CARNEGIE HALL presents

CITI GLOBAL ENCOUNTERS

ROMANI MUSIC OF TURKEY

A Program of The Weill Music Institute at Carnegie Hall

ACTIVITY 2: FREEDOM AND STRUCTURE IN MUSIC

The Weill Music Institute at Carnegie Hall

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ACTIVITY 2: FREEDOM AND STRUCTURE IN MUSIC

AIM: How are freedom and structure vital to the music of Selim Sesler?
SUMMARY: Students explore freedom and structure in music through Selim Sesler's "Kasap Havasi."
MATERIALS: Citi Global Encounters CD, Freedom and Structure Listening Map for Selim Sesler's "Kasap Havasi," Guide to Citi Global Encounters Turkey CD
TIME REQUIRED: 45 minutes
NYC AND STATE STANDARDS: Blueprint: Music Literacy, Making Connections, Community and Cultural Resources

FREEDOM AND STRUCTURE: AN UNPREPARED LISTENING
Introduce the ideas of freedom and structure in music to your students.

Tell students:

- "In music, as in poetry, architecture, or dance, anything that repeats more than once can be considered 'structural.' Repeating rhythms, melodies, bass lines, fragments, chords—all of these elements create structure. Elements that are improvised, or spontaneously created, are considered 'free.'"

Play Selim Sesler's "Kasap Havasi" (Track 5).

Ask students:

> "Do these musicians seem more interested in freedom or structure?"
>
> "What specifically about the music makes you say that?"

Record students' responses in text form or as an audio file for presentation at the final concert. You'll ask these same questions again at the end of the lesson.

Note: Please share exemplary work with the Carnegie Hall staff so we can include this work in the concert event.

HEARING MUSICAL STRUCTURES ON THEIR OWN
Listen to structural elements excerpts from "Kasap Havasi" (Tracks 10–13). These excerpts, taken from the larger piece, are isolated so you and your students can hear the structured elements more precisely. (See the Guide to Citi Global Encounters Turkey CD on p. 6 for a list of these excerpts.)

Ask students:

> "Do these elements sound new, or did you hear them before when we listened to the full version of the song?"
>
> "Is it clear why musicians consider these sounds structural elements?"

Use this transition to segue to the next section of this lesson.

Tell students:

- "Now that we have a sense of what these structures sound like on their own, we will listen for freedom and structure in the context of the full recording."

READING THE LISTENING MAP
Give students copies of the Freedom and Structure Listening Map for Selim Sesler's "Kasap Havasi" (p. 18).

Ask students:

> "How is the Listening Map organized?"

Note: Students will fill in the empty sections on the map later in this lesson.

Play the complete version of "Kasap Havasi" (Track 5) again and have students follow along as you read the Listening Map out loud. (Be sure to watch the time on the CD so that you can read each section of the Listening Map at the appropriate time. If it seems useful, have a student call out the time at the sectional changes indicated on the Listening Map.)

Ask students:

> "Were you able to hear the freedoms and structures that the Listening Map indicated?"
>
> "Was the Listening Map accurate, or would you change it in some way?"

COMPLETING THE LISTENING MAP
Play the structural elements excerpts for "Kasap Havasi" (Tracks 10–13) again; then play the full version of "Kasap Havasi" (Track 5) again.

Show students, by example, how to fill in the "SOUNDS LIKE" sections on the Listening Map. Then have students, in pairs, complete this section themselves. Students can add words, musical notation, or drawings in response to each particular section of the music.

Stop, start, and repeat sections of the recording as needed.

Have students share their work.

Ask students:

> "What did you add to the "SOUNDS LIKE" sections on the Listening Map?

REFLECTION
Lead your students through the following reflection:

Tell students:

- "Now that we've listened more closely to our artist's work, I'd like to ask you again:"

Ask students:

> "Do these musicians seem more interested in freedom or structure?"
>
> "What specifically about the music makes you say that?"

Record your students' responses in written form or as an audio file for presentation at the final concert.

HOMEWORK
Have your students respond to the following personal questions in writing:

> "What structures in your environment make your freedom possible?"
>
> "How do you exercise your freedom?"

Various instruments hanging in an Istanbul shop

FREEDOM AND STRUCTURE LISTENING MAP

Selim Sesler's "Kasap Havasi"

NOTE: The shaded boxes indicate where freedom occurs in the recording.

	0:00–0:18	0:18–0:40	0:41–0:57	0:58–1:20	1:21–2:04	2:05–2:20	2:21–2:43	2:44–3:21	3:22–3:40	3:41–4:02	4:03–4:20	4:21–end
Section Overview	**Statement of the Main Melody A**	**Statement of the Main Melody B**	**Restatement of the Main Melody A**	**Restatement of the Main Melody B**	**Clarinet Solo (Part 1)**	**Clarinet Solo (Part 2)**	**Clarinet Solo (Part 3)**	**Oud Solo**	**Statement of the Main Melody A**	**Statement of the Main Melody B**	**Restatement of the Main Melody A**	**Restatement of the Main Melody B**
Clarinet	Structured Main Melody A	Structured Main Melody B SOUNDS LIKE:	Structured Main Melody A	Structured Main Melody B	Free improvisation over the main chord (D minor) SOUNDS LIKE:	Free improvisation over a new chord (G minor)	Free improvisation over chords from Main Melody A (D minor and E-flat major)	(Not playing)	Structured Main Melody A	Structured Main Melody B	Structured Main Melody A	Structured Main Melody B
Keman (Violin)	Structured Main Melody A	Structured Main Melody B	Structured Main Melody A	Structured Main Melody B	Structured syncopated accompaniment	Structured syncopated accompaniment	Structured syncopated accompaniment	Structured syncopated accompaniment	Structured Main Melody A	Structured Main Melody B	Structured Main Melody A	Structured Main Melody B
Oud	Structured Main Melody A	Structured Main Melody B	Structured Main Melody A	Structured Main Melody B	Structured rhythmic drone	Structured rhythmic drone	Structured rhythmic drone	Free improvisation over main chord (D minor) SOUNDS LIKE:	Structured Main Melody A	Structured Main Melody B	Structured Main Melody A	Structured Main Melody B
Kanun	Structured bassline	Structured bassline	Structured bassline	Structured bassline	Structured syncopated accompaniment	Structured syncopated accompaniment	Structured syncopated accompaniment	Structured repeated rhythm	Structured bassline	Structured bassline	Structured bassline	Structured bassline
Bass	Structured bassline	Structured bassline	Structured bassline	Structured bassline	Structured repeated bassline	Structured repeated bassline	Structured repeated bassline	Structured repeated figure	Structured bassline	Structured bassline	Structured bassline	Structured bassline
Darbuka	Structured basic beat (with some improvisation) SOUNDS LIKE:	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)

CLARINET

History
The clarinet is a musical instrument in the woodwind family. It was developed around 1760 from a Baroque instrument called the chalumeau, which looked similar to the modern recorder. This instrument consisted of a cylindrical bore with a series of holes, similar to a recorder, but with a single-reed mouthpiece, like that of the modern clarinet. Among many other types of music, the clarinet is prominent in Bulgarian wedding music, an offshoot of Romani traditional music.

Materials and Techniques
Clarinet bodies have been made from a variety of materials including wood, plastic, hard rubber, metal, resin, and ivory. The vast majority of clarinets used by professional musicians are made from African hardwood. Today, the instrument uses a single reed usually made from the cane of arundo donax, a type of grass that originated in the Mediterranean. Reeds may also be manufactured from synthetic materials. When air is blown through the opening between the reed and the mouthpiece, the reed vibrates and produces the instrument's sound. The body of a modern clarinet is equipped with numerous tone holes, seven of which are covered by the fingertips (including one in the back, which is covered by the thumb), while the rest of the holes are opened or closed using a complex set of keys.

KANUN

History
The kanun—meaning "canon" or "law"—is one of the most common Turkish instruments, and is similar to the Turkish zither. It is believed that the kanun has been in use continuously since the ninth century and was invented by the Turkish scientist Farab, who lived from 870 to 950 AD.

Materials and Techniques
The kanun is constructed by skilled craftsmen in Turkish workshops. The instrument is made completely by hand with up to seven different kinds of wood. The top of the kanun is made of sycamore wood; the back, of pine wood; and the bridge, of maple. The design on the sides and top is cut from rosewood and white pine. The sound board is completed by using either fish skin or calf leather, giving the instrument its rich resonance. The strings are made of six different diameters of high-grade nylon.

DARBUKA

History
The darbuka is a goblet-shaped hand drum of ancient origin used in Arabic, Persian, Balkan, Armenian, Azeri, and Turkish music. Its thin, responsive drumhead and resonance help it to produce a distinctively crisp sound.

Materials and Techniques
The darbuka has a single drum head on one end and is open on the other side. The body may be made of beaten, cast, or spun metal (usually aluminum or copper); ceramic (often with a glued-on head); or wood. Materials for the head include synthetic plastic or more traditional animal skins, such as goat or fish skin. In general, darbukas tend to have much lighter heads than African or Indian drums. The darbuka may be held under one arm or held between the knees while seated. It produces a resonant, low-sustain sound when played lightly with the fingertips and palm. To alter the tone, some players move their fists in and out of the bell.

BASS GUITAR

History
The bass guitar, or electric bass, is a low-pitched string instrument. The bass is typically similar in appearance and construction to an electric guitar; however, the bass guitar contains a larger body, a longer neck, and four strings tuned one octave lower in pitch than the four lowest pitched strings of a guitar. The bass is typically used in many different styles of music, from rock and metal to blues and jazz.

Materials and Techniques
Most electric basses, including the body and neck of the instruments, are made from wood. The electric bass, in contrast to the upright bass (or double bass), is played in a similar position to the guitar, held horizontally across the body. Bass players determine the pitches of notes by pressing the strings down on the neck with the left hand; to make the notes sound, they use their right-hand fingers to pluck the strings or use a plastic plectrum (a "pick"). The strings of the electric guitar vibrate close to electronic "pickups" set into the body of the bass. These pickups send the sound as electricity to an amplifier and speaker through a cord.

DRUM KIT

History
The very earliest drum kits were developed in England in the 1700s. Until this time, drums and cymbals were played seperately in military and orchestral music settings. Drum kits enabled drummers to play multiple percussion parts in smaller performance spaces.

Materials and Techniques
A drum kit, or drum set, is a collection of drums, cymbals, and sometimes other percussion instruments arranged to be conveniently played by a single drummer. Drums are made of wood and have metal rims. Drum heads are made of plastic and come in a variety of sizes. Metal cymbals were introduced to the drum set when people found a way to hang the cymbals above the drums—initially using curtain cords. The individual instruments of a drum kit are struck by a variety of implements held in the hand, including sticks, brushes, and mallets. Two notable exceptions include the bass drum, played by a foot-operated pedal, and hi-hat cymbals, played either by using a foot pedal or by striking them with a stick.

Carnegie Hall has referenced Grove Music Online and Wikipedia for this Instrument Guide.