



CARNEGIE HALL presents

CITI GLOBAL ENCOUNTERS

ROMANI MUSIC OF TURKEY

A Program of The Weill Music Institute at Carnegie Hall

**TEACHING ARTIST VISIT: FREEDOM AND STRUCTURE
IN RHYTHM, MELODY, AND ORNAMENT**

 **The Weill Music Institute
at Carnegie Hall**

Citi Foundation



CARNEGIE HALL



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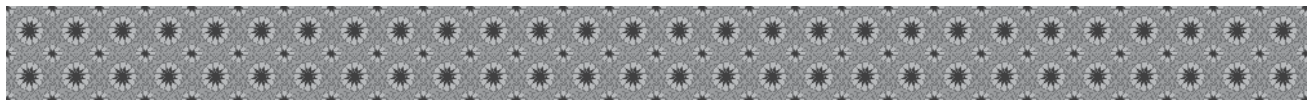
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TEACHING ARTIST VISIT 2

Note: The teaching artist and classroom teacher should discuss these lesson options, and then together choose and plan one lesson before the second teaching artist visit. Option 1 allows time for the teaching artist to support students' ongoing projects. Option 2 is a music lesson that delves deeper into freedom and structure in Selim Sesler's clarinet playing.

OPTION 1: TEACHING ARTIST SUPPORTS STUDENT PROJECTS

AIM: How can our teaching artist support our Freedom and Structure Projects?

SUMMARY: Students make use of the teaching artist's musical skills and insights to shape and enhance their work.

MATERIALS: See the materials provided for each Project Example in Activity 4.

TIME REQUIRED: 45 minutes

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

The teaching artist and classroom teacher create a workshop that will support students' ongoing projects, according to the individual needs of each classroom. For this lesson, teachers may ask Carnegie Hall to provide support materials, such as sound, video recording, and editing equipment to document students' work.

OPTION 2: FREEDOM AND STRUCTURE: RHYTHM, MELODY, AND ORNAMENTS

AIM: What are the qualities of Selim Sesler's Romani-style free melodic ornaments? What rhythmic structures are distinctly Romani?

SUMMARY: Students compare the Karshilama rhythms with rhythms of American dance music. Students apply their understanding of ornament to the Turkish melody "Mastika."

MATERIALS: Citi Global Encounters CD

TIME REQUIRED: 45 minutes

NYC AND STATE STANDARDS: NYS Social Studies: 2.1, 2.3; Blueprint: Music Making, Music Literacy

THE RHYTHM OF KARSHILAMA

Play the solo clarinet version of "Mastika" (Track 25).

Tell students to imagine that they are at a party.

Ask students:

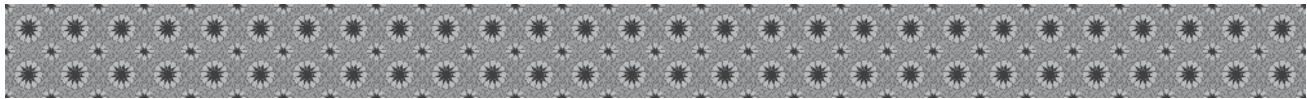
"At your party, what song will you play to get everyone dancing?"

"What is the basic beat or rhythm of this song? Sing it or tap it on a table."

"Is there a particular dance style that goes best with this song?"

"How fast should a song be for dancing?"

"What is too fast for dancing? What is too slow for dancing?"



Tell students:

- “Most music in the United States has rhythms that are organized in groups of fours; you can hear groups of four beats when you listen to this music. We are so used to hearing these groups that it is easy to tap our feet to the pulse of the music.”

Ask students:

“Do you know any music in which the rhythms are not organized in fours?”

Have students describe this music.

Play “Mastika #2” (Track 26) recorded with a drum playing the pulse. Have your students try to clap along with the basic pulse as played by the drum without your help.

Note: American students and teachers may not be able to clap along with these rhythms easily. Practice clapping these rhythms so that you are more comfortable leading your students in this activity.

Play “Mastika #2” (Track 26) again. While the music plays, have students (in pairs) try to count out and clap the basic beat. Ask for pairs of student volunteers to demonstrate counting and clapping while the music plays.

Ask students:

“Who can tap the basic beat of this music on their own?”

“What number is organizing the pulses in this song?”

Play “Mastika #3” and “Mastika #4” (Tracks 27–28), recorded with a drum and two different counting methods that are spoken out loud along with the music. While the music plays, have students tap and say the numbers along with the recordings, and try to continue even after the counting voice fades out.

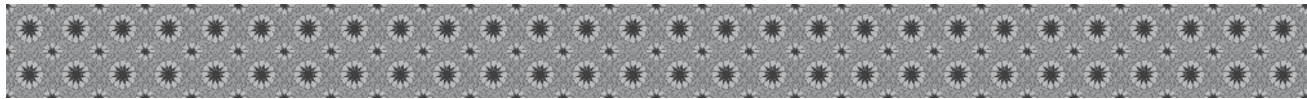
Ask students to volunteer tapping and counting out loud.

Ask students:

“Which counting method do you find easier?”

“How would you define the numbers that organize the pulses of this song?”

“What kind of dance do you think goes along with this music?”



Tell students:

- “This song is called ‘Mastika,’ and its rhythm known as Karşılama. Karşılama is an important dance rhythm in Turkish folk music, especially for Romani musicians.”
- “We have been listening to simplified versions of the melody so that we could focus on the rhythm of the song. Here is the way the melody sounds when played in the Romani style by clarinetist Ismail Lumanovski.”

Play “Mastika #1” (Track 25) for the class.

Ask students:

“How is this version different from the melody we have been listening to?”

“Which version of ‘Mastika’ do you prefer? Why?”

Note: You may want to play all versions of the song (Tracks 25–28) to help students decide which version they prefer.

