CARNEGIE HALL presents

CITI GLOBAL ENCOUNTERS

ROMANI MUSIC OF TURKEY

A Program of The Weill Music Institute at Carnegie Hall

ACTIVITY 4C: MUSIC PROJECT

The Weill Music Institute at Carnegie Hall

Citi Foundation

citi

CARNEGIE HALL

ACKNOWLEDGMENTS

Contributing Writer / Editor
Daniel Levy

Consulting Writer
Sonia Seeman

Citi Foundation

citi 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.

The Weill Music Institute at Carnegie Hall

CARNEGIE HALL
Citi Global Encounters

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
- can involve collaboration with arts specialists in your school

The materials on the following pages present some project possibilities for the following subject areas:

- global studies (pp. 26–27)
- English (pp. 28–31)
- music (pp. 32–35)

ADDITIONAL PROJECT RESOURCES

We have also included a list of additional web resources that might be helpful as you plan and create your projects (p. 43). These resources might provide inspiration for additional starting points for brainstorming.

PROJECT EXAMPLE: MUSIC

Your students can choose from three different options for this project, depending on their areas of expertise.

OPTION 1: PLAYING ROMANI MELODIES
AIM: How does performance of Romani melodies affect our understanding of Romani culture?
SUMMARY: Students rehearse and perform a traditional Romani melody.
TIME REQUIRED: 60–90 minutes

Have students play or sing "Kasap Havasi" (Tracks 12 and 13).

Note: We have included sheet music (in several different keys) on pp. 39–42. Experiment with these different keys until you settle on a key that all of your students are comfortable with.

OPTION 2: FREEDOM AND STRUCTURE: IMPROVISATION
AIM: How does our featured artist make the most of freedom and structure in musical improvisations?
SUMMARY: Students connect their own lives to musical improvisation.
TIME REQUIRED: 60–90 minutes

Lead your students in the Teaching Artist Visit 1 lesson.

OPTION 3: "ŞINANARI"—MELODY AND ORNAMENT MUSIC LESSONS
AIM: How does Selim Sesler create Romani-style melodic ornamentation?
SUMMARY: Students establish the idea of ornament using their prior knowledge, establish a physical familiarity with the melody of the Turkish song "Şinanari," and discover the musical ornaments that typify Romani clarinet playing.
TIME REQUIRED: 60–90 minutes

PART 1: ENTRY POINT—PERSONAL ORNAMENTS
Define personal ornaments (for example: objects that beautify the body, or function as amulets or "love letters" in courtship; expressions of individual and group identity; markers of age, class, gender, wealth, or social status).

Have students, in pairs, create outlined line drawings of the human figure.

Have students add their own drawn personal ornaments with colored markers. Post the students' work on the wall.

Ask students:

"How do you know what kinds of personal ornaments to add?"

"What is too much?"

"What is not enough?"

"What style or kind of ornament do you prefer or dislike?"

"Where do you think that preference originated?"

"What effect does someone's personal ornaments have on your perception of that person?"

Have students take a look at the ornamented figures on the wall.
Ask students:

> "What are the effects of ornamenting a human being?"
>
> "When does an ornament obscure the person underneath the ornament?"
>
> "When does a personal ornament make the wearer more vibrant or interesting?"

Have students, in pairs, create new outlined line drawings of human figures. Then have them add their own drawn personal ornaments to bring out certain human qualities or make a specific impression.

PART TWO: GETTING TO KNOW "ŞINANARI"—BASIC MELODY
HEARING AND DRAWING THE MELODY
Play "Şinanari #1" or "Şinanari #2" (Tracks 18 and 19).

Ask students:

> "As we play the song again, try singing along with the melody. As we play it a third time, try singing along and draw what you hear in the air as the music plays."

Have students trace the ups and downs of the melody with colored markers and paper, starting and stopping as "Şinanari" plays. Repeat each track several times. The object of this exercise is not to see who gets it right, but rather to start listening more closely than we usually do. You may need to model this process for the students so they get the idea of how simple this is; use a well-known tune for modeling, rather than "Şinanari."

In pairs, have students compare drawings, listen again, and make adjustments and corrections for details.

Ask students:

> "What kinds of notes does this melody use?"
>
> "What is the shape or contour of this melody?"
>
> "What kinds of emotions, images, and thoughts do you have as you hear this melody?"
>
> "How is this melody the same as or different from melodies you listen to?"

SINGING THE MELODY
Have students sing "Şinanari," using the sheet music included at the end of this lesson as a guide (p. 36–39).

Ask students:

"What kinds of notes does this melody use?"

"What is the shape or contour of this melody?"

"What kinds of emotions, images, and thoughts do you have as you hear this melody?"

"How is this melody the same as or different from melodies you listen to?"

PART THREE: GETTING TO KNOW ŞINANARI—ROMANI STYLE
Lead your students through the following steps as they encounter an ornamented version of the song. Play "Şinanari #3" (Track 20), and **tell students:**

- "Clarinetist Ismail Lumanovski performs this song."
- "As I play the song again, use colored markers and paper to sketch the ups and downs, and starts and stops of the melody as 'Şinanari #3' plays."

Note: You can also have students graphically notate any ornaments they hear on sheet music using colored markers.

Ask students:

"How is this performance different from the one we just tried to draw? [For example: There are 'extra' notes or ornaments, slides up and falls down, hiccups, trills (going back and forth between two notes very quickly for just a split second), octave displacements (suddenly jumping up or jumping down for one or two notes), melodic extensions (adding little runs of notes), jumpy bits, fluttery moments; it's less predictable, more playful).]

Create a list of the words students invent to describe the ornaments, and refer to it whenever possible.

Ask students:

"On a scale of 1 to 10, straight to fancy, how fancy is it?"

"What questions would you ask the musician about this way of playing?"

"What time of day would be the right time to listen to this performance of 'Şinanari'?"

"How does this specific performance change the way you experience the melody?"

"What kinds of emotions, images, and thoughts do you have as you hear this version of the melody as opposed to the first two versions we heard?"

Connect this listening exercise to the entry point lessons in this sequence.

Tell students:

- "The 'extra' notes, slides, falls, hiccups, and trills we noticed in Ismail's playing are called ornaments. In Turkish, *süsleme* refers to both personal decoration and musical ornament."

Ask students:

"What connections can you make between Ismail's way of playing this melody and the work we did with personal and architectural ornaments?"

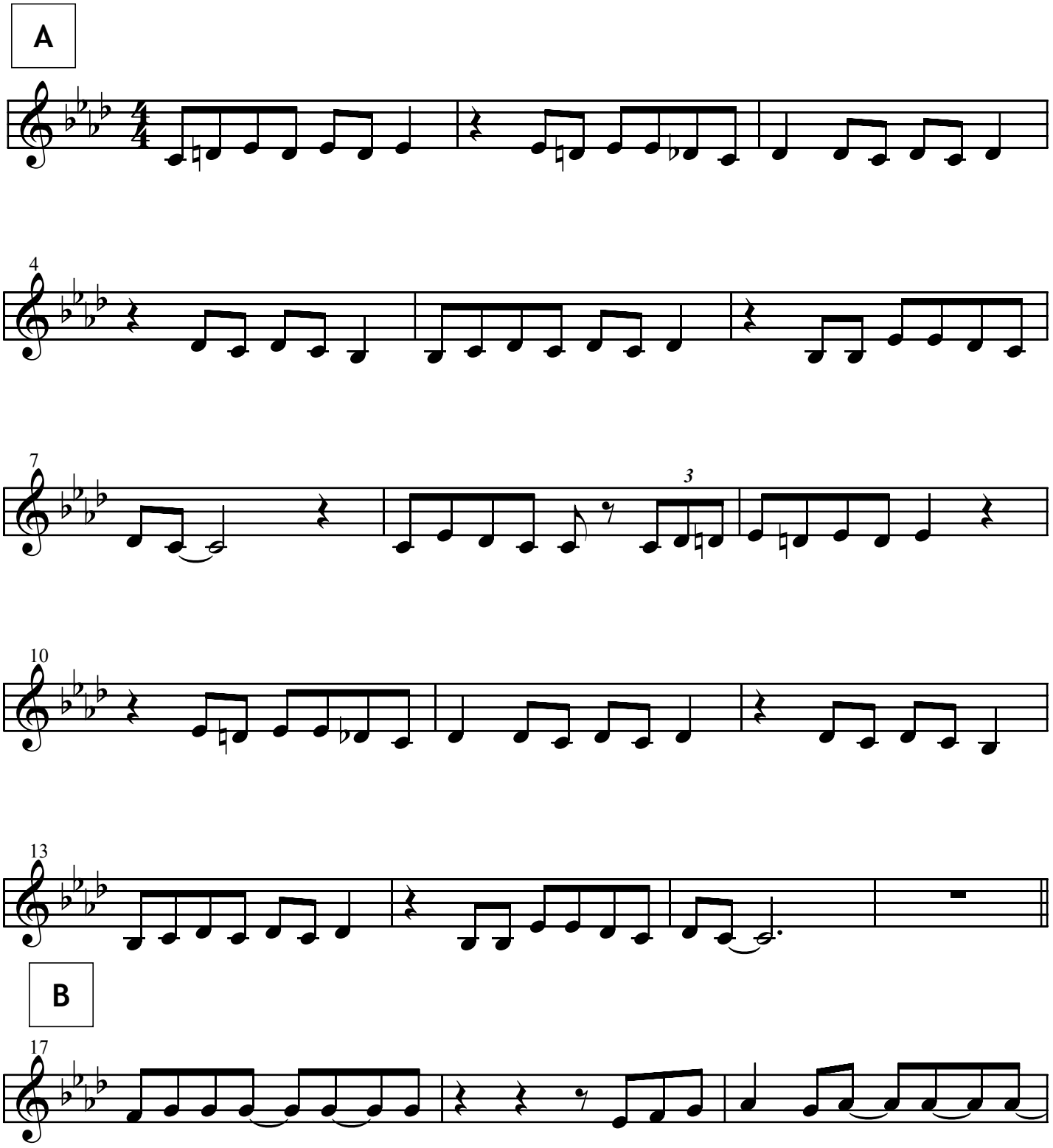
"How would you compare personal, architectural, and musical ornaments?"

"Did the ornaments we observed have any of the qualities that we heard in Ismail's version of the song?"

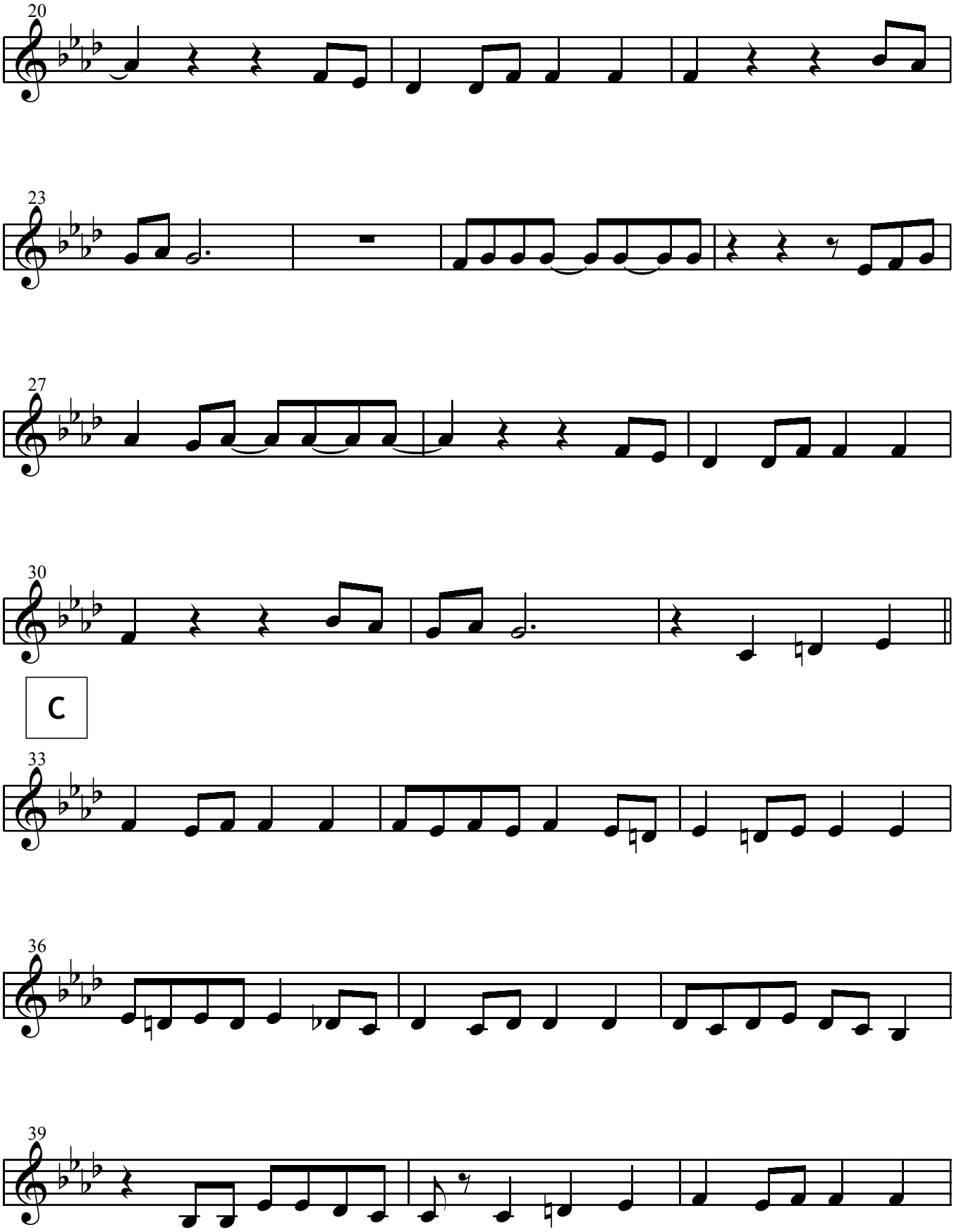
"How do we define 'musical ornament'?"

S ŞINANARI

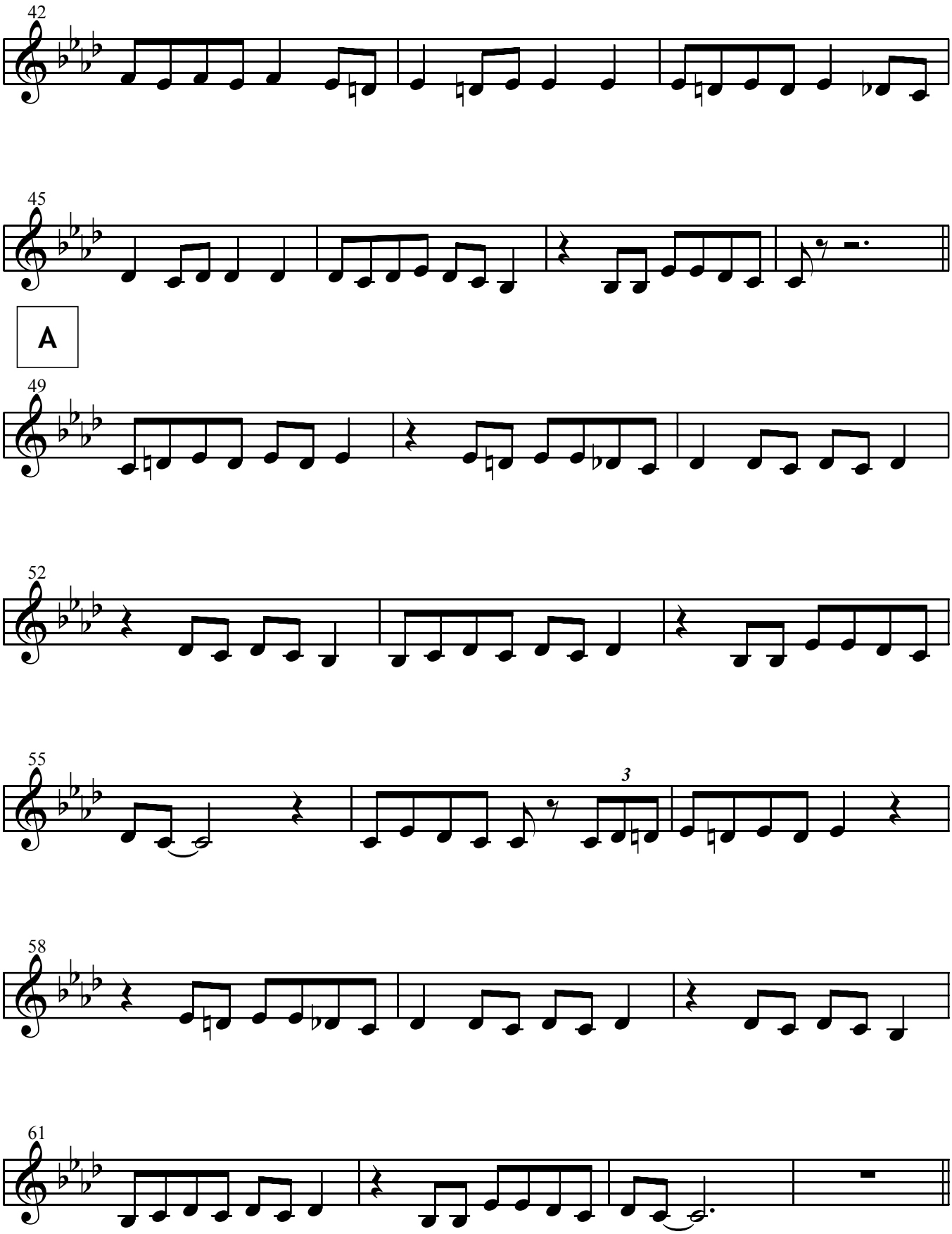
(Turkish folk melody)



© 2009 The Carnegie Hall Corporation. Carnegie Hall grants teachers permission to duplicate these pages for classroom use.



© 2009 The Carnegie Hall Corporation. Carnegie Hall grants teachers permission to duplicate these pages for classroom use.

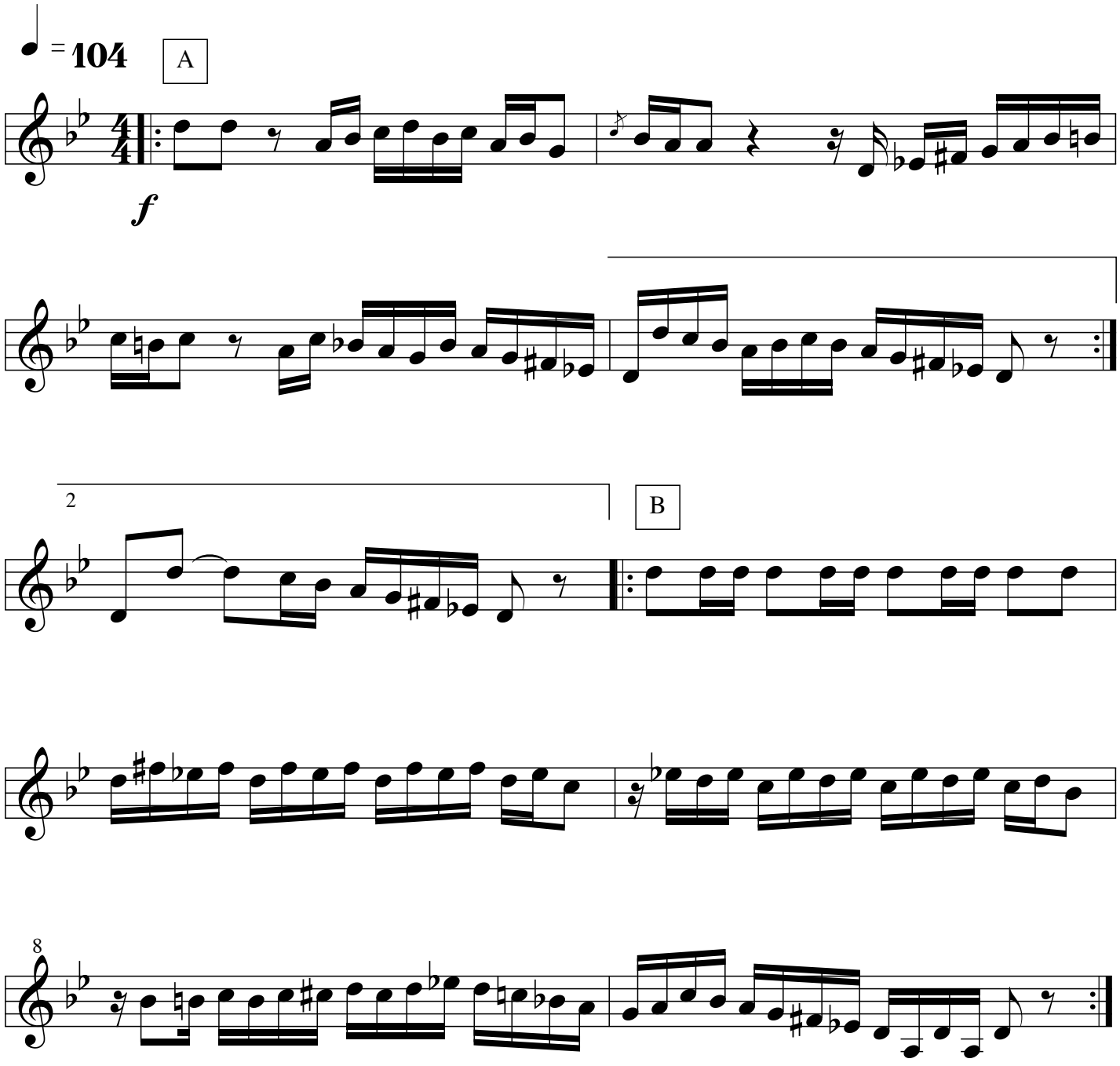


© 2009 The Carnegie Hall Corporation. Carnegie Hall grants teachers permission to duplicate these pages for classroom use.

KASAP HAVASI

(at concert pitch)

Composer: Selim Sesler

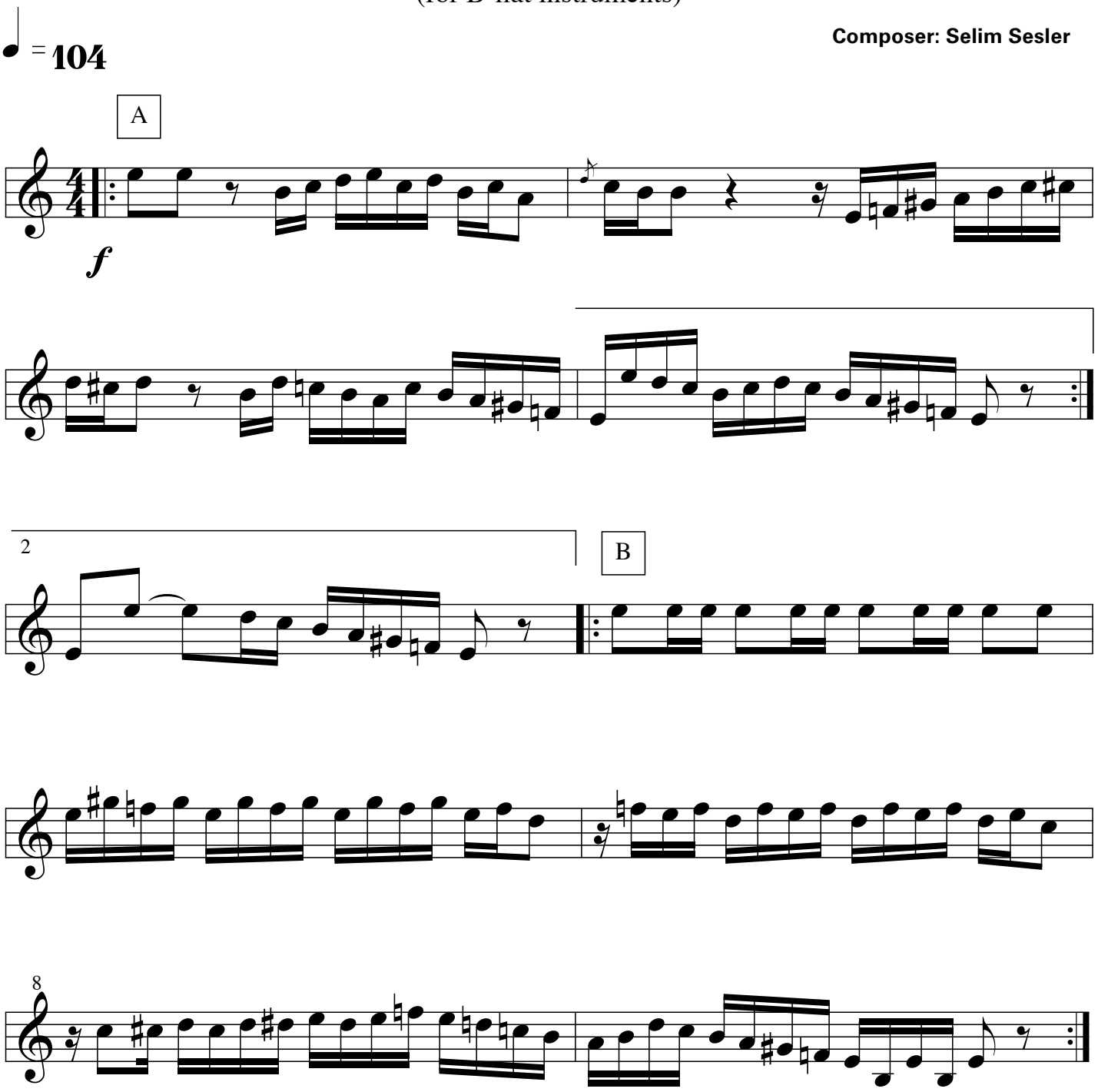


© 2009 The Carnegie Hall Corporation. Carnegie Hall grants teachers permission to duplicate these pages for classroom use.

KASAP HAVASI

(for B-flat instruments)

Composer: Selim Sesler

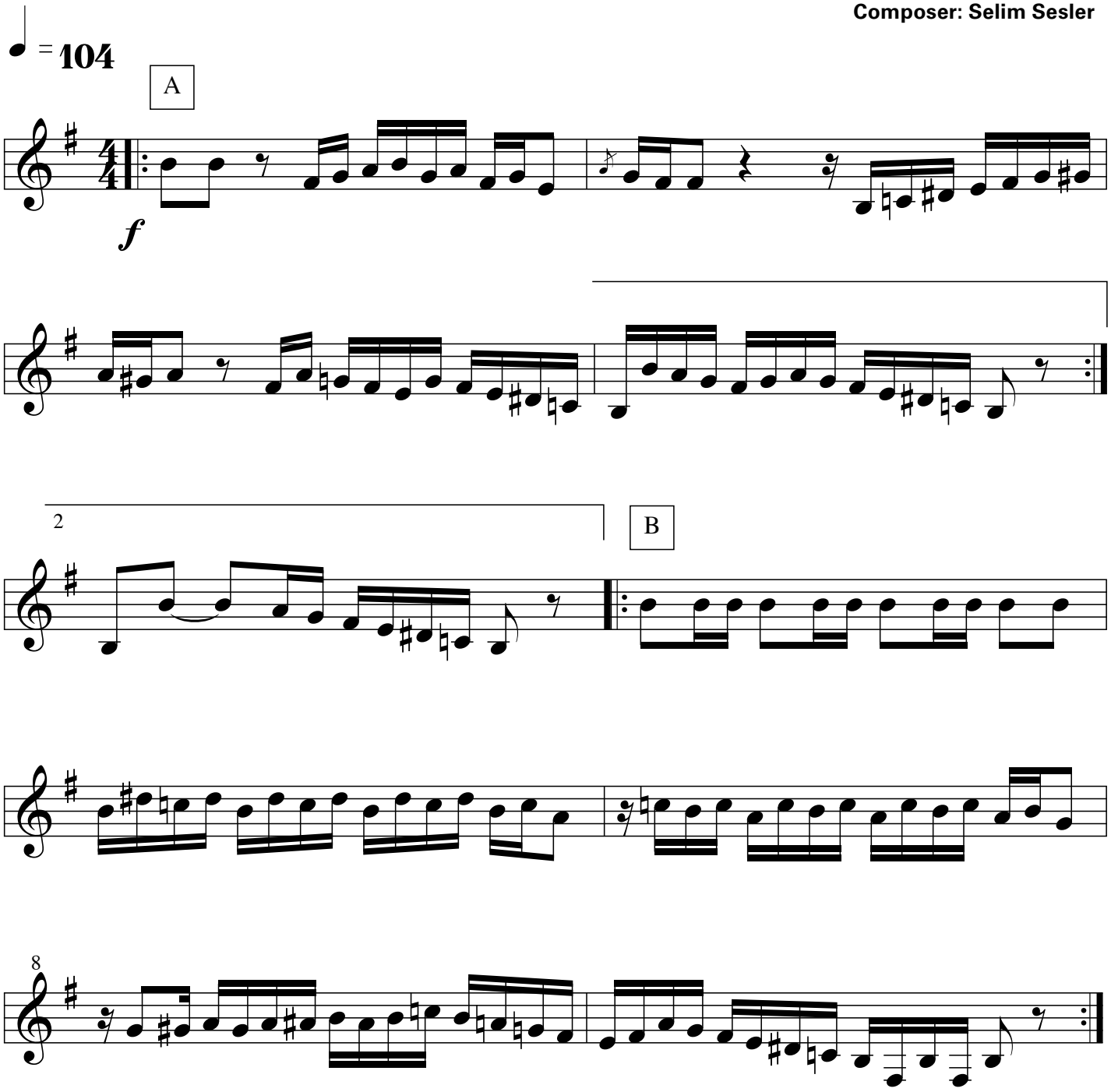


© 2009 The Carnegie Hall Corporation. Carnegie Hall grants teachers permission to duplicate these pages for classroom use.

KASAP HAVASI

(for E-flat instruments)

Composer: Selim Sesler

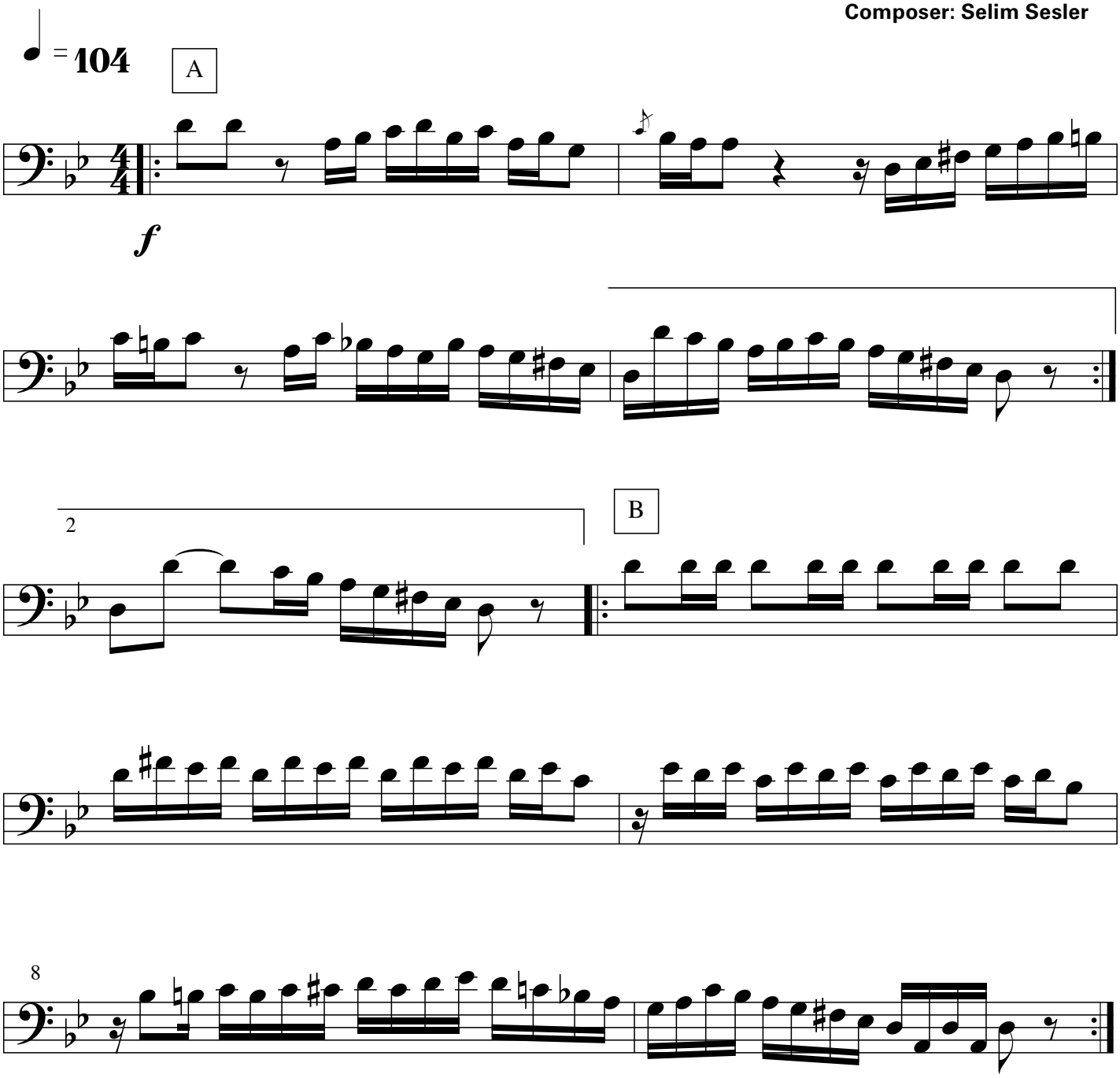


© 2009 The Carnegie Hall Corporation. Carnegie Hall grants teachers permission to duplicate these pages for classroom use.

KASAP HAVASI

(for bass clef instruments)

Composer: Selim Sesler



© 2009 The Carnegie Hall Corporation. Carnegie Hall grants teachers permission to duplicate these pages for classroom use.