

Overview

Tool Kits I–III are designed to prepare students in grades 3–12 for a field trip to MIM. Follow a strand (elementary, middle school, or high school) through each of the tool kits and find suggested discussion questions, domain-specific vocabulary, and writing prompts.

Each set of resources focuses on a geographical area, ancient culture, or instrument type that exemplifies the concepts of cultural diffusion and music archaeology. By honing their research skills, using primary source readings, looking at photographs, and learning about objects in MIM's collections, students will begin to understand how musical instruments and musical ideas are shared, traded, and built upon as people around the world encounter each other.

The following lessons address Arizona 3rd–12th grade standards in these areas:

ARIZONA SOCIAL STUDIES STANDARDS

Geography
World History
Human Systems
Economics

ARIZONA STATE STANDARDS IN SCIENCE

Inquiry Process
Physical Sciences

ARIZONA'S COLLEGE AND CAREER READY STANDARDS (AZCCRS)

English Language Arts | *Reading Standards for Informational Text, Writing Standards, Reading Standards for Literacy in Science and Technical Subjects*
Mathematics | *Measurement and Data, Operations and Algebraic Thinking*

ARIZONA ARTS STANDARDS

Music
Visual Arts



A student watches video clips at MIM's Boat Lutes display.



High school students visit the Democratic Republic of the Congo in MIM's Africa Gallery.



Students on a Discovery field trip to MIM.

SILK ROAD

CULTURAL DIFFUSION AND TRADE ROUTES

Tool Kit I



MIM's Silk Road display

Objective

Students are introduced to the concept of **cultural diffusion** through objects from MIM's collection (two spike lutes), which represent the transmission of musical ideas along the Silk Road during the first millennium CE (1,000–2,000 years ago).

Background Information for Educators

Some instruments are created in one place but move around the world and change over time, as people encounter each other and trade ideas and cultural influences. This is known as **cultural diffusion**. For example, merchants and travelers carried goods, music, musical instruments, culture, technology, and news along the trade routes known as the **Silk Road**. Trade routes like these play an important role in cultural diffusion.

What is collectively called the “Silk Road” was a set of caravan trade routes that stretched about seven thousand miles from eastern China through Central Asia to as far west as Turkey, and northeast to as far as Japan. The

golden age of trade along these routes was during the first millennium CE (1,000–2,000 years ago). The starting point was in the Chinese city of Xi'an (SHEE-yan), which was a center for silk production. From there, routes splayed out heading to the Mediterranean and as far south as India. Along with the caravans carrying silk, spices, and other goods, many traders, pilgrims, and merchants carried their traditions, philosophies, and musical instruments with them.

The **kamancha** (kah-MAHN-chah), for example, traveled from Iran to China and influenced the creation of the **erhu** (AR-hoo), which today is played in Chinese musical traditions such as the *sizhu* (“silk and bamboo” music) ensemble and the Beijing Opera pit orchestra. The name *erhu* actually gives a clue about its origin: *er* means two (as in two strings) and *hu* refers to some ancient people from Central Asia who used to invade China from the west. Both the *kamancha* and *erhu* are **spike lutes**, which means the neck is a rod that runs straight through the resonator. Today, spike lutes are played throughout the Middle East, Africa, and Asia.

SILK ROAD

CULTURAL DIFFUSION AND TRADE ROUTES

Tool Kit I

Images, Videos (Click [here](#) for all images and videos)



[Erhu \(spike lute\) from China in MIM's Silk Road display](#)



[Kamancha \(spike lute\) from Azerbaijan in MIM's Silk Road display](#)



[Kamāncheh \(spike lute\) from Iran in MIM's Iran display](#)



[Video of an erhu being played](#)



[Map of the Silk Road](#)



[Video of a kamāncheh being played](#)

Discussion Questions, Writing Prompts

Standards Addressed	Prompt
<p>Social Studies, 3rd–6th Grade Strand 4: Geography <i>Concept 1: The World in Spatial Terms</i></p> <p>Social Studies, 5th–6th Grade Strand 2: World History <i>Concept 3: World in Transition</i> <i>Concept 5: Encounters and Exchange</i></p> <p>Social Studies, High School Strand 4: Geography <i>Concept 4: Human Systems</i></p>	<p>Trace the “route” that the <i>kamancha</i> traveled from Iran to China, where it influenced the creation of the <i>erhu</i>, using the <u>map of the Silk Road</u>.</p>
<p>Social Studies, 6th–7th Grade, High School Strand 4: Geography <i>Concept 3: Physical Systems</i> <i>Concept 4: Human Systems</i> <i>Concept 6: Geographic Applications</i></p>	<p>Can you think of more reasons that people might travel or move from one place to another? <i>Trade, tourism, forced migration, war, etc.</i></p>
<p>Social Studies, 6th Grade Strand 4: Geography <i>Concept 6: Geographic Applications</i></p> <p>Social Studies, 7th Grade Strand 4: Economics <i>Concept 1: Foundations of Economics</i></p>	<p>What do you think it was like to travel along the Silk Road? What sights might you see? What things or people might you encounter? <i>Use the Additional Resources about the Silk Road to learn more about life along these trade routes.</i></p>

SILK ROAD

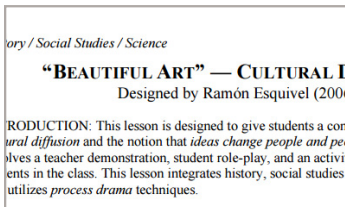
CULTURAL DIFFUSION AND TRADE ROUTES

Tool Kit I

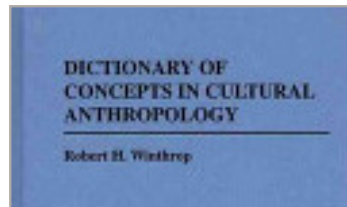
Standards Addressed	Prompt
<p>Social Studies, 6th Grade Strand 4: Geography <i>Concept 2: Places and Regions</i></p> <p>Music, 3rd–8th Grade Responding <i>Apply teacher-provided criteria to evaluate music</i> Connecting <i>Relationships between musics and other content areas</i> <i>Context for performances</i></p> <p>Music, High School Connect – Reflect on Understanding <i>Connections between music and other content areas</i> <i>Personal reactions to musical experiences</i></p>	<p>Using the photo of the <i>kamancha</i> from Azerbaijan, the photo and video of the <i>kamāncheh</i> from Iran, and the photo and video of the <i>erhu</i>, answer the following questions:</p> <ol style="list-style-type: none">1. How are the <i>erhu</i> and <i>kamancha/kamāncheh</i> similar?2. How are they different?

Additional Resources

Click on the thumbnail to see each resource



Cultural Diffusion | Lesson plan by Esquivel, Ramón. “Beautiful Art: Cultural Diffusion.”



Cultural Diffusion | Dictionary of Concepts in Cultural Anthropology. “Theories in Diffusion.”



Silk Road | American Museum of Natural History. “Traveling the Silk Road.”



Silk Road | China Institute. “From Silk to Oil: Cross-Cultural Connections Along the Silk Roads.”

ANCIENT EGYPT & ANCIENT ANDES

MUSICAL ARCHAEOLOGY

Tool Kit II



MIM's Egypt display

Objective

Students are introduced to research methodology related to **musical archaeology**. Students will analyze informational text, such as photos, videos, and published studies, related to ancient Egyptian and ancient Andean civilizations and gain an appreciation for the musical legacies they left behind.

Background Information for Educators

We know from archaeological evidence that music has always been an important component of human life, from ancient civilizations until today. Archaeologists unearth evidence from tombs, temples, and other sites that give us clues about the daily lives, technology, and values held by ancient peoples. These artifacts often include depictions of musical instruments, references to music in ancient texts, and sometimes actual musical instruments. Sometimes, these instruments are even playable. When they are not playable or when they are too fragile to play, ethnomusicologists can also use the science of acoustics to predict the sounds these ancient instruments made. Combining what they learn from the ancient instruments with modern music from the same area or culture group (such as musical aesthetics, instrument construction, and playing techniques), ethnomusicologists can make educated guesses about music in ancient cultures. This type of research is called **musical archaeology**.



Kawala in MIM's Egypt display

Ancient Egypt

Based on evidence from Egyptian archaeological sites, there is no doubt that ancient traditions have influenced modern practices. Ancient murals and carvings on the walls of tombs and temples show us that music was integral to people's daily lives during Egypt's pharaonic period. Included in these murals are familiar instruments such as harps, lyres, reed pipes, and plucked lutes. Musicians are shown performing during rituals, weddings, and other celebrations, and even while working—a clear indication that music was part of all aspects of Egyptian life.

ANCIENT EGYPT & ANCIENT ANDES

MUSICAL ARCHAEOLOGY

Tool Kit II

MIM's exhibit highlights two important periods and their lasting legacies: the pharaonic period (3200–332 BCE) some five thousand years ago and the era of folk music that is still played today. Many of the modern instruments played by folk musicians in Egypt (and throughout the Middle East and Africa) have changed very little in the last four millennia! For example, we know that **flutes** were in use during the pharaonic period, thanks to evidence from murals and other surviving records. A contemporary example of these flutes on display at MIM is the **kawala** (kah-VAHL-ah). The *kawala*'s construction and playing position are almost identical to what is depicted in the murals.

But, archaeologists have also uncovered ancient examples of these flutes, which are now kept in museums or private collections. Ethnomusicologists can study and learn from these examples because they can still be played and make sound. Using recording technology and the **science of acoustics**, researchers can recreate the notes these flutes once made, which provides clues about how the music might have sounded.



Sikus (panpipes) in MIM's Peru display

Ancient Andes

Panpipes, called *sikus* in Peru, have been played in the South American Andean region for a long time. The panpipe is an example of an instrument type that has endured the test of time, the rise and fall of different cultures in the Andean region, Spanish colonization, and modernization. It is still a cherished instrument performed today in Peru and throughout the South American Andes. Today, *sikus* are made of cane or bamboo and are played in pairs. Sometimes two rows of panpipes are tied together and sometimes they are separated and played individually.



MIM's Ancient Andes display

In MIM's Ancient Andes display, there are examples of panpipes made of bone, ceramic, and reed identified with the ancient culture of the **Nazca people**. The panpipes made of bone and ceramic are between 1,400 and 2,100 years old! Because materials such as bone and ceramic last a long time without deteriorating (unlike bamboo or other woods), those are the most common examples available for today's musical archaeologists to study. One of the instruments on display, panpipes called **antara**, is still playable and its pitches were studied by one of MIM's curators. Ancient instrument examples like these are playable, with each pipe producing the same pitch and roughly the quality of sound the Nazca people intended when they made them nearly two thousand years ago. In the case of panpipes, each pipe plays one note. The **science of acoustics** dictates that the longer the tube, the lower the note. Conversely, the shorter the tube, the higher the note. What we can never know, however, is how panpipe players in the ancient Andes put these pitches together into the melodies, rhythms, and forms of their music.

ANCIENT EGYPT & ANCIENT ANDES

MUSICAL ARCHAEOLOGY

Tool Kit II

Images, Videos (Click [here](#) for all images and videos)



Antara (panpipes) attributed to the Nazca people in MIM's Ancient Andes display



Kawala in MIM's Egypt display



Sikus (panpipes) in MIM's Peru display



Image in MIM's Egypt display showing part of a mural from a tomb in Thebes



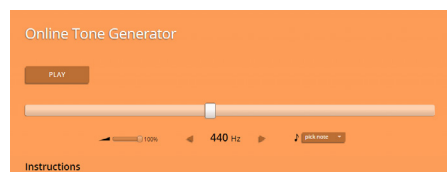
Video of a kawala being played



Video of an antara being played



Video of sikus being played



Tone generator

On The Discovery of the Ancient Egyptian Musical Scale

by

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 Institute of Arabic Music Faculty of Engineering California State
 Academy of Arts - Cairo Cairo University Univ. - Sacramento

Introduction

There is a lost link between the ancient Egyptian music and the music of other civilizations. This is due to the fact that there was no attempt to play the ancient Egyptian instruments and try to discover their features such as notes, scales, etc. The instruments that are preserved at the museums are of two categories: the string instruments and the wind instruments. The string instruments have, in general, an important difficulty which is, once they are mistuned, one can not rediscover their original tuning position. On the contrary, the wind instruments keep their original tuning by keeping their dimensions and the position of their holes. Investigating these instruments would reveal a lot about the nature of the ancient Egyptian music and its characteristics. An important problem in the wind instruments is the nature of the Egyptian flute which is normally played vertically. For this type of instruments the position of the mouth affects considerably the notes produced by the instrument. Fortunately, in the modern times, the Egyptian flute is played the same way. That is why an Egyptian flute player would be the most suitable person to test such instrument.

In order to carry this project a team was formed from specialists of oriental music, history of music, computer systems specialists and music scientists under the supervision of the staff of the Egyptian Antiquities organization of (EAO). The team had the following objectives:

- 1- Carrying precise measurement of all the wind instruments in the Egyptian museums with two purposes:
 - a. Checking the old measurements carried by Dr. Hans Hickmann
 - b. Completing the missing dimensions

“On the Discovery of the Ancient Egyptian Musical Scale” by Mahmoud Effat, et al.

ROBERT STEVENSON

Ancient Peruvian Instruments

I

A variety of instrumental types and skilful fabrication sufficiently indicate their musical culture, then such early Peruvian peoples as the Nazca, Moche, and Chimu outstripped any of the aboriginal groups in Mexico or Central America. The Nazca characteristically chose the heavy, well-sounded huastec and the two-pronged instrument for their favourite instruments. Melodic urges so little controlled their musical thinking that even their *lipitacalli*—the bone flutes with which Montezuma regaled himself when he led—more often survive without than with fingerholes.¹ But as early as the Paracas horizon in Peru (beginning of the Christian era) bone flutes with unequally spaced holes and systems (*antara*) of six pipes in three pairs enter the bottle-shaped mouth of a people whose otherworld sounded with melody, and not just the beat of a log drum or the rhythmic rattle of a two-key xylophone.

From Paracas Necropolis graves (c. 400 A.D.), located on one of the world's bleakest desert peninsulas, Jorge C. Muelle—director of the Peruvian Museo Nacional de Antropología y Arqueología—even took a 'mummy' bundled with some twenty-two pelican *albac* and llama *shaac*.² In three llamas and two pelicans, fingerholes have been drilled. The others have been prepared for drilling. The mummy itself may therefore well be the remains of an American musician who expected to continue pinning fingerholes in the next world.³

When the hole of a bone flute has been corrected by being partly refilled, or filled and another drilled in its place, as in specimens both at the National Museum and in the private collection of Arturo Jiménez Borja in Lima, the maker obviously sought a predetermined sound. But far more devious in proving pitch intention are the numerous systems which survive from the Peruvian archaeological past. Today in Lima, both the San Marcos University Museum (Samuelo 660)⁴ and

“Ancient Peruvian Instruments” by Robert Stevenson

MIM's Ancient Andes Display (November 8 2022 10:11)

Antara Pipe #	Note Frequency (Hz)	Approximate Pitch	Notes from MIM Collection
1	242	F4	
2	413.5	A4	
3	522	C5	
4	680	F#5	Quarter Note Antares EE
5	706.5	F5	
6	884	A5	
7	983.5	B5	
8	1038	C6	
9	1204	E6	
10	1312	F6	
11	1324	G#6	
12	1661	A#6	
13	1812.5	B#6	Quarter Note Antares EE

Frequency Tables

ANCIENT EGYPT & ANCIENT ANDES

MUSICAL ARCHAEOLOGY

Tool Kit II

Discussion Questions, Writing Prompts

Standards Addressed	Prompt
<p>English Language Arts, Middle School Reading Standards for Informational Text <i>Integration of Knowledge and Ideas</i></p> <p>Visual Arts, K–High School Creating <i>Generate and conceptualize artistic ideas and work</i></p> <p>Visual Arts, Middle School Responding <i>Cultural associations suggested by visual imagery</i></p>	<p>The image in MIM’s Egypt display shows part of a mural inside a tomb in Thebes. What instruments do you see? (<i>Harp, plucked lute, double single-reed pipes</i>)</p>
<p>English Language Arts, 3rd–5th Grade Writing Standards <i>Text Types and Purposes</i></p>	<p>Use either of the Egyptian murals (<i>Tomb of Niankhkhnum, Theban Tomb no.38</i>) included in the <i>Additional Resources</i> section and create a short story. If the mural were a “freeze frame” of a moment in time, what do you think happened right before it was “frozen”? Who are each of the characters represented in the mural? What are they thinking and doing?</p>
<p>English Language Arts, Middle School Reading Standards for Informational Text <i>Key Ideas and Details</i> <i>Integration of Knowledge and Ideas</i></p> <p>Music, 3rd–8th Grade Responding <i>Apply teacher-provided criteria to evaluate music</i> Connecting <i>Relationships between musics and other content areas</i> <i>Context for performances</i></p> <p>Music, High School Connect – Reflect on Understanding <i>Connections between music and other content areas</i> <i>Personal reactions to musical experiences</i></p>	<p>Using the photo and video of the <i>antara</i> and the photo and video of the <i>sikus</i>, answer the following questions:</p> <ol style="list-style-type: none">1. How are the <i>antaras</i> and <i>sikus</i> similar?2. How are they different?

ANCIENT EGYPT & ANCIENT ANDES

MUSICAL ARCHAEOLOGY

Tool Kit II

Standards Addressed	Prompt
<p>Social Studies, 3rd–6th Grade, Middle School, High School Strand 2: World History <i>Concept 1: Research Skills for History</i></p> <p>English Language Arts, Middle School, High School Reading Standards for Literacy in Science and Technical Subjects <i>Key Ideas and Details</i> <i>Craft and Structure</i> <i>Integration of Knowledge and Ideas</i></p>	<p>Answer the following comprehension questions: <u>“On the Discovery of the Ancient Egyptian Musical Scale”</u></p> <ol style="list-style-type: none">1. Why is it difficult to rediscover stringed instruments’ original tuning?2. In contrast, what is it about wind instruments that allow researchers to rediscover their original tuning?3. Why did the researchers choose to compare the ancient Egyptians’ music to the diatonic (aka Western) scale? <p><u>“Ancient Peruvian Instruments”</u></p> <ol style="list-style-type: none">1. Why do you think <i>antaras</i> (panpipes) and flutes made of stone and bone are studied most often?2. What materials are contemporary panpipes made out of?3. What are some examples of the provenance, or original place, in which <i>antaras</i> and bone flutes have been found?
<p>English Language Arts, Middle School Reading Standards for Informational Text <i>Integration of Knowledge and Ideas</i></p> <p>Mathematics, 4th–5th Grade <i>Measurement and Data</i> <i>Operations and Algebraic Thinking</i></p> <p>Science, 4th–6th Grade <i>Strand 1: Inquiry Process</i> <i>Strand 5: Physical Science</i></p>	<p>Use the table of frequencies created from <u>“On the Discovery of the Ancient Egyptian Musical Scale”</u> to answer the following questions:</p> <ol style="list-style-type: none">1. Which flute plays the lowest pitch? Which flute plays the highest pitch?2. Determine what note each frequency refers to. Use the tone generator. Why do you think there isn’t always a perfect match between the frequency and a note?
<p>English Language Arts, Middle School Reading Standards for Informational Text <i>Integration of Knowledge and Ideas</i></p> <p>Mathematics, 4th–5th Grade <i>Measurement and Data</i> <i>Operations and Algebraic Thinking</i></p> <p>Science, 4th–6th Grade <i>Strand 1: Inquiry Process</i> <i>Strand 5: Physical Science</i></p>	<p>Use the table of frequencies created by one of MIM’s curators for the ceramic <i>antara</i> in MIM’s Ancient Andes display and the photo of the <i>antara</i> to answer the following questions:</p> <ol style="list-style-type: none">1. Determine how many tubes the <i>antara</i> has and check your answer by examining the photo2. Using the tone generator, determine what note each frequency refers to. Why do you think there isn’t always a perfect match between the frequency and a note? <i>Use the Additional Resources about Flute Acoustics to learn more about how playing techniques can affect sound and pitch</i>

ANCIENT EGYPT & ANCIENT ANDES

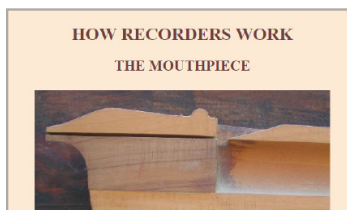
MUSICAL ARCHAEOLOGY

Tool Kit II

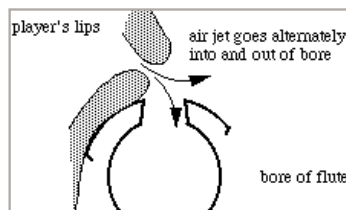
Standards Addressed	Prompt
<p>Mathematics, 4th Grade <i>Operations and Algebraic Thinking</i></p> <p>Science, 4th–6th Grade <i>Strand 1: Inquiry Process</i> <i>Strand 5: Physical Science</i></p>	<p>Create mathematical phrases that represent the following statements:</p> <ol style="list-style-type: none">1. If two notes have an interval of one octave between them, then the frequency of the higher pitch is twice that of the lower pitch.2. The frequency at which a medium (such as a wooden flute, or a ceramic panpipe) vibrates is the same as the frequency of the sound (i.e., the source of the vibration).3. The frequency of a low-sounding note is less than the frequency of a high-sounding note.4. The theory of resonance states that given a tube open from both sides, it will resonate at a frequency corresponding to a wavelength that is equal to twice the length of the tube. (summarized from “On the Discovery of the Ancient Egyptian Musical Scale”). <i>Use the Additional Resources about Flute Acoustics to learn more.</i>

Additional Resources

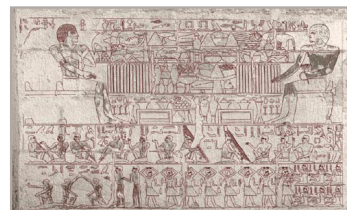
click on the thumbnail to see each resource



Flute Acoustics | “How Recorders Work.”



Flute Acoustics | University of New South Wales. “Flute Acoustics: An Introduction.”



Egyptian Mural | Tomb of Niankhkhnum and Khnumhotep at Saqqara in the Fifth Dynasty



Egyptian Mural | Theban Tomb no.38 of Zeserkaresonb



Egyptian Mural | Theban Tomb no.38 of Zeserkaresonb

ANCIENT EGYPT & ANCIENT ANDES

MUSICAL ARCHAEOLOGY

Tool Kit II

Table of Frequencies

Generated by one of MIM's Curators for the Ceramic *Antaras* in MIM's Ancient Andes Display (Accession # 2012.188.8)

Antara Pipe #	Note Frequency (Hz)	Approximate Pitch	Notes from MIM Curator
1	342	F4	
2	418.5	A4	
3	522	C5	
4	680	F \flat 5	Quarter tone between E5 & F5
5	700.5	F5	
6	884	A5	
7	980.5	B5	
8	1038	C6	
9	1304	E6	
10	1373	F6	
11	1524	G \flat 6	
12	1661	A \flat 6	
13	1812.5	B $\flat\flat$ 6	Quarter tone between A6 & B \flat 6

Table of Frequencies

Generated from a Bamboo Egyptian Flute from the Cairo Museum ("Flute #4," also denoted as "69817")

On the Discovery of the Ancient Egyptian Musical Scale (Effat, Mahmoud)

Flute Note #	Note Frequency (Hz)	Approximate Pitch	Notes from Authors
1	419.9	A4	
2	168.4	B4	
3	198	C5	
4	540.5	D5	
5	625.2	E5	
6	687.3	F \sharp 5	
7	732.2	G5	
8	839.5	A5	

ANCIENT VIETNAM

MYSTERIOUS SYMBOLS CAST IN ANCIENT BRONZE

Tool Kit III



MIM's Ancient Vietnam display

Objective

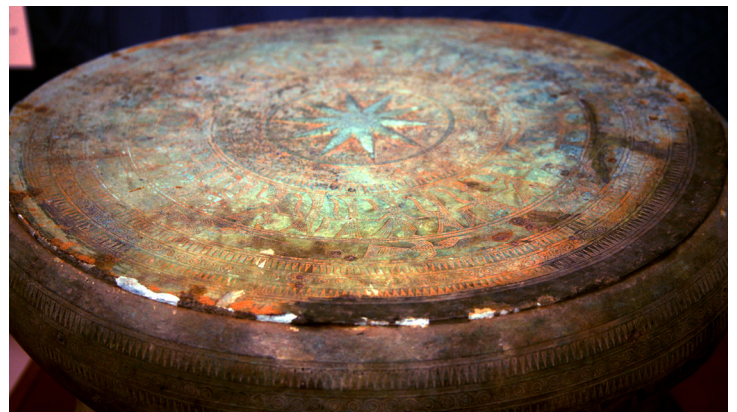
For researchers, artifacts from ancient cultures often generate just as many questions as they do answers. By examining the **symbols** on bronze drums from Ancient Vietnam, students will begin to think like archaeologists: *Why were these symbols put on musical instruments? What can we learn about the Dong Son culture from these musical instruments? What questions remain?*

Background Information for Educators

MIM's Ancient Vietnam display features ancient bronze instruments from prehistoric civilizations of Vietnam. The Dong Son culture (1000 BCE–300 CE) some 1,700 to 3,000 years ago was centered on the Red River Delta of northern Vietnam, not far from the modern capital, Hanoi. Although this ancient culture completely disappeared, **artifacts** were left behind from which researchers can learn. Archaeological excavations of Dong Son sites suggest that it was a warlike culture and that its people developed complex agricultural methods and were highly skilled in ceramics and bronze-casting. Dong Son people were spread out across the region in a network of "chiefdoms" connected by rivers and canals. When the Han Chinese colonized the region in the early first millennium, they counted approximately one million members of this culture! The most important and distinctive artifacts of the Dong Son are the drums that they cast from bronze, called **bronze drums**. We know that the Dong Son people highly valued these drums and that they played them during important rituals and ceremonies.

All of the examples on display at MIM are on loan from Chan and Quynh Kieu, who possess the largest private collection of Dong Son artifacts. The surfaces of the drums are elaborately ornamented with repeating **symbols** that give us tantalizing clues about the culture. In order to examine the symbols more easily, one of MIM's curators and MIM's exhibit designer made graphic renderings of certain sections of the drums. These **line drawings** made it easier to see shapes and distinguish decorations, since the drums' surfaces are heavily corroded from having been buried for almost two thousand years.

We can only make educated guesses at the meaning of the symbols. The "sun" or "star" pattern at the center of the tympanum (top) is probably only negative space, between "seed" icons. Birds (possibly cranes) are also visible. There is imagery depicting a ritual procession. It includes crested warriors and a house or religious structure. The figure that looks like it is being pulled behind the warriors may represent a prisoner.



Close-up view of tympanum (top) on bronze drum in MIM's Ancient Vietnam display

That same bronze drum features what appear to be three individuals (possibly ritual leaders) on a boat with a water buffalo. We believe that the buffalo was meant for a sacrifice, similar to ritual offerings still performed by tribal groups in Southeast Asia and southern China today.

Bronze drums may include lots of ancient symbols, but the drums themselves have become symbols, too; they've become symbols of Vietnamese culture! In fact, a **postage stamp** was released that pictured the drums. The Vietnamese are very proud of the Dong Son culture, and the drums and other artifacts they made, because these represent a highly sophisticated civilization that existed in Vietnam a very long time ago, before the advent and influence of outside cultures.

ANCIENT VIETNAM

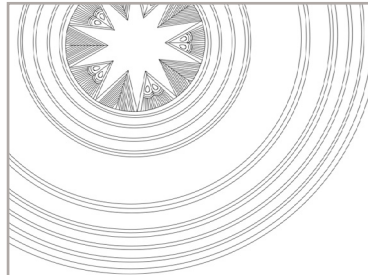
MYSTERIOUS SYMBOLS CAST IN ANCIENT BRONZE

Tool Kit III

Images, Videos (Click [here](#) for all images and videos)



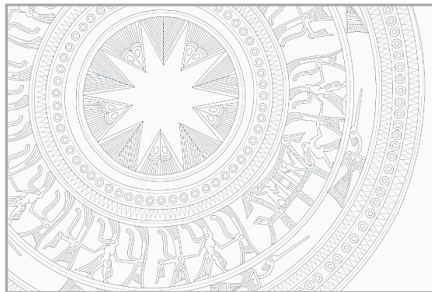
Line drawing of boat scene on bronze drum in MIM's Ancient Vietnam display



Blank line drawing of tympanum of a bronze drum



Vietnamese postal stamp depicting a bronze drum



Line drawing of tympanum (top) on bronze drum in MIM's Ancient Vietnam display



Closer view of tympanum (top) on bronze drum in MIM's Ancient Vietnam display



Bronze drum from MIM's Ancient Vietnam display



Line drawing from a bronze drum tympanum (top) in the National Museum in Hanoi



Closer view of boat scene on bronze drum in MIM's Ancient Vietnam display

ANCIENT VIETNAM

MYSTERIOUS SYMBOLS CAST IN ANCIENT BRONZE

Tool Kit III

Discussion Questions, Writing Prompts

Standards Addressed	Prompt
English Language Arts, 3 rd –5 th Grade Writing Standards <i>Text Types and Purposes</i>	Use the line drawing of the boat scene and create a short story. If the scene were a “freeze frame” of a moment in time, what do you think happened right before it was “frozen”? Who are each of the characters? What are they thinking and doing?
English Language Arts, Middle School Reading Standards for Informational Text <i>Integration of Knowledge and Ideas</i> Visual Arts, K–High School Creating <i>Generate and conceptualize artistic ideas and work</i> Visual Arts, Middle School Responding <i>Cultural associations suggested by visual imagery</i>	Make a list of the symbols you can see on MIM’s bronze drum. There are symbols on the tympanum (top) and symbols on the side—a boat scene . What categories can those symbols be separated into? (<i>Animals, man-made, alive, nonliving, etc.</i>) <ul style="list-style-type: none">• Make a similar list for the line drawing from a bronze drum tympanum (top) in the National Museum in Hanoi that shows people playing the drums as part of a celebration or ceremony.
Visual Arts, K–High School Creating <i>Generate and conceptualize artistic ideas and work</i>	Make a list of symbols you see in your everyday life. (<i>Traffic signs, brand logos, even emojis!</i>) What categories can those symbols be separated into? (<i>For example, animals, man-made, alive, nonliving, etc.</i>)
English Language Arts, 3 rd –5 th Grade Writing Standards <i>Text Types and Purposes</i> Visual Arts, K–High School Creating <i>Generate and conceptualize artistic ideas and work</i> Visual Arts, 3 rd –6 th Grade Connecting <i>Responses to art change depending on time and place in which it was made</i>	Use the blank line drawing of the bronze drum to fill in your own symbols. Create a key to explain all of your symbols. Explain (either in writing or verbally) why those particular symbols were chosen. <i>For a challenge, see if other students can guess what the symbols on their peers’ drawings mean or if they can match up the bronze drum drawings to the correct students.</i>

Additional Resources

click on the thumbnail to see each resource



Bronze Drums | Oxford Music Online. “Bronze drum.”

ANCIENT VIETNAM

MYSTERIOUS SYMBOLS CAST IN ANCIENT BRONZE

Tool Kit III

