



CARNEGIE HALL presents

CITI GLOBAL ENCOUNTERS

ROMANI MUSIC OF TURKEY

A Program of The Weill Music Institute at Carnegie Hall

ACTIVITY 4A: GLOBAL STUDIES/ART PROJECT



Citi Foundation



CARNEGIE HALL

ACKNOWLEDGMENTS

Contributing Writer / Editor

Daniel Levy

Consulting Writer

Sonia Seeman

Citi Foundation



Lead sponsor of Citi Global Encounters

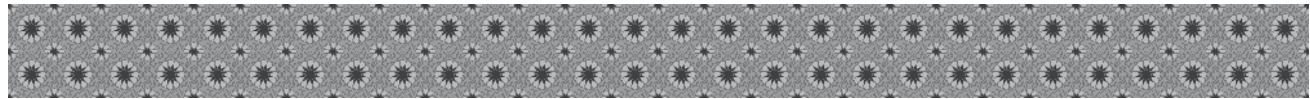
The Weill Music Institute at Carnegie Hall

881 Seventh Avenue
New York, NY 10019
212-903-9670
212-903-0925
weillmusicinstitute.org

© 2009 The Carnegie Hall Corporation. All rights reserved.



CARNEGIE HALL



PERFORMANCE ARTIST VISIT: FREEDOM AND STRUCTURE IN TRADITIONAL ROMANI MUSIC

AIM: What are the traditional Romani musical structures for rhythm, melody, and improvisation?

SUMMARY: Students perform and manipulate the building blocks of Romani music.

An expert practitioner of traditional Romani music will lead your students in a workshop in which the students will:

- speak, clap, graphically notate, and perform some of the songs that will be performed at the concert, as well as other traditional rhythmic and melodic structures that Selim Sesler uses in his music
- actively shape improvisations performed by the musicians as a way of exploring freedoms within traditional rhythmic and melodic structures (for example: students combine elements from their own musical culture with traditional Romani structures)
- verbally respond to a live performance by the musicians, including noticing their personal use of freedom and structure

ACTIVITY 4: FREEDOM AND STRUCTURE PROJECT

AIM: What are our ideas regarding freedom and structure in global studies, English, and music?

SUMMARY: Students work individually, in small groups, or with the entire class to create a research project.

MATERIALS: Citi Global Encounters CD, Project Support Materials

TIME REQUIRED: At least two class periods (possibly more depending upon the depth of your class's project)

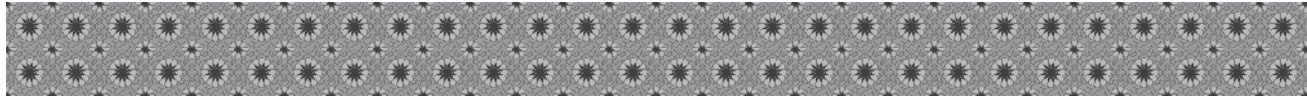
NYC AND STATE STANDARDS: NYS Social Studies: 2.3; Blueprint: Making Connections

We encourage teachers and students to create Freedom and Structure Projects using the knowledge and experience that they have gained from studying Selim Sesler and Romani music. Teachers will decide whether students will work on these projects individually, in small groups, or together as a class. Regardless of the size of the group(s) within the class, teachers will choose only one subject area—either global studies, English, or music, as outlined in the Project Example materials on the following pages—to be the content of all projects.

We recognize that every classroom teacher has certain areas of expertise. We invite classroom teachers to choose subject areas with which they are comfortable for these two (or more) Freedom and Structure Project lessons. Please use the Project Example materials on the following pages as a guide for your classroom work, but also feel free to let the projects take form naturally.

PROJECT PARAMETERS FOR FREEDOM AND STRUCTURE PROJECTS

- can be created by individual students, small groups, or the entire class
- should include some of the ideas about freedom and structure that are at the center of our guiding question (p. 4)
- should include a connection with Romani music or culture
- should include creating an artifact or documentation that can be shared both in class and at the final concert
- should involve a minimum of two class periods of work
- can be drawn from the examples provided, or can be freely invented



PROJECT EXAMPLE: GLOBAL STUDIES

AIM: How can Turkey's social structure affect the freedoms of the Romani people?

SUMMARY: Students use the iconography of the Romani and Turkish flags and make personal connections with the social freedoms and structures the flags represent.

SUMMARY: Students plan and create research projects.

MATERIALS: Citi Global Encounters CD, Project Support Materials

PART 1: A NEW AMERICAN FLAG

Tell students:

- "The new President and Congress of the United States have agreed that the United States needs a new flag. You have been commissioned to create it. Draw a combination of shapes, colors, objects, and animals that will represent the United States. Remember to honor all cultures and religions of the United States in your drawing, and be sensitive that you do not offend any of these cultures or religions."

Have students compare their flags.

Ask students:

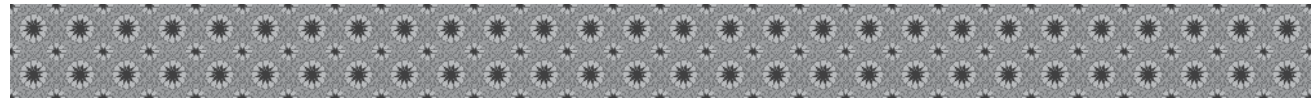
"What are the meanings behind the colors and symbols on your flags?"

Have students argue for or against this statement:

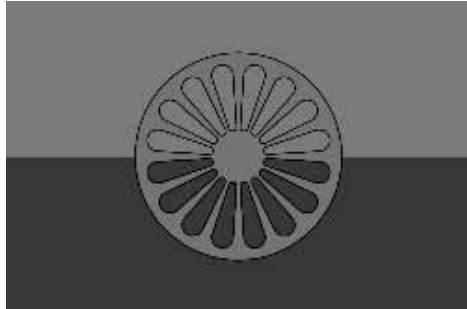
- "The United States is too culturally complex to design a flag that will honor all of its cultures and religions, and will not offend anyone."

PART 2: EXPLORING THE ROMANI AND TURKISH FLAG

Have students use the support materials on p. 27 to decode the Romani and Turkish flags, and to make a connection between the flags' symbolism and the freedoms and structures of Turkish culture. Have students then connect their own lives with what they have learned about social freedoms and structures in Turkish and Romani cultures.



SUPPORT MATERIALS FOR GLOBAL STUDIES PROJECT EXAMPLE



ABOUT THE ROMANI FLAG

The Romani flag is the international flag of the Romani people. It was created by the General Union of the Roma in 1933, and approved by international representatives at the first World Romani Congress in London in 1971. The background of the flag is blue and green, and represents the heavens and earth, respectively; the blue parts of the flag also symbolize eternal spiritual values, and the green parts symbolize earthly values. The Romani flag also contains a red *chakra* ("spoked wheel"), in the center; the *chakra* represents the migratory heritage of the Roma and links them to their Indian origins (the 24-spoked Ashok Chakra is in the center of India's national flag).



ABOUT THE TURKISH FLAG

The flag of Turkey contains a white crescent moon and a star on a red background. In Turkish, the flag is called *Ay Yıldız* ("moon star") or *Alsancak* ("red banner"). Though the crescent and the star are generally regarded as Islamic symbols today, these symbols were used throughout Asia minor (an area of the Middle East comprising most of Turkey) long before the advent of Islam. Countless theories exist about the meaning of the crescent and the star: According to one theory, the crescent has its roots as livestock branding or stamping, used by nomadic Turkish clans of central Asia; another legend says that Osman I, the founder of the Ottoman Empire (an area that once spanned southeastern Europe, Africa, and the Middle East), had a dream in which the crescent moon stretched from one end of the earth to the other. According to Turkish legend, red represents dominance by consent, and white represents power, justice, exaltation, and purity.