phrases |
| 3PR | Instruments available |
| 2PR | Activities PPT W7 (with projector) |

| 8. | Students will complete research that ties Moroccan music with content discussed in social studies class. |
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| 2PR | Activities PPT W7 (with projector) |
| 6RE | Explain and apply skills developed in music (e.g., critical thinking, collaboration) to other disciplines |
| 3PR | Improvise, compose and arrange music |
| 2PR | Play a variety of classroom instruments, independently or collaboratively, with increasingly complex rhythms and melodic phrases |
| 3PR | Instruments available |
| 2PR | Activities PPT W7 (with projector) |

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| 3PR | Instruments available |
| 2PR | Activities PPT W7 (with projector) |
| 6RE | Explain and apply skills developed in music (e.g., critical thinking, collaboration) to other disciplines |
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| 3PR | Instruments available |
| 2PR | Activities PPT W7 (with projector) |

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| 3PR | Instruments available |
| 2PR | Activities PPT W7 (with projector) |
| 6RE | Explain and apply skills developed in music (e.g., critical thinking, collaboration) to other disciplines |
| 3PR | Improvise, compose and arrange music |
| 2PR | Play a variety of classroom instruments, independently or collaboratively, with increasingly complex rhythms and melodic phrases |
| 3PR | Instruments available |
| 2PR | Activities PPT W7 (with projector) |

| 8. | Students will complete research that ties Moroccan music with content discussed in social studies class. |
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| 2PR | Activities PPT W7 (with projector) |

<p>| 8. | Students will complete research that ties Moroccan music with content discussed in social studies class. |
| 2. | Students will be able to reflect on their experiences in their journal. |
| 9. | Presentation of Research projects &amp; teaching demos |
| 3RE | Communicate the importance of music in everyday life |
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| 2PR | Play a variety of classroom instruments, independently or collaboratively, with increasingly complex rhythms and melodic phrases |
| 3PR | Instruments available |
| 2PR | Activities PPT W7 (with projector) |</p>
<table>
<thead>
<tr>
<th></th>
<th>3. Students will be able to perform Moroccan rhythms on bendirs (Moroccans hand drums) and body percussion,</th>
<th>Final Performance: Monday performance in the classroom, Tu-Th performances around the school, Friday performance recorded in music classroom to share with parents and community.</th>
<th>2PR Play a variety of classroom instruments, independently or collaboratively, with increasingly complex rhythms and melodic phrases</th>
<th>Instruments for performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Students will be able to reflect on their experiences in their journal,</td>
<td></td>
<td></td>
<td></td>
<td>Weekly journal entries</td>
</tr>
<tr>
<td></td>
<td>Final Perf – see perf. rubric below</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Introduction to Moroccan Music**

**Week 1**

The Bendir is a traditional frame drum used throughout North Africa (like Morocco, Algeria, Tunisia, etc.). Its shell is made of acacia wood and its head is traditionally made of goat or plastic skin wrapped tightly around the wood. It also is usually equipped with a snare, made of gut, stretched across its head, which provides a unique, buzzing sound when the hand hits the skin.

The bendir should be held with the non-dominant hand and struck with the dominant hand. The hand should strike slightly off the middle or the corner of the bendir – depending on the sound desired. For a dumm (lower pitched) sound, the performer should strike just off the middle of the bendir with a flat, firm hand. For a takk (higher pitched) sound, the performer strikes the bendir at the edge of the head with a slightly curved hand to allow for the hand to curve around the edge of the bendir.

Bendir rhythms are traditionally learned through modeling and echoing. Musicians in the community do not use notation when teaching or sharing music with the community.

These are the patterns we will utilize in this Introduction Jam Session:
Journal Entries

After every class period, each student will complete a reflective entry in your music journal. These journals are to be completed during class time before the bell rings. Your music journal will be turned in every day for Ms. Knoll to read and respond to before your next music class. This journal will count towards your participation grade for the course.

Your reflection should answer these two questions:

1. What was your favorite activity of the day, and why?
2. What did you learn today?
3. What did you find most interest, and why?
4. What do you want to learn more about (?) or special question from Ms. Knoll!

You are more than welcome to include more in your journal, but these are the minimum requirements. An example of an entry below:

My favorite activity today was learning the rhythm because I really enjoyed playing the bendir, especially with the class as an ensemble. Today, I learned that Moroccan music is not taught with written music but through experience and imitation. I found learning the different Moroccan instruments most interesting because while they looked every different from our instruments in Western musical traditions, they are actually very similar! I’d like to learn more about what music is like in Morocco!

– Ms. Knoll
<table>
<thead>
<tr>
<th>Topic</th>
<th>Purpose</th>
<th>Link</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welcome to Morocco</td>
<td>Introduce Morocco to Students. Should be accompanied by jam session.</td>
<td>Slide Show</td>
</tr>
<tr>
<td>Islam</td>
<td>Introducing Religions of Morocco. Should be accompanied by</td>
<td>Crash Course</td>
</tr>
<tr>
<td>Music Traditions</td>
<td>Introduce Andalusian &amp; Gnawa Music, discuss instruments.</td>
<td>Slide Show</td>
</tr>
<tr>
<td>Class Activities</td>
<td>Includes materials/instructions for listening, transcription, improvisation, and compositional activities.</td>
<td>Slide Show</td>
</tr>
<tr>
<td>Research Project</td>
<td>Description of Research Project, Proposal, Rubrics, and more.</td>
<td>Slide Show</td>
</tr>
</tbody>
</table>

Welcome to Morocco Link: [tinyurl.com/y9anju8t](tinyurl.com/y9anju8t)

Islam: [https://www.youtube.com/watch?v=TpcbfxtdoI8](https://www.youtube.com/watch?v=TpcbfxtdoI8)

Music Traditions: [tinyurl.com/yc27cpu8](tinyurl.com/yc27cpu8)

Class Activities: [tinyurl.com/yb2ajwly](tinyurl.com/yb2ajwly)

Research Project: [tinyurl.com/yamtbaew](tinyurl.com/yamtbaew)
Music Traditions of Morocco

Andalusian Music:
- History:
  - Began as a courtly tradition that followed an emigration from present-day Spain to North Africa
  - Communities clung to the history as a symbol of the loss suffered by Islamic kingdoms during the Catholic reconquest of Iberia.
  - Andalusian has come to represent and history and nationalism that unites the arts and religion in Morocco
    - It also exists in different forms in other cultures, such as Spain, Syria, Algeria, Tunisia, and Libya
  - In Morocco, Andalusian was used as a way to share the history of the region and nation initially but eventually evolved into
- The ensemble & instruments
  - Rabab = a bowed string instrument who serves as the leader – has two thick strings made out of guts and the body is constructed from hollowed out wood and covered with leather
  - Violins and violas provide ornamentation
  - Andalusian Oud – four doubled string with pear-shaped fretless guitar-like instrument
  - Two drums
    - a small frame drum with cymbals built into the frame called a tar – like a tambourine
    - a darbouka: an hourglass-shaped drum that the musician holds across his lap
  - Some mainstream ensembles incorporate trumpets, electric keyboards, organs, pianos, or Middle Eastern Qanun (a string instrument that resembles a dulcimer that is plucked instead of hammered).
- With Religion & Class:
  - Mainstream Andalusian music is usually displayed alongside the elite Andalusian heritage with ornate rooms of beautiful plaster carvings and detailed tile work on the walls.
  - The music carries devotional purpose from religious practices that are intimately related to Sufi traditions. It is a form of religious entertainment that can profoundly impact the men and women of faith who listen to it.

Gnawa Music:
- History:
  - The gnawa are a historically marginalized population within Moroccan religious sphere
  - The story originates from the history of Morocco’s slave trade when West Africans, who were brought to the country, maintained elements of their previous beliefs and fused them with local Islamic practices – which lead to the currently established practice of all-night ritual healing ceremonies that use music to invoke spirit possessions among listeners.
Gnawan musical traditions are considered outside of the norms of Islamic musical traditions.

Many gnawa performances are held in secret due to the discrimination against the culture.

However, over time, Gnawa has become more opening accepted and enjoyed in mainstream media with more public performances.

Slave Trade Traditions:
- West African men & women were brought to Morocco through the slave trade but did not abandon their beliefs, language, and cultural practices.
- While some converted religions combined their Muslim beliefs with Islamic practices that led to Afro-Islamic rituals. These traditions carry musical, spiritual and linguistic symbols of each community’s past.
- The lyrics of Gnawa rituals maintain this history in powerfully symbolic ways.

Gnawa music eventually grew in popularity with the distribution of albums.

Rituals
- Open with animal sacrifice
- Outdoor procession
- Lila that goes into the night

Instruments:
- Ensemble sits on the floor, leaning against the wall
- The ensemble will adjust, and change performance/music based on what’s happening with the audience
  - For example, if an individual gets possessed by a certain spirit, they will perform a piece that will help to satisfy and calm the spirit before they pass through the host and leave.
  - Tbel drum
  - Quraqeb
  - Gimbri = performed by the leader of the ensemble

Trancing: a dance of sorts that unfolds as a spirit emerges – a person will start to move in time with the music’s rhythms, bending at the waist and throwing hair around to eventually synchronize with the quraqeb and hajhuj
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Category + Def/Indef Pitch</th>
<th>Musical Tradition Most Related To:</th>
<th>Description</th>
<th>Photo, Video, Audio</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rabab</td>
<td>Chordophone + Def</td>
<td>Andalusian</td>
<td>a bowed string instrument who serves as the leader – has two thick strings made out of guts and the body is constructed from hollowed out wood and covered with leather</td>
<td><a href="https://www.youtube.com/watch?v=vSUuuuCg490">Link</a></td>
</tr>
<tr>
<td>Oud</td>
<td>Chordophone + Definite</td>
<td>Andalusian</td>
<td>five-string plucked instrument used in music throughout Middle East. Common in Andalusian music in Morocco and cousins with the Western instrument, the lute.</td>
<td><a href="https://www.youtube.com/watch?v=pD.mj.bwn0">Link</a></td>
</tr>
<tr>
<td>Gimbri</td>
<td>Chordophone + Definite</td>
<td>Gnawa</td>
<td>plucked lute with three strings. Strings are tuned with a tuning noose, which can be raised or lowered to change the pitch. A Metal piece, with rings, is attached to the neck of the gimbri, which produces a jingling sound audible during play. The gimbri tone is bass and is borrowed from Gnawa traditions.</td>
<td><a href="https://www.youtube.com/watch?v=l4_PkFgdDGk">Link</a></td>
</tr>
<tr>
<td>Nai</td>
<td>Aerophone + Definite</td>
<td>Andalusian</td>
<td>a rim-blown flute made of reed, metal or wood.</td>
<td><a href="https://www.youtube.com/watch?v=rSKKFChCjqA&amp;list=WL&amp;index=79&amp;t=0s">Link</a></td>
</tr>
<tr>
<td>Nira</td>
<td>Aerophone + Definite</td>
<td>Issawa &amp; Hamadsha</td>
<td>Recorder like instrument, made of Bamboo and used in Issawa &amp; Hamadsha ensembles</td>
<td>Lessons</td>
</tr>
<tr>
<td>Bendir</td>
<td>Membranophone + Indefinite</td>
<td>Popular in various musical traditions of North Africa</td>
<td>frame drum played with the fingers and usually has a snare stretched across its back, which produces a buzzing sound when the instrument is played.</td>
<td>Lessons</td>
</tr>
<tr>
<td>Tbel</td>
<td>Membranophone + Indefinite</td>
<td>Gnawa</td>
<td>a large, double-headed drum played with one curved stick and one straight stick. Not typically used in sacred or spiritual Gnawa ensembles, but exists heavily in public Gnawa performances.</td>
<td>Lessons</td>
</tr>
<tr>
<td>Instrument</td>
<td>Class</td>
<td>Group</td>
<td>Description</td>
<td>Link</td>
</tr>
<tr>
<td>-------------------</td>
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<td>----------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>Darbouka (or doumbek)</td>
<td>Membranophone + Indefinite</td>
<td>Andalusian</td>
<td>is a single-headed drum. It is played held under the arm or held sideways on the lap.</td>
<td></td>
</tr>
<tr>
<td>Qraqeb (or Karkabas) Core-a-kab</td>
<td>Idiophone + Indefinite</td>
<td>Gnawa</td>
<td>a set of metallic castanets held in the hand. Originally made out of iron, they are not normally made out of a steel alloy. They produce a sound similar to the beat of horse hooves and is commonly used in Gnawa music. It originally was used to represent the sound of African slaves as they dragged their chains.</td>
<td><a href="https://www.youtube.com/watch?v=l4_PkFgdDGk">https://www.youtube.com/watch?v=l4_PkFgdDGk</a></td>
</tr>
<tr>
<td>Raita (or Raita or ghaita)</td>
<td>Aerophone + Definite</td>
<td>Issawa &amp; Hamadsha</td>
<td>a double reed instrument from North Africa. The sound is loud. Present in Lord of the Rings, used in Lothlorien and Mordor/Sauron music. The item is usually made of Cedar wood and fashioned in the tradition ways by local craftsmen.</td>
<td>Personal Video</td>
</tr>
</tbody>
</table>
Moroccan Instrument Quiz

Please describe the difference between definite and indefinite pitched instruments:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

After hearing the audio clip, please provide the information for each wind instrument you hear:

<table>
<thead>
<tr>
<th>Instrument Names</th>
<th>Categories</th>
<th>Definite or Indefinite Pitch</th>
<th>Extra Credit: Draw a picture of this instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
Based on the pictures, please complete the chart below.

<table>
<thead>
<tr>
<th>Picture:</th>
<th>Instrument Names</th>
<th>Categories</th>
<th>Definite or Indefinite Pitch</th>
<th>Extra Credit: Name a Moroccan ensemble it is often associated with.</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="60x678" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="60x667" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="60x657" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><img src="60x646" alt="Image" /></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Moroccan Instrument Quiz Key

Please describe difference between definite and indefinite pitched instruments: Definite pitch means that one can hear and discern the pitch. Indefinite pitch refers to instruments one could not find or identify as a pitch.

After hearing to the audio clip, please provide the information for each wind instrument you hear:

<table>
<thead>
<tr>
<th>Instrument Names</th>
<th>Categories</th>
<th>Definite or Indefinite Pitch</th>
<th>Extra Credit: Draw a picture of this instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nai</td>
<td>Aerophone</td>
<td>D Pitch</td>
<td></td>
</tr>
<tr>
<td>Qraqeb</td>
<td>Idiophone</td>
<td>Ind Pitch</td>
<td></td>
</tr>
<tr>
<td>Bendir</td>
<td>Membranophone</td>
<td>Ind Pitch</td>
<td></td>
</tr>
<tr>
<td>Rhaita</td>
<td>Aerophone</td>
<td>D Pitch</td>
<td></td>
</tr>
<tr>
<td>Tbel</td>
<td>Membranophone</td>
<td>Ind Pitch</td>
<td></td>
</tr>
<tr>
<td>Picture</td>
<td>Instrument Names</td>
<td>Categories</td>
<td>Definite or Indefinite Pitch</td>
</tr>
<tr>
<td>---------</td>
<td>------------------</td>
<td>------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td><img src="image1" alt="Oud" /></td>
<td>Oud</td>
<td>Chordophone</td>
<td>D Pitch</td>
</tr>
<tr>
<td><img src="image2" alt="Gimbri" /></td>
<td>Gimbri</td>
<td>Chordophone</td>
<td>D Pitch</td>
</tr>
<tr>
<td><img src="image3" alt="Darbouka" /></td>
<td>Darbouka</td>
<td>Membranophone</td>
<td>Ind Pitch</td>
</tr>
<tr>
<td><img src="image4" alt="Nira" /></td>
<td>Nira</td>
<td>Aerophone</td>
<td>D Pitch</td>
</tr>
</tbody>
</table>
Research Project

Students will conduct research into the relationship of Moroccan culture and music.

With the help of the Music and Social Studies teacher, students will:
- Identify an area of interest within the Moroccan culture – this can be the religion, government, gender or class structures, cuisine, history, entertainment, family structures, fashion, healing traditions, and more.
- Identify the ways in which Moroccan music plays a role into those cultures.
- Compare and contrast western culture and use of music to your findings – at least 1 similarity and 1 difference.
- Create a slide show to share research findings with the class.
- Construct a demonstration of these musical situations in relation to the faction of culture they are studying.

What must your slide show include?
- A clear description of the culture you have researched
- Three ways music has fit into the culture.
- How Western Culture compares or contrasts to your findings.

While teaching the class about the musical practices of the area of study, demonstrations must include one of the following:
- Teaching an example of a musical practice you researched to the class, such as teaching a melody, dance, rhythm, and so on.
- Sharing one (1) audio and visual examples of the musical practices from BOTH Morocco and from Western culture with learning activities accompanying each audio or visual.
- Sharing one musical practice accompanied by an activity of student choice. For example, studying music and fashion and leading a fashion show for the class.
Research Project Proposal

Name: ____________________  Date: ___________  Class Period: ___

Share your “What?”

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Share your “Why?” (Provide three reasons for your choice)

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Share your “How?” (Provide three methods to conduct the research)

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Share your Ideas! (Provide two ideas for your final teaching demo)

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
# Research Project Proposal Rubric

Name: ____________________  Date: ___________  Class Period: ___

<table>
<thead>
<tr>
<th></th>
<th>Beginning 1</th>
<th>Developing 2</th>
<th>Accomplished 3</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Research Topic:</strong></td>
<td>Students provides overly vague, general, or limited description of research topic.</td>
<td>Student provides partial and vague description of research project.</td>
<td>Student provides detailed description of research topic.</td>
<td></td>
</tr>
<tr>
<td><em>Share the “What?”</em></td>
<td><em>Ex: I want to study Moroccan music in daily life.</em></td>
<td><em>Ex: I want to study Moroccan music in daily life of Moroccan women.</em></td>
<td><em>Ex: I want to study Moroccan music in daily life of Moroccan women in regard to social justice and activism.</em></td>
<td></td>
</tr>
<tr>
<td><strong>Rationale:</strong></td>
<td>Student provides one detailed rational for their choice of research topic or only limited, vague reasons for choice in research topic.</td>
<td>Students provide 2 specific, detailed reasons or three vague, unclear reasons why they would like to study a topic</td>
<td>Students provides three specific, detailed reasons why they would like to study this topic.</td>
<td></td>
</tr>
<tr>
<td><em>Share they “Why?”</em></td>
<td><em>Ex: I want to learn more about the role of music in Morocco.</em></td>
<td><em>Ex: I want to learn about social justice.</em></td>
<td><em>Ex: (1) I want to learn more about social and gender norms of Morocco. (2) I want to learn about social justice and activism in Morocco. (3) I want to learn about how music plays a role in activism and social change in Morocco and America.</em></td>
<td></td>
</tr>
<tr>
<td><strong>Method:</strong></td>
<td>Students will provide one method of conducting the research.</td>
<td>Students provide two methods of conducting the research.</td>
<td>Students will provide three methods of conducting this researching. These ways can include interviews, specific websites, resources from class, and more.</td>
<td></td>
</tr>
<tr>
<td><em>Share the “How?”</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Brainstorm:</strong></td>
<td>Students provide no ideas for the teaching demo.</td>
<td>Students provide one idea for the teaching demo.</td>
<td>Students will provide two ideas for their teaching demo. They can be from any of the presentation options available.</td>
<td></td>
</tr>
<tr>
<td><em>Share your ideas for teaching demo</em></td>
<td></td>
<td></td>
<td><em>Ex: For my teaching demo, I plan to teach one of the bendir rhythms we learned to the class while connecting it to American percussion instruments.</em></td>
<td></td>
</tr>
<tr>
<td><strong>Writing &amp; Grammar</strong></td>
<td>Students will complete proposal with multiple grammatical errors and/or an absence of full sentences.</td>
<td>Students will complete proposal with grammatical errors and full sentences.</td>
<td>Students will complete proposal with no or very few grammatical errors and full sentences.</td>
<td></td>
</tr>
</tbody>
</table>

Total: ________ out of 12 Points
# Research Project Presentation Rubric

<table>
<thead>
<tr>
<th></th>
<th>Beginning</th>
<th>Developing</th>
<th>Accomplished</th>
<th>Exemplary</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Description of Culture</strong></td>
<td>Students do not present a description of the culture they researched.</td>
<td>Students present vague description of culture they researched</td>
<td>Students present mostly detailed but fairly general description of culture they researched.</td>
<td>Student presents clear, detailed description of the culture they researched.</td>
<td></td>
</tr>
<tr>
<td><strong>Role of Music in the Culture</strong></td>
<td>Students do not present any ways in which music fits into the culture.</td>
<td>Student presents one of three detailed, appropriate ways or two vague, undefined ways in which music fits into the culture.</td>
<td>Students present two of three detailed, appropriate ways three vague, undefined ways in which music fits into the cultures.</td>
<td>Student presents three clear, detailed, and appropriate ways in which music fits into the culture.</td>
<td></td>
</tr>
<tr>
<td><strong>Compare &amp; Contrast</strong></td>
<td>Students do not include a similarity and difference.</td>
<td>Students provide one similarity or one difference (missing one of the elements).</td>
<td>Students provide one similarity and one difference. Both somewhat detailed but fairly vague or undefined.</td>
<td>Student provides one detailed similarity and one detailed difference between the culture they researched and the culture they experience in America.</td>
<td></td>
</tr>
<tr>
<td><strong>Slideshow</strong></td>
<td>Students do not have slideshow to present.</td>
<td>Students are missing 1 of the 4 slides/elements required for the presentation.</td>
<td>Students have all slides needed, are visually appropriate, somewhat unorganized, missing only one photo, slides are fairly clear with some visual blemishes.</td>
<td>The slideshows are visually appropriate, clear, organized, slides are placed in logical order, each slide has at least one photo, slides are generally appealing to look at. Slideshow should include at least 4 slides: description of culture, music’s role, compare/contrast, and resources.</td>
<td></td>
</tr>
<tr>
<td><strong>Teaching Demonstration</strong></td>
<td>Students leads class without an evident plan, lesson is unorganized, musical materials are not taught correctly.</td>
<td>Students lead class in a somewhat organized fashion, teaching plan not particularly planned well, musical materials taught somewhat correctly.</td>
<td>Students lead class in mostly organized fashion, fairly evident plan, musical materials are taught mostly correct.</td>
<td>Students lead the class with purpose, organized and planned, musical materials are taught correctly.</td>
<td></td>
</tr>
<tr>
<td>Presentation Skills</td>
<td>Student presents in low volume, lacks eye contact during presentation, presents with many hiccups, demonstrates a lack of understanding of content, seems generally unprepared to present.</td>
<td>Student presents with mid-dynamic voice, maintains eye contact some of the time, presents with some speaking hiccups, demonstrates general commend of content, seems fairly prepared to present.</td>
<td>Student presents with mostly projecting voice, maintains eye contact for most of presentation, presents with minor speaking hiccups, demonstrates understanding of content, seems mostly prepared to present.</td>
<td>Student presents with projecting voice, makes eye contact with audience, speak with clarity and confidence, has clear command of the content and presentation, is overall prepared to present.</td>
<td></td>
</tr>
</tbody>
</table>

Total: ________ out of 30 Points
## Performance/Jam Session Rubric

<table>
<thead>
<tr>
<th>Name: ____________________</th>
<th>Date: __________</th>
<th>Class Period: ___</th>
</tr>
</thead>
</table>

### Maintains consistent pulse.
- **Beginning 1**: Students perform with 25% or less consistent pulse throughout performance and/or jam session.
- **Developing 2**: Students perform with 50% consistent pulse throughout performance and/or jam session.
- **Accomplished 3**: Students perform with 75% consistent pulse throughout performance and/or jam session.
- **Exemplary 4**: Student performs with 100% consistent pulse throughout performance and/or jam session.

### Note/Pitch Accuracy
- **Beginning 1**: Student performs all notes and pitches with accuracy 25% or less of the time.
- **Developing 2**: Student performs all notes and pitches with accuracy 50% of the time.
- **Accomplished 3**: Student performs all notes and pitches with accuracy 75% of the time.
- **Exemplary 4**: Student performs all notes and pitches with accuracy 100% of the time.

### Rhythmic Accuracy
- **Beginning 1**: Students perform rhythms accurately 25% of the time.
- **Developing 2**: Students perform rhythms accurately 50% of the time.
- **Accomplished 3**: Students perform rhythms accurately 75% of the time.
- **Exemplary 4**: Students perform rhythms accurately 100% of the time.

### Instrument Technique
- **Beginning 1**: Students perform with correct technique on the instrument 100% of the time.
- **Developing 2**: Students perform with correct technique on the instrument 25% of the time.
- **Accomplished 3**: Students perform with correct technique on the instrument 75% of the time.
- **Exemplary 4**: Students perform with correct technique on the instrument 100% of the time.

### Movement: clapping and dance
- **Beginning 1**: Students engagement with movement (clap or dance) that aligns with the pulse, rhythm, and style of the music 25% or less of the time.
- **Developing 2**: Students engagement with movement (clap or dance) that aligns with the pulse, rhythm, and style of the music 50% of the time.
- **Accomplished 3**: Students engagement with movement (clap or dance) that aligns with the pulse, rhythm, and style of the music 75% of the time.
- **Exemplary 4**: Students engagement with movement (clap or dance) that aligns with the pulse, rhythm, and style of the music 100% of the time.

**Total: ________ out of ________ points**
Transcription Used for Unit Final Performance

Note: The numbers indicate the melodic transcription and refer to the fingering of the pitch on the Nira.