



GROUP PROFILE

Scrap Arts Music is innovative percussion theatre featuring five hyper-kinetic performers who play amazing instruments skillfully crafted from salvaged and recycled junk.

Scrap Arts Music is directed by its founder, multi-talented percussionist Gregory Kozak, who takes the surplus waste of North American industry and designs and builds articulated musical instruments from materials such as exhaust hose, artillery shells and broken monkey bars.

Providing a groove-based fusion of world music traditions and 21st century pop, these industrial scraps become the basis for a dynamic, choreographed performance suitable for all ages.

The Scrap Arts Music program has curriculum ties with music, theatre, science (including physics and the environment) and visual arts (including kinetic sculpture).

WHAT TO EXPECT

THE EDUCATIONAL CONCERT:

The Scrap Arts Music school show is 45-55 minutes long and features original percussion ensemble music, a brief introduction to “scrap” instruments and their construction, and an explanation of how the music is composed and the choreography developed. A popular student participation piece generates questions for the Q & A session. Information given during the show is tailored to the grade and interest level of the audience.

SCRAP ARTS MUSIC’S EDUCATIONAL GOALS FOR STUDENTS:

- Exposure to original, rhythmically-rich percussion ensemble music.
- Recognition of new ways to recycle scrap materials.
- Willingness to accept new ideas of music and instrumentation.
- Appreciation of musical structure in terms of elements of rhythm, pitch and melody.
- Understanding the inter-relationship of music with science, visual arts, dance, and theatre.
- Alternative ideas about what constitutes a musical instrument.

ARTSTARTS IN SCHOOLS “APPROVED”:

Artstarts in Schools is a unique not-for-profit organization in British Columbia, Canada, that offers educators, artists, parents and students a broad range of programs, services and resources to promote arts and creativity among BC's young people. In 1999 and 2001, Scrap Arts Music was selected by jury to showcase at *Arts Can*, the organization’s annual booking event. Teachers evaluated the Scrap Arts Music educational show quite highly. The following comments were collated by *Artstarts in Schools* and published in their directory.

TEACHERS RANK GRADE SUITABILITY OF SCRAP ARTS MUSIC EDUCATIONAL SHOW (1999):

Secondary96% Middle/Junior.....98% Intermediate 96% Primary 84%

WHAT TEACHERS SAID ABOUT THE SHOWCASE:

Dynamic presentation. Artistic, engaging, visually interesting, energetic. Excellent choreography. Student audience was mesmerized. Instruments were fascinating. An outstanding display of percussive virtuosity! Loud and energetic. They make noise wonderful as well as classy.

PUBLISHED TEACHER COMMENTS ABOUT THE EDUCATIONAL CONTENT:

Good model for children - young people so interested & involved in their music. Rhythmic intricacies are truly amazing. Recycling does good! Great opportunity to encourage environmental awareness.

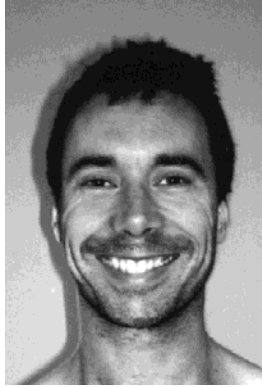
PUBLISHED SUMMARY TEACHER COMMENTS:

Wonderful! Wow! Visibly and audibly great! The drum sculptures are beautiful. Riveting. Great energy. Really terrific combination of drumming and dance. Incredible energy and commitment. Very well coordinated. A hit! Bravo! They make music/drumming look hip/cool and fun! Very dynamic, non-stop excitement, good show for enviro-recycling. Innovative risk takers. Kids in audience were mesmerized. Young people relate well to these performers. Opens kids up to new ways of thinking about music. Strong tie-ins to recycling/environmental issues, music (rhythm/pitch), science (physics of sound), etc. Requires discussion about the thought processes employed in creating instruments and compositions. Good booking for bigger groups.

ABOUT THE PERFORMERS



GREGORY KOZAK



SCOTT BISHOP



SARKA KOCICKA



MALCOLM SHOOLBRAID



SIMON THOMSEN

GREGORY KOZAK is Scrap Arts Music's artistic director and composer. He develops the sonic and visual potential of unexpected materials by bringing a musician's ears to the world of scraps. Gregory composes ensemble percussion music, designs and builds articulated mobile instruments, and choreographs hyper-kinetic movement. His first show of original work "S.w.a.r.m" toured the U.S. during the 1997-98 season, was debuted on Broadway in February 1998, and was rewarded with positive reviews and wide-ranging news coverage. Gregory attended Carl Berger's Creative Music Studios in Woodstock, NY, and at NYC's New School for Social Research. He has studied privately with Steve Berrios, Abraham Adzenyah, Pandit Pranath, Kenny Aronoff, and Marvin "Smitty" Smith among others. In 2001 Gregory received an Artist in Residency grant from the Banff Centre enabling a 3-month intensive and in 2000 received a Grant to Musicians from the Canada Council.

SCOTT BISHOP earned a Bachelor of Music degree from Acadia University, majoring in Percussion Performance. He moved to British Columbia in 1991 and played in symphonies throughout the province as well as with the Vancouver New Music Ensemble and the CBC Orchestra. Scott also plays drum-set with the Kenney-Addington-Bishop Trio, a progressive jazz trio with Mike Kenney on piano, Bernie Addington on bass and Scott on drums. Scott began working with Gregory Kozak in 1997, and made his Broadway debut with "S.w.a.r.m" in February 1998.

SARKA KOCICKA (pronounced "Shadikka Ko-cee-ka") was born in Brno, Czech Republic in 1978. At age four she emigrated to Toronto, Canada with her mother and father. Three years later, she was enrolled in competitive swimming to divert her hyperactive energy and help her asthma. As a teen, Sarka began studying drum set privately and playing with her first band, *In A Jar*, an all-female group. Sarka joined Scrap Arts Music in early 1999, and was both excited and intrigued by the repertoire's unique style and its musical and theatrical demands.

MALCOLM SHOOLBRAID was born in Vancouver in 1973 and moved to Saltsping Island with his family at age six. At age sixteen, he began to study the drums, which soon became an obsession. Malcolm played and performed with many groups employing a variety of styles, and was involved in musical theater as well. Along the way, he acquired an eclectic array of job and trade skills including house builder, cabinet-maker, industrial designer, painter, commercial fisherman and artist.

SIMON THOMSEN was born in Santa Fe, NM to professional dancers, and grew up in New York and Connecticut. He began drumming while in middle school. Although sports were his main focus into high school, he soon realized a passion for music. In 2002, Simon received a Bachelor's Degree in Music and Sound Recording Technology from the University of Massachusetts, Lowell. Simon has performed with the *Metropolitan Wind Symphony*, *Cape Anne Symphony* and *Lowell Summer Concert Band*. He is based in LA, where he plays in the band *iL Manifesto* among other projects.

SCRAP ARTS MUSIC INSTRUMENTS

Images available on the Scrap Arts Music web site. Check out <http://www.ScrapArtsMusic.com>

ANNOY-O-PHONE A delightful sound maker created from dishwasher hose, bagpipe reeds, and a balloon.

ARTILLERY SHELLS Salvaged weapons cut to various lengths. Most shells used by Scrap Arts Music are steel, although one is brass.

B-52 DRUM A single-headed drum made from steel oil cans that were manufactured back in 1952! These were cleaned up, mounted on stands made from stainless steel scraps, and a drum head put on the open end. Can spin on the stand and has many surfaces for creating sounds from.

CHIME ARRAY A scrap metal stainless steel support with monkey bar legs and artillery shell chimes.

EXHAUST HOSES Hollow tubes that are pounded across the ground and create a strong loud beat.

GONG ARRAY A stainless steel support for gongs, made from scrap metal including monkey bar legs.

HOURLASS DRUM A Scrap Arts Music original - hour-glass shaped, made of spun aluminum. Creates the second highest pitches of the mobile drums. Pivots at the middle, has two drum heads and spins.

HUMUNGA DRUM A Scrap Arts Music original - barrel shaped, made of spun aluminum; the bottom-end, most bass, lowest pitched of the mobile drums. It pivots at the middle and has two drum heads that can be tuned to different pitches.

JUNK-ON-A-STICK A cymbal tree consisting of threaded rod and whatever sound makers we can find!

MARINE EXHAUST HOSE Hollow rubber tubes formerly used to channel exhaust gases, cut to various lengths and played a variety of ways.

PLANKOPHONE An original Scrap Arts Music marimba made from 2" x 4" and 2" x 6" planks of wood. Can be played by up to six people at a time!

SCORPION DRUMS Another Scrap Arts Music original: high-pitched drums made from big-O irrigation hose and plumbing fixtures. Can support up to three drums per mobile stand.

SIGH-CORDION A Scrap Arts Music wind instrument made from plumbing fixtures, dishwasher hose and accordion reeds. Can be played to create chords or single notes.

SPRINGS Hollow, coiled aluminum played using a striker.

WHIRLIES Ribbed flexible plastic hose that emits a drone when air passes across its open end.

ZIGGURAT DRUM A Scrap Arts Music signature drum with a large drum head and stepped spun aluminum drum shell. Can spin in the stand and each "step" produces a different pitch when struck.

LEARNING OBJECTIVES FOR TEACHERS

PRE-CONCERT ACTIVITY

Scrap Arts Music creates musical instruments from materials not usually used for the purpose of making music. Through careful construction, coordination, and orchestration these materials are put together and used in such a way as to create music.

Have your students look around the classroom and identify materials that could be used to make rhythmic sounds. Examples could be the sounds of a clicking pen, chalk tapping on a blackboard, chalkboard brushes clapping together, notebook paper rustling, and the squeaking of sneakers on a floor. Discover all the sounds that are in your classroom.

Carefully select a few items in your classroom that can be used to create a rhythmic or musical composition. Have each student make their selection. Let one student establish a rhythm with one of the items and have another layer a second rhythm on top. Improvise a jam session of classroom sounds around the rhythms. Have students identify which sounds work well together.

From your improvisation, create a running order for a piece of music. List the different sounds and the order in which they appear. Perform the piece again and see if it has improved. If the students are confident, invite them to make vocal improvisations. Have them name the composition and suggest physical movements that go with it.

POST-CONCERT DISCUSSION QUESTIONS

1. What makes Scrap Arts Music different from other musical groups you have seen?
2. What surprised you about the instruments you saw on stage? About the choreography?
3. How are Scrap Arts Music instruments different from traditional percussion instruments?
4. What kinds of industrially produced materials does Scrap Arts Music use to make their instruments?
(Answer includes: steel, aluminum, brass, plastic hose, PVC hose, gymnastic mats, and dowel seconds)
5. Why do you think making instruments from scrap is - or is not - a good idea?
6. What skills must a Scrap Arts Music performer possess to be able to perform well?
(Answer could include stick drumming skill, good memory, athleticism, aerobic conditioning, theatrical skill)
7. What makes Scrap Arts Music different from other musical groups?
(Answer could include: most of the instruments are on wheels, the leader of the group created the very instruments the group uses, and he wrote music for those unusual instruments, the instruments are moved into new shapes and played in a variety of ways to create different "looks" and "sounds")
8. Since Gregory Kozak designed his own instruments he could give them unique names. Can you remember some of those names? (See "Scrap Arts Music Instruments") What names would you give to the instruments? Why?

POST-CONCERT ACTIVITY

Have your students research the instruments designed and built by their peers and included on the Scrap Arts Music website: www.ScrapArtsMusic.com. Distribute the handout, Create Your Own Instruments and ask them to work in smaller groups to design, build and name their own instruments. Each group then composes a musical piece and performs it for the class.

CREATE YOUR OWN INSTRUMENTS

****Please note**:** Scrap Arts Music has an area on its web site where images of scrap instruments made by students are posted. Send digital images of your class's creations to www.ScrapArtsMusic.com and share their ideas with the world!

Gregory Kozak, the instrument designer and composer for Scrap Arts Music, uses a variety of recycled materials to make his musical sculptures. Exhaust hose, artillery shells, aluminum scraps and broken monkey bars are just some of the components responsible for the wacky look and sound of Scrap Arts Music. Gregory chooses his source material based on the sounds made when the objects are struck, strummed, bowed, blown or whirled. Below are some ideas on how you can make your own scrap instruments from found objects, just like Gregory Kozak does!

BOTTLEPHONE

A bottlephone is a tuned percussion instrument consisting of a series of ordinary glass bottles and/or jars. Put together a group of bottles and jars of different sizes and shapes, and strike them with a beater or stick to hear the notes they produce. Put the bottles in order according to their notes, from highest to lowest. With the high notes on your left and the low notes on your right, try to play simple tunes.

A bottlephone that is constructed out of a variety of bottles and jars will not play in tune, but if you can find a series of bottles (i.e. Snapple bottles) that are exactly alike, you can create a tuned percussion instrument. Pour a different amount of water in each bottle, ranging from fairly full to almost empty. This time, when you strike the bottles, you will find that each bottle plays a different note. By adjusting the amount of water in each bottle, you can tune your bottlephone to play the notes of a scale. The sound your instrument makes will vary when your bottles are placed on different surfaces, i.e. carpets, cement, or wooden floor. See what surface gives you the best sound—and don't break your bottle!

DRUMS

Drums can be made out of a variety of containers, including coffee cans, large tin cans, garbage cans, pots and pans, yogurt containers and buckets. Turn any of these objects over and they make good drums.

Try stretching a piece of rubber or a thin cloth tightly over the open top of a large can. Strike the cloth with your hand or a drum stick. What happens as the cloth gets tighter or looser? Tie the cloth to the can with string or rubber bands. Decorate the outside of your drum. Use a variety of different cans to create your own drum set.

RATTLES AND SHAKERS

Mexican maracas and African gourd axatse are two examples of rattles and shakers - simple percussion instruments that produce sound when shaken. These instruments are simple to make. Put a handful of buttons, dried peas, beans, or rice into a container such as a yogurt container, coffee can or a pop can. Be sure to replace the lid firmly. Shake the container. How does the sound of the shaker change when different materials are placed inside it?

You can make a good jingling shaker by threading bottle caps on a metal coat hanger or by nailing a series of nails through three bottle caps each, then nailing the nails to a broom- stick.

STAMPING STICKS

A variety of cultures from around the world use a percussion instrument known as a stamping stick. These hollow sticks are pounded across the ground and create a strong loud beat for singing and dancing to. Usually one end of the stamping stick is closed, and that end is beaten against the ground. The rhythmic sound echoes up the tube.

Collect as many tubes as you can find to create your own stamping stick. Toilet paper tubes, paper towel tubes, wrapping paper tubes, and carpet tubes will all work well. You will need to cover one end of the tube with tape or cardboard, and leave the other end open. Decorate the tubes with colors and patterns. Bang the tubes rhythmically on different surfaces and see what sound they produce. Join up with a friend and combine your rhythms!

GLOSSARY

BOW A flexible stick with stretched horsehair, etc., for playing stringed instruments.

CHOREOGRAPHY The art of creating and arranging dances or movement.

COMPOSE Making up and writing a piece of music.

CYMBALS Metal dishes that are clashed together as a pair or struck singly with a drum stick.

DRONE A continuous sustained hum or buzz tone.

DRUM A percussion instrument characterized by a stretched skin or drum head that may be beaten, rubbed or scraped. Used by all cultures around the world.

DRUM HEAD The membrane stretched over the opening of a drum.

DRUM STICK An implement used for striking a percussion instrument, also know as a beater.

ENSEMBLE A group of instrumental players.

GONG A large metal plate hit with a mallet.

HOCKETING A way of playing in two parts, in which rests are introduced in one, coinciding with notes in the other. This technique is sometimes put into use on the Plankophone where four players play the two parts.

KINETIC Of, relating to, or produced by motion.

MALLET A beater with a round ball on the end used on various percussion instruments.

MARIMBA A melodic percussion instrument consisting of tuned blocks of wood or metallic slabs cut or forged to different lengths often with a resonator below each bar. The pitches span several octaves.

NOTE A tone of definite pitch.

PERCUSSION Musical instruments that you beat, scratch, rub, shake, twist, spin, rattle, roll, drop, throw, etc.!

PITCH Any of various standards that establish a frequency for each musical tone, used in tuning an instrument

PLUCK To grab and release a string in tension using either a finger or pick.

POLYRHYTHM Literally means “many rhythms”. In common use, the term means two or more rhythms played simultaneously, or against each other. Polyrythms can also be thought of as two different meters (time signatures) played against (or with) each other.

RECYCLE To pass again through a series of changes or treatments. To process (as liquid body waste, glass, or cans) in order to regain material for human use.

REED The sound-producing agent (of thin cane or metal) of various instruments.

RESONATOR The part of the instrument that amplifies the sound and makes it louder.

RHYTHM The division of time in music.

RIMS The point where the outside edges of the drum meet the drum head.

ROLL To beat a drum in a continuous series of short blows.

STRINGS A cord stretched, usually across the sounding board of an instrument, that is struck, plucked or bowed to produce tones.

TIMBRE The quality of a sound that distinguishes it from other sounds of the same pitch and volume.

TONE The characteristic quality or timbre of a particular instrument or voice.

VOLUME The loudness or softness of sound.

LEARNING RESOURCES

BOOKS

Baschet, François. **Les Sculptures Sonores: The Sound Sculptures of Bernard & Francois Baschet**. Soundworld, 1999.

Hart, Mickey and Fredric Lieberman. **Planet Drum: A Celebration of Percussion and Rhythm**. San Francisco: Harper Collins, 1991.

Hopkins, Bart. **Gravikords, Whirlies and Pyrophones**. Florida: Ellipsis Arts, 1996.

Reck, David. **Music of the Whole Earth**. New York: Scribners, 1977.

Russolo, Luigi. **The Arts of Noises**. translated by Barclay Brown. New York: Pendragon Press, 1986.

Savage, Steve. **The Billboard Book of Rhythm**. New York: Billboard Books, 1987.

RECORDINGS

The Big Bang. Various Artists, Ellipsis Arts: 1994.

Fabrication Laboratory. Gregory Kozak (creator of Scrap Arts Music). Scrap Arts Production: 1998.

Gravikords, Whirlies and Pyrophones. Various Artists. Ellipsis Arts: 1996.

{Phon}. Scrap Arts Music. Scrap Arts Production: 2001. (Enhanced CD with 9 tracks of original music plus a 3.5 minute Quick-time movie of the group's first Bravo! video and a link to the group's website.)

Planet Drum. Various Artists. Rykodisc: 1991.

WEB SITES

Bash The Trash Homepage: Ideas and information about instruments from trash.
<http://www.bashthetrash.com>

Drumergirl Homepage: Dedicated to women and girls who drum.
<http://www.drummergirl.com>

Experimental Musical Instruments Homepage: An extensive web site, with great links.
<http://www.windworld.com/emi/>

Dennis Havlena: Instructions for building low-cost, but nice sounding/playing folk instruments including hurdy-hurdy, kora, kalimba, tin whistle, banjo, bagpipe
<http://www.ehhs.cmich.edu/~dhavlena/>

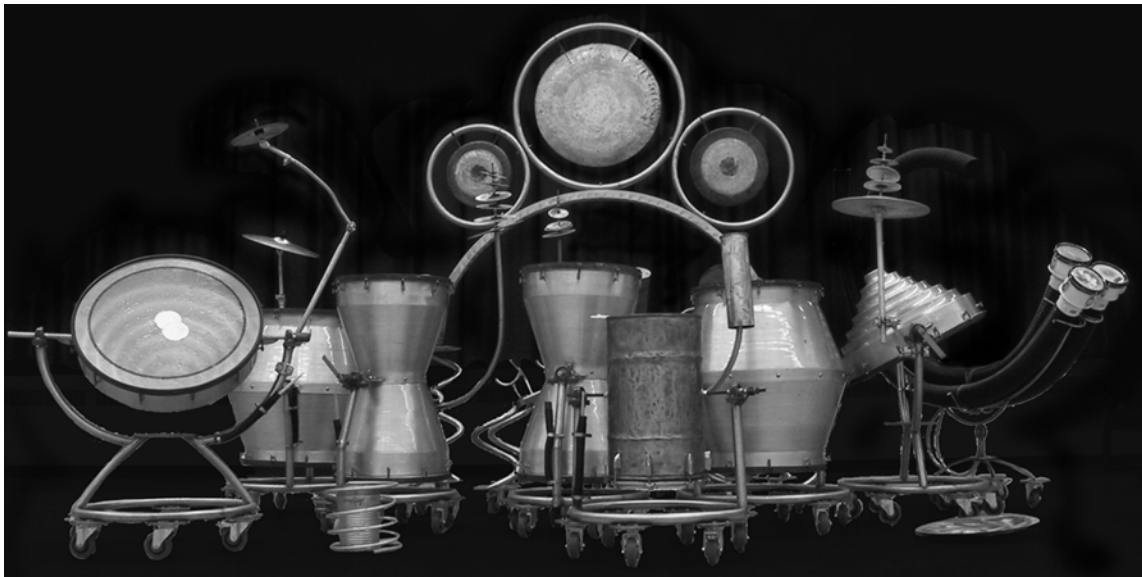
Hosaphone: devoted to a form of flexible-tube trumpet.
<http://www.roth-music.com/hosaphone>

Oddmusic: a source for unique, unusual, ethnic, or experimental music and instruments
<http://www.oddmusic.com>

Harry Partch: An American Original; Corporeal Meadows is about the life and works of Harry Partch - iconoclastic American composer, theorist, instrument builder, raconteur, big-time crank etc.
<http://www.corporeal.com>

Percussive Arts Society: An extensive web site devoted to percussive arts, with great links.
<http://www.pas.org>

Les Sculptures Sonores: Official web site of the Baschet Brothers, inventors of fantastic sculptural instruments.
<http://www.baschet.net>



Mobile instrument set used by Scrap Arts Music