



07108 Youth Education

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

Wu Man, pipa and the Bay Area Shawm Band Teacher Resource Guide

About UMS

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

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

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

UMS Education and Audience Development Department

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

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

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

Cover Photo: Wu Man by Liu Junqi

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UMS Youth Education

07/08

Wu Man, pipa
and the Bay Area Shawm Band

Monday, February 10, 11am-12noon

Rackham Auditorium, Ann Arbor

TEACHER RESOURCE GUIDE

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Short on Time?

We've starred "*" the most important pages.



The Bay Area Shawm Band

About the Performance

Coming to the Show (For Students)



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

What should I do during the show?

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

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



Who will meet us when we arrive?

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



Who will show us where to sit?

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



How will I know that the show is starting?

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

What if I get lost?

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



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

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



What do I do after the show ends?

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

How can I let the performers know what I thought?

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

The Performance at a Glance

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

Who is Wu Man?

Wu Man is an internationally renowned pipa virtuoso, cited by the Los Angeles Times as “the artist most responsible for bringing the pipa to the Western World.” Born in Hangzhou, China, Wu Man studied at the Central Conservatory of Music in Beijing where she became the first recipient of a master’s degree in pipa. Wu Man was chosen as a Bunting Fellow at the Radcliffe Institute of Advanced Study at Harvard University and was selected by Yo-Yo Ma as the winner of the City of Toronto Glenn Gould Protégé Prize in music and communication. She is also the first artist from China to have performed at the White House with the noted cellist with whom she now performs as part of the Silk Road Project. Wu Man has collaborated with other distinguished musicians such as David Zinman, Yuri Bashmet, Kronos Quartet, and Cho-liang Lin. In the orchestral world she has performed with the New York Philharmonic, the Boston Symphony Orchestra, Stuttgart Chamber Orchestra, and many others. Her touring has taken her to the major music halls of the world including Carnegie Hall and Lincoln Center.

What is a pipa?

The pipa (pee-pah) is a lute-like instrument with a history of more than two thousand years. During the Qin and Han Dynasties (221 B.C. - 220 A.D.), instruments with long, straight-necks and round resonators with snake skin or wooden sound boards were played with a forward and backward plucking motion that sounded like “pi” and “pa” to fanciful ears. Hence, all plucked instruments in ancient times were called “pipa”. During the Tang dynasty, by way of Central Asia, the introduction of a crooked neck lute with a pear-shaped body contributed to the pipa’s evolution. Today’s instrument consists of twenty-six frets and six ledges arranged as stops and its four strings are tuned respectively to A,D,E,A. The pipa’s many left and right hand fingering techniques, rich tonal qualities and resonant timber give its music expressiveness and beauty that are lasting and endearing.

What is a Shawm Band?

Traditional shawm bands consist of musicians, often male farmers in China, performing daily-life celebration music in and around their villages, mostly at weddings, funerals, and market fairs.

What Will You Hear?

The Bay Area Shawm Band, which consists of conservatory-trained traditional Chinese musicians from the San Francisco Bay area, was assembled by Wu Man to connect with the ancient traditions of the Chinese shawm. Band members include Zhang Yu (*souna*), Wanpeng Guo (*sheng*), Hong Wang (*guanzi/percussion*), and Xian Lu (*dizi*). Wu Man and the Bay Area Shawm Band draw influences from the many styles to which they have been exposed and combine them with the more urban influences in contemporary works. The music they explore during this performance originates in the northern provinces of Hebei, Xian, and Shang Dong, and the southern part of China known as the Shanghai region.

Instruments of the Shawm Band

Dizi

The *dizi* is a Chinese transverse flute. It is a major Chinese musical instrument, and is widely used in many genres of Chinese folk music, as well as Chinese opera, and the modern Chinese orchestra. Traditionally, the *dizi* has also been popular among the Chinese common people, and



Dizi

it is simple to make and easy to carry. Most *dizi* are made of bamboo, which explains why *dizis* are sometimes known by simple names such as “Chinese bamboo flute.”

Sheng

The Chinese *sheng* is a mouth-blown free reed instrument consisting of vertical pipes in the Chinese orchestra. Traditionally, the *sheng* has been used for accompaniment to small ensembles. In the modern symphonic Chinese orchestra, it is used for both melody and accompaniment. Its warm mellow sound expresses lyrical melodies well, while its ability to play chords makes it a highly prized accompaniment instrument. In the early 1800s the *sheng* inspired the invention of the harmonica, accordion, and reed organ.



Sheng

Souna

It is a double reed instrument most often played at Chinese weddings in the countryside. The instrument, often popularly called Laba (trumpet), firstly appeared in the Wei and Jin period (200-420). The instrument is commonly used in the accompaniment to local theatres or to singing and dancing, and also for solos or ensembles on such occasions as weddings, funerals or other ceremonies and celebrations.



Souna

Guanzi

The *guanzi* originates from Kuchan, an ancient Buddhist kingdom located on the branch of the Silk Road, in central Asia. It has a deep and melancholic tone gives the instrument another name, *belli*, which means the “sad oboe”. Because of its frequent leading position in the orchestra, it was also termed as *touguan* (the first oboe). The type used in the folk music after the Song dynasty was mostly made of bamboo, and later of red sandal, and bound with metal rings or tin hoops on both ends. The instrument is suitable for an inspiring or sad mood.



Guanzi



Wu Man

Wu Man

Biography

Wu Man is an internationally renowned pipa virtuoso, cited by the Los Angeles Times as “the artist most responsible for bringing the pipa to the Western World.” The pipa is a lute-like Chinese instrument with a history of more than two thousand years. Having been brought up in the Pudong School of pipa playing, one of the most prestigious classical styles of Imperial China, Wu Man is now recognized as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary pipa music by today’s most prominent composers such as Terry Riley, Philip Glass, Lou Harrison, Tan Dun, Bright Sheng, Chen Yi, Zhou Long, and Bun-Ching Lam.



Wu Man

Wu Man continually collaborates with some of the most distinguished musicians and conductors performing today, such as Yo-Yo Ma, David Zinman, Yuri Bashmet, Cho-liang Lin, Dennis Russell Davies, Christoph Eschenbach, Gunther Herbig, Esa-Pekka Salonen, Michael Stern, David Robertson, and the Kronos Quartet. She is a principal member of Yo-Yo Ma’s Silk Road Project, an artistic and educational organization founded by Mr. Ma to study the ebb and flow of ideas along the ancient trade route, and performs regularly throughout the US and Europe with Mr. Ma as part of the project. Wu Man also often performs and records with the groundbreaking Kronos Quartet.

Wu Man has performed as soloist with many of the world’s major orchestras, including the Austrian ORF Radio Symphony Orchestra, Chicago Symphony Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic New Music Group, New York Philharmonic, and the Stuttgart Chamber Orchestra. Her touring has taken her to the major music halls of the world including Carnegie Hall, Amsterdam’s Concertgebouw, the Great Hall in Moscow, the Kennedy Center, Lincoln Center, Opera Bastille, Royal Albert and Royal Festival Halls, and the Theatre de la Ville. She has performed at many international festivals including the WOMAD Festival, Bang on a Can Festival, Festival d’Automne in Paris, Henry Wood’s BBC Promenade, Hong

Kong Arts Festival, La Jolla Summerfest, Le Festival de Radio France, Lincoln Center Festival, NextWave!/BAM, Ravinia Festival, Silk Road Festival, Tanglewood, and the Yatsugatake Kogen Festival in Japan.

Highlights of Wu Man’s current season include performances throughout the US with a shawm band, an ensemble performing an ancient style of Chinese folk music that dates back to the 16th century. Performing on the shawm (a long reed instrument) and percussion, shawm bands are an integral part of village ceremonies and provide an extreme contrast to the refined world of the pipa. Wu Man and the shawm band will perform at Carnegie’s Zankel Hall in February 2008, as well as in Ann Arbor, Nashville and Seattle. Additionally this season in the U.S., Wu Man performs Lou Harrison’s *Concerto for Pipa* with the Kansas City Symphony, and performs with the Kronos Quartet in Atlanta, Syracuse and at the University of Maryland. She also gives recitals throughout the country in repertoire including the multimedia work *Ancient Dances* by Chen Yi, which Wu Man premiered in the 2005-06 season, and music from her album *Wu Man and Friends*, which she performs with folk musicians from Uganda, Ukraine and the southern Appalachian Mountains. Abroad, Wu Man performs

Ancient Dances at the Theatre de la Ville in Paris, Harrison's *Pipa Concerto* with the National Symphony Orchestra of Mexico, and in recital at the Miho Museum in Japan. Wu Man will tour China and Japan with the Silk Road Ensemble, including a performance at the Special Olympics in Shanghai, and performs at the Barbican in London with the Kronos Quartet in summer 2008.

A major participant in the performance of new and contemporary music, Wu Man has given several world premières throughout the past few seasons. During the 05/06 season Wu Man premièred *Ancient Dances*, a multimedia work by Chen Yi and Wu Man that combines projections of Chinese calligraphy with pipa music, exploring the connections between the two ancient Chinese traditions. She gave the world première of *Ancient Dances* in November 2005 in Philadelphia, and the New York première in April 2006 at Carnegie's Zankel Hall, and continues to perform the work throughout the US and Europe. Wu Man and the Kronos Quartet gave the world première of a Terry Riley's *Cusp Of Magic*, written for Wu Man and the Quartet, at UC Berkeley's Hertz Hall in May 2005 and the New York première at Zankel Hall in April 2006.

Additional world premières performed by Wu Man include Chen Yi's *Ning!* with Yo-Yo Ma at Carnegie Hall; Bright Sheng's concerto *Nanking!Nanking!* with Germany's NDR Radio Symphony Orchestra directed by Christoph Eschenbach, as well as Sheng's *Songs for Cello and Pipa* premièred at the White House with Mr. Ma, and the chamber opera *Silver River* premièred at the Santa Fe Chamber Music Festival and the Spoleto Festival 2000 USA; Ye Xiaogang's Pipa concerto with Germany's RSO Radio Symphony Orchestra, directed by Gunther Herbig; Lou Harrison's *Concerto for Pipa and Orchestra* with the Stuttgart Chamber Orchestra for Lincoln Center's Great Performances, directed by Dennis Russell Davies; and Tan Dun's *Ghost Opera* with the Kronos Quartet at the Brooklyn Academy of Music. Wu Man gave the world première of Philip Glass' *Sound of a Voice*, a music theater piece, at the American Repertory Theater in Boston during the 04/05 season.

Wu Man collaborated with Philip Glass and five other world musicians on *Orion*, a seven-movement work comprised of music drawn from the indigenous traditions of Australia, China, Canada, the Gambia (Africa), Brazil, India, and Greece commissioned by Cultural Olympiad in Athens. Wu Man gave the world première of the work with the Philip Glass Ensemble and featured soloists in 2004 in Athens.

Wu Man has recorded several albums on various labels, including a recording of Tan Dun's *Ghost Opera* with the Kronos Quartet on Nonesuch, a solo recording, *Wu Man—Pipa From a Distance* for Naxos, several other solo recordings for Nimbus Records, and two recordings with the Silk Road Ensemble and Yo-Yo Ma for Sony Classical. Wu Man's recent releases include a CD of world music entitled *Wu Man and Friends* on the Traditional Crossroads label, and a recording of *Orion* with the Philip Glass Ensemble for the Orange Mountain label. Nonesuch released a new recording with the Kronos Quartet, Wu Man, and singer Asha Bhosle called *You've Stolen My Heart* in August 2005, which was nominated for a Grammy Award for "Best Contemporary World Music Album." The album pays homage to the composer of classic Bollywood songs, Rahul Dev Burman. Upcoming recordings for Wu Man include Terry Riley's *Cusp of Magic* with the Kronos Quartet on Nonesuch, scheduled for release in Fall 2007,

as well as a recording of Lou Harrison's *Pipa Concerto* with the Chicago Symphony Orchestra on CSOResound, and a new album with the Silk Road Ensemble on Sony/BMG.

Born in Hangzhou, China, Wu Man studied with Lin Shicheng, Kuang Yuzhong, Chen Zemin, and Liu Dehai at the Central Conservatory of Music in Beijing where she became the first recipient of a master's degree in pipa. When in China, Wu Man received first prize in the First National Music Performance Competition. She also participated in premières of works by a new generation of Chinese composers. Wu Man currently resides in San Diego and formerly lived in Boston for 12 years where she was selected as a Bunting Fellow at the Radcliffe Institute of Advanced Study at Harvard University. Wu Man was selected by Yo-Yo Ma as the winner of the City of Toronto Glenn Gould Protégé Prize in music and communication. She is also the first artist from China to have performed at the White House. For more information on Wu Man, please visit www.wumanpipa.org.



Map of China highlighting Hangzhou, the city where Wu Man was born.

The Development of the Pipa

The pipa is one of China's principal string instruments on the Silk Road. The Silk Road is characterized as a network of trade routes extending from Japan to China to the west and across Central Asia. The Road heads south to India and then west again to Iran and the Mediterranean sea. The people who traveled the silk road traded not only goods, but pieces of their cultures along the way.

An example of this is the transformation of the pipa. Today's pipa is defined by its pear-shaped body, short neck, and rounded back. Commonly known as a "short lute," its long neck is attached to a separately made body.

While the pipa is thought of as a Chinese instrument, it did not originate in China. Rather, it was the Silk Road that brought the pipa to China via the nomadic cultures of the interior regions of Central Asia.



A Modern Pipa

The short lutes of Central Asia have made a long journey. They can be found from the westernmost parts of North Africa and Europe eastward to Japan, and even the islands of Indonesia. Most likely, these lutes were descendants of the Persian *barbat*, a four-string instrument that was popular during the first centuries A.D.

Originally, the pipa was a plucked using a large plectrum. A plectrum is an object, often small and flat, that is used for plucking the strings of a stringed instrument, much like today's guitar pick. As the plectrum fell out of fashion and pipa players began to pluck with their fingertips, the music of the pipa became more intricate. Plucking also meant that the pipa could more easily play many Chinese musical styles.

Another significant influence on the pipa was the Chinese *qin*, a seven string zither-like instrument that is played resting on the musician's lap. Traditionally, the *qin*

was played by scholars and highly educated people. In turn, the music of the qin evoked the themes of nature and historical events. Qin players use a variety of complex fingering techniques that allows for a large variety of sounds. As the influence of the qin grew, the pipa was no longer just for entertainment. It too began to acquire a literary-style of music that gave it a greater importance in Chinese society. To hear a sample of the pipa, visit:

http://www.lcsd.gov.hk/CE/CulturalService/MusicOffice/MusicTool/chinese_eng_pipa.html

Adapted from Mitchell Clark's "The Pipa Makes A Journey". Printed in the January 2007 issue of "Caliope".



A qin, or guqin, as it is often called.



The Bay Area Shawm Band

About the Artists

Traditional shawm bands consist of musicians, often male farmers in China, performing daily-life celebration music in and around their villages, mostly at weddings, funerals, and market fairs.

The Bay Area Shawm Band, which consists of conservatory-trained traditional Chinese musicians from the San Francisco Bay area. They were assembled by Wu Man to connect with the ancient traditions of the Chinese shawm.

Wu Man and the Bay Area Shawm Band draw influences from the many styles to which they have been exposed and combine them with the more urban influences in contemporary works. The music they explore during this performance originates in the northern provinces of Hebei, Xian, and Shang Dong, and the southern part of China known as the Shanghai region.

Band members include Zhang Yu (*souna*), Wanpeng Guo (*sheng*), Hong Wang (*guanzi/percussion*), and Xian Lu (*dizi*).

Zhang Yu, *souna*

Zhang Yu (*souna*) graduated from the Central Conservatory of Music in Beijing and was a soloist and member of the *souna* section in the Central National Orchestra, one of the top orchestras in China.

Wanpeng Guo, *sheng*

Wanpeng Guo (*sheng*) studied the *sheng*, *souna*, *guanzi*, and *dizi* at the China Conservatory of Music in Beijing. The principle *sheng* player in the Central National Orchestra, he received honors for being a First Class Performer by Cultural Department of China and toured throughout the United States, Europe, Japan, and Korea.

Hong Wang, *guanzi/percussion*

Hong Wang (*guanzi/percussion*) currently serves as artistic director of Melody of China, a San Francisco-based ensemble. He has performed works by Meredith Monk and Tan Dun, and with musicians such as Max Roach, David Murray, and Wei Wu, among others.

Xian Lu, *dizi*

Xian Lu (*dizi*) began studying flute as a child and participated in numerous competitions and festivals winning first prize in the wind instruments category at the First Chinese Folk Music Instrument Competition. Most recently, he served as Guest Professor of Wind Instruments at Laney College in Oakland, California.

Instruments of the Shawm Band

Dizi

Early in the reign of Emperor Wudi (141-88 BC) of the Han dynasty, the *dizi* flute was introduced to China from western areas. Such features as its bamboo make, edged tone and side-holes have given the evidence of its existence in the ensembles of the Spring and Autumn



Dizi

Period (770-476 BC). Archaeological finds revealed one of the earliest type of flute unearthed from a tomb in Hubei province. It had a very similar construction as a modern bamboo type, only without the hole for membrane. Despite these old flutes being 8000 years old, they can still be played.

The modern flute has an octave range of about two and a half. It is often bound with bands of silk or thread for crack proof. There are many types of flute, the *bangdi* and *quid* are the most common. The *bangdi* is the shorter and has a bright clear tone. It's name comes from the bangzi opera of northern china. The longer one known as *quid*. It has a more mellow tone and is associated with the kunqu opera of central china. To hear sample of the dizi, visit:

http://www.lcsd.gov.hk/CE/CulturalService/MusicOffice/MusicTool/chinese_eng_dizi.html

Souna

The *suona*, often called a *laba* (trumpet), first appeared in the Wei and Jin period (220-420). The *suona* has a passionate and lively sound, particularly good at imitating the singing of hundreds of birds. Experienced players can control their breath with double lips to produce the characteristic soft tone (called tone of *xiao*) for a plaintive or sentimental effect. A smaller high pitched variety is known as *haidi* (sea-flute) is a fourth higher in range than the common type. In a modern Chinese orchestra the *suona* has a revised alto and bass variants with added keys.

The instrument is commonly used as an accompaniment in theatres or to singing and dancing. It is also used for solos or ensembles on such occasions as weddings, funerals or other ceremonies and celebrations. To hear sample of the *suona*, visit:

http://www.lcsd.gov.hk/CE/CulturalService/MusicOffice/MusicTool/chinese_eng_suona.html



Souna

Sheng

It is said that the first female ancestor Nüwa or one of her followers called Sui invented the instrument. The early type had a calabash base with pipes mounted through its holes in its top. According to ancient literature, the *sheng* symbolizes everything that breaks through the soil. The larger type is called *chao* and the smaller *he*. The earliest type ever seen is 14 piped unearthed from Zenghou Yi tomb in Hubei province. During the period from the Southern Dynasties to the Tang dynasty (420-907) the instrument played an important role in court music. And in the Ming and Qing dynasties (1368-1911) it was used extensively both in folk instrumental ensembles and in accompaniment to local theatres and popular narratives. The bowl like wind chamber was large or small in size, square or round in shape, and variable in pitch arrangement as well.

Nowadays the most common type has 17 pipes and the improved one for contemporary compositions has 21-37 pipes, with keys and a metal resonating pot for the pipes to insert. The result is a bright and harmonious tone quality, a chromatically complete scale and an extended compass. To hear sample of the sheng, visit:

http://www.lcsd.gov.hk/CE/CulturalService/MusicOffice/MusicTool/chinese_eng_sheng.html



Sheng

Guanzi

The *guanzi* originates from Kucha, an ancient Buddhist kingdom located on the branch of the Silk Road, in central Asia. It has a deep and melancholic tone gives the instrument another name, *belili*, which means the “sad oboe”.

During the Sui and Tang period (581-907) the *belili* was adopted commonly in court orchestras. In the music teaching institutes of the Song dynasty (960-1279) a section for the *belili* was set up. Because of its frequent leading position in the orchestra, it was also termed as *touguan* (the first oboe). The type used in the folk music after the Song dynasty was mostly made of bamboo, and later of red sandal, and bound with metal rings or tin hoops on both ends. The instrument is suitable for an inspiring or sad mood.



Guanzi



China

Quick Facts: China

Location

Eastern Asia, bordering the East China Sea, Korea Bay, Yellow Sea, and South China Sea, between North Korea and Vietnam

Area

Total: 3,705,407 sq miles (slightly smaller than the US)

Land: 3,600,947 sq miles

Water: 104,460 sq miles

Land Boundries

Total: 13,743 miles

Border countries: Afghanistan, Bhutan, Burma, India, Kazakhstan, North Korea, Kyrgyzstan, Laos, Mongolia, Nepal, Pakistan, Russia (northeast), Russia (northwest), Tajikistan, and Vietnam

Regional borders:

Hong Kong, Macau

Coastline

9010 miles

Climate

Extremely diverse; tropical in south to subarctic in north

Terrain

Mostly mountains, high plateaus, deserts in west; plains, deltas, and hills in east

Elevation Extremes

Lowest point: Turpan Pendi -505 ft (the second lowest point on Earth, the first being the Dead Sea)

Highest point: Mount Everest 29,035 ft

Natural Resources

Coal, iron ore, petroleum, natural gas, mercury, tin, tungsten, antimony, manganese, molybdenum, vanadium, magnetite, aluminum, lead, zinc, uranium, hydro-power potential (world's largest)

Land Use

Arable land: 14.86%

Permanent crops: 1.27%

Other: 83.87% (2005)

Natural Hazards

Frequent typhoons (about five per year along southern and eastern coasts); damaging floods; tsunamis; earthquakes; droughts; land subsidence

Current Environmental Issues

Air pollution (greenhouse gases, sulfur dioxide particulates) from reliance on

coal produces acid rain; water shortages, particularly in the north; water pollution from untreated wastes; deforestation; estimated loss of one-fifth of agricultural land since 1949 to soil erosion and economic development; desertification; trade in endangered species

Geography Note

World's fourth largest country (after Russia, Canada, and US); Mount Everest on the border with Nepal is the world's tallest peak

Population

1,321,851,888 (July 2007 est.))

Age Structure

0-14 years: 20.4% (male 143,527,634/female 126,607,344)

15-64 years: 71.7% (male 487,079,770/female 460,596,384)

65 years and over: 7.9% (male 49,683,856/female 54,356,900) (2007 est.)

Birth Rate

13.45 births/1,000 population (2007 est.)

Death Rate

7 deaths/1,000 population (2007 est.)

Infant Mortality Rate

total: 22.12 deaths/1,000 live births

male: 20.01 deaths/1,000 live births

female: 24.47 deaths/1,000 live births (2007 est.)

Life Expectancy at Birth

Total population: 72.88 years

Male: 71.13 years

Female: 74.82 years (2007 est.)

HIV/AIDS-Adult Prevalence Rate

0.1% (2003 est.)

Nationality

Noun: Chinese (singular and plural)

Adjective: Chinese

Ethnic Groups

Han Chinese 91.9%, Zhuang, Uygur, Hui, Yi, Tibetan, Miao, Manchu, Mongol, Buyi, Korean, and other nationalities 8.1%

Religions

Daoist (Taoist), Buddhist, Christian 3%-4%, Muslim 1%-2%

note: officially atheist (2002 est.)

Language

Standard Chinese or Mandarin (Putonghua, based on the Beijing dialect), Yue

(Cantonese), Wu (Shanghaiese), Minbei (Fuzhou), Minnan (Hokkien-Taiwanese), Xiang, Gan, Hakka dialects, minority languages (see Ethnic groups entry)

Literacy

Definition: age 15 and over can read and write

Total population: 90.9%

Male: 95.1%

Female: 86.5% (2000 census)

Country Name

Conventional long form: People's Republic of China

Conventional short form: China

Local long form: Zhonghua Renmin Gongheguo

Local short form: Zhongguo

Abbreviation: PRC

Government Type

Communist state

Capital

Name: Beijing

Geographic coordinates: 39 56 N, 116 24 E

Time difference: UTC+8 (13 hours ahead of Washington, DC during Standard Time)

Note: despite its size, all of China falls within one time zone

Independence

221 BC (unification under the Qin or Ch'in Dynasty); 1 January 1912 (Manchu Dynasty replaced by a Republic); 1 October 1949 (People's Republic established)

National Holiday

Anniversary of the Founding of the People's Republic of China, 1 October (1949)

Suffrage

18 years of age; universal

Flag Description

Red with a large yellow five-pointed star and four smaller yellow five-pointed stars (arranged in a vertical arc toward the middle of the flag) in the upper hoist-side corner

Economy Overview

China's economy during the last quarter century has changed from a centrally planned system that was largely closed to international trade to a more market-oriented economy that has a rapidly growing private sector and is a major player in the global economy. Reforms started in the late 1970s with the phasing out of collectivized agriculture, and expanded to include the gradual liberalization of prices, fiscal decentralization, increased autonomy for state enterprises, the

Source: The CIA World Fact Book:

Source: The CIA World Fact Book

<https://www.cia.gov/library/publications/the-world-factbook/geos/ch.html>

foundation of a diversified banking system, the development of stock markets, the rapid growth of the non-state sector, and the opening to foreign trade and investment. China has generally implemented reforms in a gradualist or piecemeal fashion, including the sale of equity in China's largest state banks to foreign investors and refinements in foreign exchange and bond markets in 2005. The restructuring of the economy and resulting efficiency gains have contributed to a more than tenfold increase in GDP since 1978. Measured on a purchasing power parity (PPP) basis, China in 2006 stood as the second-largest economy in the world after the US, although in per capita terms the country is still lower middle-income and 130 million Chinese fall below international poverty lines. Economic development has generally been more rapid in coastal provinces than in the interior, and there are large disparities in per capita income between regions. The government has struggled to: (a) sustain adequate job growth for tens of millions of workers laid off from state-owned enterprises, migrants, and new entrants to the work force; (b) reduce corruption and other economic crimes; and (c) contain environmental damage and social strife related to the economy's rapid transformation. From 100 million to 150 million surplus rural workers are adrift between the villages and the cities, many subsisting through part-time, low-paying jobs. One demographic consequence of the "one child" policy is that China is now one of the most rapidly aging countries in the world. Another long-term threat to growth is the deterioration in the environment - notably air pollution, soil erosion, and the steady fall of the water table, especially in the north. China continues to lose arable land because of erosion and economic development. China has benefited from a huge expansion in computer Internet use, with more than 100 million users at the end of 2005. Foreign investment remains a strong element in China's remarkable expansion in world trade and has been an important factor in the growth of urban jobs. In July 2005, China revalued its currency by 2.1% against the US dollar and moved to an exchange rate system that references a basket of currencies. In 2006 China had the largest current account surplus in the world - nearly \$180 billion. More power generating capacity came on line in 2006 as large scale investments were completed. Thirteen years in construction at a cost of \$24 billion, the immense Three Gorges Dam across the Yangtze River was essentially completed in 2006 and will revolutionize electrification and flood control in the area. The 11th Five-Year Program (2006-10), approved by the National People's Congress in March 2006, calls for a 20% reduction in energy consumption per unit of GDP by 2010 and an estimated 45% increase in GDP by 2010. The plan states that conserving resources and protecting the environment are basic goals, but it lacks details on the policies and reforms necessary to achieve these goals.

Labor Force-By Occupation

Agriculture: 45%

Industry: 24%

Services: 31% (2005 est.)

Unemployment Rate

4.2% official registered unemployment in urban areas in 2005; substantial unemployment and underemployment in rural areas (2005)

Population Below Poverty Level

10% (2004 est.)

Agriculture Products

Rice, wheat, potatoes, corn, peanuts, tea, millet, barley, apples, cotton, oilseed; pork; fish

Industries

Mining and ore processing, iron, steel, aluminum, and other metals, coal; machine building; armaments; textiles and apparel; petroleum; cement; chemicals; fertilizers; consumer products, including footwear, toys, and electronics; food processing; transportation equipment, including automobiles, rail cars and locomotives, ships, and aircraft; telecommunications equipment, commercial space launch vehicles, satellites

Currency

Yuan (CNY); note - also referred to as the Renminbi (RMB)

Exchange Rates

Yuan per US dollar - 7.97 (2006), 8.1943 (2005), 8.2768 (2004), 8.277 (2003), 8.277 (2002)

Military Branches

People's Liberation Army (PLA): Ground Forces, Navy (includes marines and naval aviation), Air Force (includes airborne forces), and Second Artillery Corps (strategic missile force); People's Armed Police (PAP); Reserve and Militia Forces (2006)

Military Service Age and Obligation

18-22 years of age for compulsory military service, with 24-month service obligation; no minimum age for voluntary service (all officers are volunteers); 18-19 years of age for women high school graduates who meet requirements for specific military jobs (2007)

International Issues

Based on principles drafted in 2005, China and India continue discussions to resolve all aspects of their extensive boundary and territorial disputes together with a security and foreign policy dialogue to consolidate discussions related to the boundary, regional nuclear proliferation, and other matters; recent talks and confidence-building measures have begun to defuse tensions over Kashmir, site of the world's largest and most militarized territorial dispute with portions under the de facto administration of China (Aksai Chin), India (Jammu and Kashmir), and Pakistan (Azad Kashmir and Northern Areas); India does not recognize Pakistan's ceding historic Kashmir lands to China in 1964; lacking any treaty describing the boundary, Bhutan and China continue negotiations to establish a boundary alignment to resolve substantial cartographic discrepancies, the largest of which lies in Bhutan's northwest; China asserts sovereignty over the Spratly Islands together with Malaysia, Philippines, Taiwan, Vietnam, and possibly Brunei; the 2002 "Declaration on the Conduct of Parties in the South China Sea" eased tensions in the Spratly's but is not the legally bind

ing “code of conduct” sought by some parties; Vietnam and China continue to expand construction of facilities in the Spratly’s and in March 2005, the national oil companies of China, the Philippines, and Vietnam signed a joint accord on marine seismic activities in the Spratly Islands; China occupies some of the Parcel Islands also claimed by Vietnam and Taiwan; China and Taiwan continue to reject both Japan’s claims to the uninhabited islands of Senkaku-shoto (Diaoyu Tai) and Japan’s unilaterally declared equidistance line in the East China Sea, the site of intensive hydrocarbon prospecting; certain islands in the Yalu and Tumen rivers are in dispute with North Korea; China seeks to stem illegal migration of North Koreans; China and Russia have demarcated the once disputed islands at the Amur and Ussuri confluence and in the Argun River in accordance with their 2004 Agreement; in 2006, China and Tajikistan pledged to commence demarcation of the revised boundary agreed to in the delimitation of 2002; demarcation of the China-Vietnam land boundary proceeds slowly and although the maritime boundary delimitation and fisheries agreements were ratified in June 2004, implementation remains stalled; in 2004, international environmentalist and political pressure from Burma and Thailand prompted China to halt construction of 13 dams on the Salween River

Refugees and Internally Displaced Persons

Refugees (country of origin): 300,897 (Vietnam), estimated 30,000-50,000 (North Korea)

IDPs: 90,000 (2006)

Trafficking in Persons

Current situation: China is a source, transit, and destination country for women, men, and children trafficked for purposes of sexual exploitation and forced labor; the majority of trafficking in China is internal, but there is also international trafficking of Chinese citizens; women are lured through false promises of legitimate employment into commercial sexual exploitation in Taiwan, Thailand, Malaysia, and Japan; Chinese men and women are smuggled to countries throughout the world at enormous personal expense and then forced into commercial sexual exploitation or exploitative labor to repay debts to traffickers; women and children are trafficked into China from Mongolia, Burma, North Korea, Russia, and Vietnam for forced labor, marriage, and sexual slavery; most North Koreans enter northeastern China voluntarily, but others reportedly are trafficked into China from North Korea; domestic trafficking remains the most significant problem in China, with an estimated minimum of 10,000-20,000 victims trafficked each year; the actual number of victims could be much greater; some experts believe that the serious and prolonged imbalance in the male-female birth ratio may now be contributing to Chinese and foreign girls and women being trafficked as potential brides

Tier rating: Tier 2 Watch List - China failed to show evidence of increasing efforts to address transnational trafficking; while the government provides reasonable protection to internal victims of trafficking, protection for Chinese and foreign victims of transnational trafficking remain inadequate

Illicit Drugs

Major transshipment point for heroin produced in the Golden Triangle region of Southeast Asia; growing domestic drug abuse problem; source country for chemical precursors, despite new regulations on its large chemical industry

Student busily working during a UMS in-school visit.



Lesson Plans

Curriculum Connections

Are you interested in more lesson plans?

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

www.artsedge.kennedy-center.org

Visit the Asia Society's web site.

<http://askasia.org/teachers/>

Introduction

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

Learner Outcomes

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

Meeting Michigan Standards

ARTS EDUCATION

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

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

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

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

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

ENGLISH LANGUAGE ARTS

Standard 1: Meaning and Communication All students will read and comprehend general and technical material. Read with developing fluency a variety of texts, such as short stories, novels, poetry, plays, textbooks, manuals, and periodicals.

Standard 2: Meaning and Communication All students will demonstrate the ability to write clear and grammatically correct sentences, paragraphs, and compositions. Write fluently for multiple purposes to produce compositions, as personal narratives, persuasive essays, lab reports, and poetry.

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

Standard 8: Genre and Craft of Language All students will explore and use the characteristics of different types of texts, aesthetic elements, and mechanics-including text structure, figurative and descriptive language, spelling, punctuation, and grammar- to construct and convey meaning.

SOCIAL STUDIES

Content Standard 1: Inquiry All students will acquire information from books, maps, newspapers, data sets and other sources, organize and present the information in maps, graphs, charts, timelines, and interpret the meaning and significance of information, and use a variety of electronic technologies to assist in accessing and managing information.

Content Standard 1: Geographic Perspective All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.

UMS can help you meet Michigan's Curricular Standards!

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

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

www.michigan.gov/mde

About the CD and DVD

Accompanying this guide, you will find two disks. The first is a CD containing a Power Point presentation related to Wu Man and The Bay Area Shawm Band.

Power Point Presentation

The Power Point Presentation features:

Full-color photos and descriptions of Wu Man and The Bay Area Shawm Band

Photos and descriptions of musical instruments used in the production. Use these slides when discussing musical accompaniment (pages 16-17).

Maps of China to aid you in lessons about Chinese geography and history

DVD

The DVD accompanying this guide features Wu Man and a traditional shawm band. The shawm band in the video has more members than the Bay Area Shawm Band that will play in Ann Arbor. However, the music they play will be very similar.

As you watch the DVD, refer to complimentary sections of this guide and PowerPoint presentation:

1) Review the biographies of Wu Man and the Bay Area Shawm Band (pages 10-12; 16).

2) Before the performance begins: What do students notice about how the performers are dressed, the lighting, and stage set? What do the students think this performance will be like?

3) Review the 5 instruments that will be used at the Youth Performance (pages 13; 16-17). Please note that not all of the instruments are used in this video. You will see the *pipa*, *sheng* and *souna*.

4) Do the students see any of the instruments you reviewed on stage? Have students identify the instruments. (The *souna* is being played in the first shawm band clip by the two middle players; the *sheng* is played by the third musician to the left in the second clip; and Wu Man is playing the *pipa*).

5) Ask students to compare the sound of *pipa* and the instruments in shawm band. People say the *pipa* sounds more refined and that the shawm band has an improvisational feel.

Chinese Holiday Poetry

Objective

For students to learn about traditional Chinese culture- specifically holidays and poetry.

Materials

Two handouts provided on pages 30 and 31.

Activity

Have the class separate into groups of three. Each student will be responsible for reading one of the holidays listed on page 30 to his or her group. For more Chinese holidays, go to:

<http://www.edunetconnect.com/categories/originals/chinafest/chinesef.html>

Reiterate the key points of each holiday to the class.

Discuss the various types of Chinese Poetry discussed on page 31.

Have each student choose a holiday and one of the forms of poetry; they should use their knowledge to construct a poem.

After the class is finished writing, have each student present his or her poem to the class.

Standards

ENGLISH LANGUAGE ARTS

Standard 1: Meaning and Communication All students will read and comprehend general and technical material. Read with developing fluency a variety of texts, such as short stories, novels, poetry, plays, textbooks, manuals, and periodicals.

Standard 2: Meaning and Communication All students will demonstrate the ability to write clear and grammatically correct sentences, paragraphs, and compositions. Write fluently for multiple purposes to produce compositions, as personal narratives, persuasive essays, lab reports, and poetry.

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

**Grade Levels:
6-8**

LESSON ONE

This lesson plan was created by Leslie Koester of the University of Michigan- Dearborn

Chinese Holidays

Official Holidays

Chinese New Year: The Chinese New Year begins with the New Moon on the first day of the year. It is a fifteen day celebration. New Year's Eve and day are celebrated with family in a celebration of unity and thanksgiving. During the fifteen day period, religious ceremonies are carried out in honor of Heaven and Earth, the family's ancestors, and the family's Gods. Time is also spent reflecting on deceased relatives; they hold great respect and honor in their family's hearts. Weilu, a banquet that takes place on New Year's Eve, is a symbol of family unity that honors both living and deceased family members.



Youth Day: On May 4th 1919, a movement led by Chinese youths marked a great step in China's democratic revolution. It was an anti-Confucius movement that encouraged western scientific thought and democracy. Students celebrate this annual holiday with festivals and promises to grow as Chinese citizens while retaining their strong sense of patriotism. Chinese Youth Day was officially declared a holiday in 1949 by the Government Administration Council.

Traditional Holidays

Duanwu (Dragon Boat) Festival: The story of Qu Yuan is known throughout all of China; his remembrance is celebrated on the fifth day of the fifth month of the Chinese calendar. According to legend, a man named Qu Yuan committed suicide in response to his disgust of the then corrupt Chu Government. Knowing that he was a good man, the locals rushed to the river and began to throw food into the water so that the fish would not consume Qu Yuan's body. They also rode on long boats (known as Dragon Boats) and pounded on drums, desperate to keep the fish at bay. Today, people honor and remember this event by participating in Dragon Boat races and consuming the bamboo-leave rice dumplings that were thrown into the river on that fateful day.



Chinese Poetry

Directions: Read the descriptions of Chinese poetry below. Pick one form and write a poem about one of the holidays mentioned on the previous handout.

Types of Chinese Poetry:

1) ***Gushi* -or- old poetry:** Four words (or characters) in each line. End word must rhyme with the previous end word. While most poets write *Gushi* poetry, Li Bai is the most well-known.

2) ***Jintishi* -or- modern-form poetry:** This type of poetry was used most during the Tang Dynasty, and was developed in the 5th century. The type of *Jintishi* we will be using is known as *Lushi*, and can be written in two different ways. The first style, *Wulü*, is an eight line poem with five words (or Chinese characters) per line (four couplets, MUST RHYME!). The second style, *Qilü*, is an eight-line poem with seven words per line (also four couplets).

- An example of *Jintishi* (*Wulü*) can be seen below: (Note: The English translation does not rhyme nor does it have five words per line because the poem was intended to be read in Chinese!)

Advent of Spring

The city has fallen: only the hills and rivers remain.
In Spring the streets were green with grass and trees.
Sorrowing over the times, the flowers are weeping.
The birds startled my heart in fear of departing.
The beacon fires were burning for three months,
A letter from home was worth ten thousand pieces of gold.
I scratch the scant hairs on my white head,
And vainly attempt to secure them with a hairpin.

By Du Fu

Creating a Chinese Poem

Grade Levels:
3-4

Objectives

- Learn about Chinese poetry.
- Learn how to write Chinese poetry.
- Read a Chinese poem.
- Write a Chinese poem.

Materials

- Worksheet titled Chinese Poetry for each student
- Pencil for each student
- Crayons for each student

Activity

1. Give each student a Chinese Poetry worksheet on Page 33.
2. Have the class read about Chinese poetry at the top of the worksheet and read an example of a Chinese poem provided on the worksheet. Point out the characteristics of a Chinese poem, such as the poem usually focuses on the beauty of nature.
3. Have each student write their own Chinese poem and draw a picture to go with the poem on the worksheet.

Standards

ENGLISH LANGUAGE ARTS

Standard 2: Meaning and Communication All students will demonstrate the ability to write clear and grammatically correct sentences, paragraphs, and compositions. Write fluently for multiple purposes to produce compositions, as personal narratives, persuasive essays, lab reports, and poetry.

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

Standard 8: Genre and Craft of Language All students will explore and use the characteristics of different types of texts, aesthetic elements, and mechanics- including text structure, figurative and descriptive language, spelling, punctuation, and grammar- to construct and convey meaning.

LESSON TWO

Chinese Poetry

Chinese poetry usually focuses on the beauty of nature. Read the example of a Chinese poem below, then choose a topic of nature and write your own Chinese poem in the space below. Draw a picture to go with your poem.

An Example:

**You ask me why I dwell in the green mountain;
I smile and make no reply for my heart is free of care.
As the peach-blossom flows down stream and is gone into the unknown,
I have a world apart that is not among men.**

By More Li Bai

Sources:

“Chinese Poetry”: <http://www.chinapage.org/poem2e.html>

Paul Brians, “Chinese Poetry”: http://www.wsu.edu:8080/~wldciv/world_civ_reader/world_civ_reader_1/chinese_poetry.html

A Trip To China

Grade Levels:
5-6

LESSON THREE

This activity was adapted from a lesson by Jamie Finch and Kristin Szersze, students in the Education program at U-M-Dearborn

Objective

- Students will use various resources to find and compile information.
- Students will recognize geographical and historical features of China.
- Students will demonstrate an understanding of Chinese culture and people.

Materials

- Internet Access
- Encyclopedias and/or Reference Books
- Construction Paper
- Scissors
- Glue
- Markers/Colored Pencils

Activity

Procedure:

1. Ask students for prior knowledge of China such as location, people, or traditions.
2. Explain to the students that they will be creating a brochure/travel guide about the country of China. It may be helpful to show students various brochures or travel guides.
3. Divide students into groups of three and four.
4. Pass out copies of "A Trip to China..." (Page 35)
5. Read over "A Trip to China..." and discuss the requirements as a class.
6. Allow students twenty-five minutes to research China and gather information via Internet and reference books. Tell students they should divide the work evenly amongst group members.
7. Once students have gathered most information, pass out construction paper, glue, scissors, markers and colored pencils.
8. Allow students time to create their brochures. Brochures should include any necessary information and pictures.
9. Once completed, have students share their brochures with classmates.

Standards

SOCIAL STUDIES

Content Standard 1: Inquiry All students will acquire information from books, maps, newspapers, data sets and other sources, organize and present the information in maps, graphs, charts, timelines, and interpret the meaning and significance of information, and use a variety of electronic technologies to assist in accessing and managing information.

Content Standard 1: Geographic Perspective All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.

A Trip to China...

You will be creating a brochure designed to entice foreigners to visit the far away land of China. Think about what information you would want to know if you were traveling to this country. In order to complete this assignment, the following items should be included:

1. A map of China
2. A picture of the flag of China
3. Primary language(s) spoken in China
4. Main religions practiced
5. Currency (money) used in China
6. Geographical landscape of China
7. Approximate Population
8. Staple foods in the Chinese diet
9. Two places of interest

The following Internet resources may be helpful:

<http://www.timeforkids.com/TFK/teachers/aw/wr/main/0,28132,536982,00.html>

<http://www.enchantedlearning.com/asia/china/>

<http://www.chinaontv.com/index.php/map>

Performance Follow-Up

Grade Levels:

Objective

For students to reflect upon their experience observing the Wu Man and the Bay Area Shawm Band's performance.

Opening Discussion

Talking with your teacher, friends, and family about a performance after attending the concert is part of the experience. When you share what you saw and felt, you learn more about the performance. You can now compare ideas and ask questions and find out how to learn even more.

Activity

Here are some questions to think about:

1. How would you describe the pipa and the shawm band to a friend?
2. How would you describe Chinese music to a friend? Describe any non-traditional (unique) sounds that you heard.
3. What feelings did you have while listening to musicians?
4. What did you like best and why? Was the program different from what you expected? How?
5. Did you have a favorite part of the show? A least favorite? Explain.
6. Discuss the traditional role of shawm bands in China. How is playing on stage for an audience different? Do you think it made the music different?

LESSON FOUR



The Bay Area Shawn Band.

Resources

UMS FIELD TRIP PERMISSION SLIP

Dear Parents and Guardians,

We will be taking a field trip to see a University Musical Society (UMS) Youth Performance of Wu Man, pipa and the Bay City Shawm Band on Monday, February 11 from 11:00am-12:00pm at the Power Center in Ann Arbor.

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

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor. This performance features the pipa and traditional Chinese shawm music.

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

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

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

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

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

Sincerely,

My son/daughter, _____, has permission to attend the UMS Youth Performance on Monday, February 11, 2008. I understand that transportation will be by _____.

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

Parent/Guardian Signature _____
Date _____

Relationship to student _____

Daytime phone number _____

Emergency contact person _____



Internet Resources

Arts Resources

www.ums.org/education

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

www.artsedge.kennedy-center.org

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

Wu Man

www.wumanpipa.org/

The Silk Road

www.silkroadproject.org/teachers/index.html

China- General

<http://askasia.org/> - Comprehensive webpage covering Asia with a section designed for educators including lesson plans.

www.lsa.umich.edu/chinanow - The website for the University of Michigan's ChinaNow Theme Year.

www.music.umich.edu/research/stearns_collection/index.htm - Website for the University of Michigan's Stearns Collection, a collection of instruments from around the world.

China- United Streaming and Grolier Online

www.unitedstreaming.com/search/assetDetail.cfm?guidAssetID=A7D265F9-F1F7-48CD-BA66-685894B248ED - United Streaming video about Chinese people and places.

www.unitedstreaming.com/search/assetDetail.cfm?guidAssetID=7DFF1E22-6911-447C-9D2D-C97DD0C61231 - United Streaming video about Asia's global influence.

www.unitedstreaming.com/search/assetDetail.cfm?guidAssetID=C9F82064-F9BF-4F2D-9D51-1BC1E9970A6B - United Streaming video covering China today.

www.unitedstreaming.com/search/assetDetail.cfm?guidAssetID=0FCE6B40-CD96-4953-BEB2-1122E1108BDC - United Streaming video segment covering Chinese culture.

<http://gme.grolier.com/cgi-bin/article?assetid=0061210-0> - Grolier Online article about Chinese music.

<http://ea.grolier.com/cgi-bin/article?assetid=0091330-02> - Grolier Online article about Chinese people and their way of life.

Visit UMS Online

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

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

Recommended Reading

PRIMARY & ELEMENTARY GRADES

Baldwin, Robert F., Ray Webb. *Daily Life in Ancient and Modern Beijing* (Cities Through Time) (Runestone Press, 1999).

Chen, Da. *China's Son: Growing Up in the Cultural Revolution* (Delacorte Books for Young Readers, 2003).

Jiang, Ji-li. *Red Scarf Girl: A Memoir of the Cultural Revolution* (Collins, 1998).

Streissguth, Thomas. *Way People Live: Life Under the Ming Dynasty* (Way People Live) (Lucent Books, 2006).

Shepard, Aaron, Song Nan Zhang, Isabella Chen. *Lady White Snake: A Tale From Chinese Opera* (Pan Asian Publications (USA); Bilingual edition, 2001).

Yu, Chun. *Little Green: Growing Up During the Chinese Cultural Revolution* (Simon & Schuster/Paula Wiseman Books, 2005).

Zhang, Ange. *Red Land Yellow River: A Story from the Cultural Revolution* (Groundwood Bookss, 2004).

UPPER MIDDLE & SECONDARY GRADES

Gascoigne, Bamber. *The Dynasties of China: A History* (Carroll & Graf, 2003)

Lee, Yuan-Yuan, Sin-Yan Shen. *Chinese Musical Instruments* (Chinese Music Monograph Series) (Chinese Music Society of North America, 1999).

Spence, Jonathon, D., *The Search for Modern China* (W. W. Norton & Company, 1991).

Wang, Zheng. *Women in the Chinese Enlightenment: Oral and Textual Histories* (University of California Press, 1999).

**There are
many more
books available!**

**Just visit
www.amazon.com**

Community Resources

University Musical Society

University of Michigan
Burton Memorial Tower
881 N. University Ave
Ann Arbor, MI 48109-1101
734.615.0122
umsyouth@umich.edu
www.ums.org/education

Ann Arbor Chinese Center of Michigan

Chinese School Activities held Friday nights from 7:00 -9:50 PM at
Northside Elementary
912 Barton Dr.
Ann Arbor, MI 48105
Mail may be sent to:
P.O. Box 130733
Ann Arbor, MI 48113-0733
a2chinese@yahoo.com

Annhua Chinese School

Chinese School Activities are held at:
2300 Hayward St
Ann Arbor, MI 48109
<http://annhua.org/drupal/>
Mail may be sent to:
Annhua Chinese School
P.O.Box 130212
Ann Arbor, MI 48113-0212

University of Michigan Center for Chinese Studies

1080 South University, Suite 3668
Ann Arbor, MI 48109
734-764-6308
chinese.studies@umich.edu
<http://www.umich.edu/~iinet/ccs/>

University of Michigan Stearns Collection

Margaret Dow Towsley wing at the south end of the Earl V. Moore
Building of the School of Music, Theatre & Dance
Baits Drive in the University of Michigan North Campus area
Ann Arbor, MI 48109
734 936-2891
stearns@umich.edu.
http://www.music.umich.edu/research/stearns_collection/index.htm

Swing City Dance Studio

1960 S. Industrial E & F
Ann Arbor, MI 48104
(734) 668-7782
sfilipiak@earthlink.net
<http://www.swingcitydance.com/>

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

Evening and Family Performance Info

Wu Man, pipa and the Bay Area Shawm Band

Sunday, February 10, 4 pm
Rackham Auditorium

Wu Man is an internationally renowned virtuoso of the *pipa*, a lute-like Chinese instrument whose history dates back more than 2,000 years. Born in Hangzhou, China and now living in San Diego, she is recognized as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary pipa music by today's most prominent composers, including Bright Sheng (she created the original Goddess Weaver in Silver River, which UMS presented last season), Philip Glass, Lou Harrison, Tan Dun, Chen Yi, and others. A frequent participant in Yo-Yo Ma's Silk Road Project, Wu Man makes her UMS debut as part of the season's global focus on artists from Asia, and as part of the U-M China Theme Year. She is joined by the Bay Area Shawm Band, among the most exhilarating of the gypsy bands in China. Shawm Bands, which feature distinctive long reed instruments and percussion, are an integral part of village ceremonies and provide an extreme contrast to the refined world of the pipa. Shawm music dates back to the 16th century, with a gutsy, blues-like, improvisatory feel.

**To purchase UMS
tickets:**

Online
www.ums.org

By Phone
(734) 764-2538

UMS TEEN Ticket

The UMS Teen Ticket is a special opportunity for high school students to purchase one discounted ticket to UMS performances. There are two ways to purchase the Teen Ticket:

\$10 Teen Ticket

Students may purchase a Teen Ticket for \$10 the day of the performance for weekday performances or the Friday before for weekend performances at the Michigan League Ticket Office. The Michigan League Ticket Office is located at 911 North University Avenue and is open from 9 am - 5 pm weekdays.

\$15 Teen Ticket at the Door

Students may purchase a \$15 Rush Ticket, if available, 90 minutes prior to a performance at the performance venue.

A valid high school ID is required. Limit one ticket per student per event, subject to availability and box office discretion.



Send Us Your Feedback!

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

UMS Youth Education Program

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