ArtSmarts
putting imagination center stage

Multicultural Music

A teacher's guide for the multicultural music experience

UC Davis

Mondavi Center Arts Education Program for Teachers
Introduction

Dear Educator,

As you make plans for your students to attend an upcoming presentation of the School Matinee Series at the Robert and Margrit Mondavi Center for the Performing Arts at UC Davis, we invite you to prepare your students by using this guide to assure that from beginning to end, the experience is an educationally enriching and memorable one.

The material in this guide is for you. We believe that an understanding of some basic vocabulary and background information on the performance art form will help to prepare your students to better understand and enjoy what they are about to see. We also encourage you to discuss important aspects of the artistic experience, including audience etiquette.

We hope that your students find their imagination comes alive as lights shine, curtains open, and applause rings through Mondavi Center. As importantly, we hope that this Curriculum Guide helps you to bring the arts alive in your classroom.

Thank you for helping us to make a difference in the lives of our children.

Mondavi Center Arts Education Program
Sierra North Arts Project, UC Davis

What’s Inside:

2 Introduction
   The Heart of the Art
3 Pre-performance
   Standards Overview
5 Ethnic Instruments
6 Before the Concert
7 Music Games
8 Performance
   Theater Etiquette
9 Post-performance
10 Vocabulary and Resources

The Heart of the Art

So long as the human spirit thrives on this planet, music in some living form will accompany and sustain it and give it expressive meaning

—Aaron Copland

Music transcends national, cultural, and social boundaries in its ability to communicate, and as such is inherently universal. People from all cultures value music. It is a common language without words that can link cultures from all over the world. For many people there is an innate desire to make or listen to music.

Music reflects societies by using human voice and instruments to express their culture, religions, and their social and economic climates. Cultural expressions in music universally identify the ideas, customs, traditions, histories, religions, and social consciousness of a people.

Music is one of the best ways to establish links between our many ethnic and social differences. It can connect different peoples and cultures, for cultural music communicates feelings, stories, and the collective memory of a people describing people, places, and things.

Music is in a constant state of transformation. It is interdisciplinary and it relates to all aspects of learning.

Musical performances happen because of the collaboration of many people, each with their own individual talents. This includes people to set-up chairs and music stands on stage, transportation, composers and arrangers of the music, sound system engineers, lighting designers, program note writers, ticket sellers, and recording engineers.

Mondavi Center curriculum guides are produced in partnership with:

ArtSmarts is the title for K-12 educational programs at Mondavi Center.
Overview of the Visual and Performing Arts Content Standards for California Public Schools

The California Visual and Performing Arts Content Standards have five component strands and cover the visual arts, music, theater, and dance. The component strands for music are:

1.0 Artistic Perception—Students read, note, listen to, analyze, and describe music and other aural information using the terminology of music.

2.0 Creative Expression—Students apply vocal and instrumental music skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

3.0 Historical and Cultural Context—Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

4.0 Aesthetic Valuing—Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

5.0 Connections, Relationships, Applications—Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in music.
Pre-performance

Middle Eastern Music

Ancient traditions and local instruments helped determine the music of the Middle East. The melody in Middle Eastern music is often made up of five basic notes and is accompanied by an instrument such as the rebab, ud, or drums. Often, many additional notes are added to the five basic notes to make it sound as if it is sliding about the scale. Other instruments used in Middle Eastern music include the lute, rebec, tundur, kanoun, kemendjah, and taar.

African Music

Music is a very important part of everyday life in Africa. Singing, dancing, and playing instruments are used to celebrate every important occasion (birth, marriage, etc.).

The beat of African music is often fast and full of complicated, ever-changing rhythmic patterns. One common trait of African music is the use of repetition. The use of multi-part techniques to create polyphony is another important trait of African music. One of the most common types of music-making in Africa is call and response singing in which a chorus repeats a fixed refrain in alternation with a lead singer who has more freedom to improvise.

The main instruments in African music are pipes, curved trumpets and horns, wooden xylophones, and dozens of different shapes and sizes of drums. Some African trumpets are made from gourds and are called hoo-hoos after the sound they make.

Asian Music

In Japan, there are three main categories of traditional music: Gagaku, Kokufu kabu, and Shomyo. Gagaku music is performed mainly at court among the powerful nobility and upper classes. Kokufu kabu, or Japanese Song Dance, is vocal music with instrumental accompaniment. Shomyo is vocal music used in Buddhist services. Japanese drama has its own music called Nohgaku. Some of the instruments of Japan are the koto, shakuhachi, Zen cup gongs, and the ever-popular taiko drums.

Music is very important in China, and traditional Chinese music is as old as Chinese civilization. Music appreciation is part of one’s development. Confucius thought of music as a means of calming the passions and of dispelling unrest and lust. Most Chinese music is based on the five-tone or pentatonic scale. Melody and tone quality are prominent expressive features of Chinese music. The variations of rhythm, beat, tone quality, and embellishments in traditional Chinese music are highly distinctive and unlike Western music. However, in modern Chinese music, many traditional Chinese instruments are used in conjunction with popular instruments of Western cultures. Some Chinese instruments are the qin, zhen, pipa, xiao, banhu, guzheng, di, suona, sheng, gahu, and chhu. Gongs and drums are also important to Chinese music.

Mexican Music

For many centuries music has had a special place in the lives of Mexican people. Mexican music is a blending of indigenous, Spanish, and African music traditions, and has also been influenced by European music traditions, including polkas. The alternation of rhythms is a distinctive feature of Mexican music.

Two major types of Mexican traditional music are Vera Cruzan from the east and Mariachi from the west. Normally, Vera Cruzan music is performed on four instruments: a 35-string harp called arpon, which plays both melody and bass; a four-string guitar called requinto jarocho, which provides the melody; and two guitars. A thin guitar called jarana and a six-string guitar both provide rhythmic and harmonic accompaniment.

Mariachi music is played by a group featuring violins, trumpets, guitars, a bass guitar called guitarron, and a short five-string guitar called vihuela. Mariachi bands play many types of music.
**Ethnic Instruments**

Some of the groups that you will hear at Mondavi Center will perform on instruments unique to their country of origin. Some of these instruments are:

**Koto**—An instrument made of juniper wood and 13 strings.

**Zen Cup Gongs**—Brass bowl gongs whose bright tones are made by striking or rubbing either the sides or the rim with a wooden striker.

**Shakuhachi**—A flute-like instrument made of very select bamboo ends.

**Shamisen**—A small, three-string guitar.

**Erhu**—A bowed string instrument that has a small body and long neck with two strings.

**Gaohu & Zhonghu**—A bowed string instrument like the erhu. The gaohu is higher pitched while the zhonghu is lower. The zhonghu has a beautiful tone, similar to that of the cello.

**Pipa**—A pear-shaped instrument with four strings that resembles a Spanish guitar.

**Ruan**—A circular shaped instrument with a neck and four strings; also known as the moon guitar.

**Suona**—A reed instrument with a conical metal bell, with a penetrating nasal sound.

**Paigu**—A set of seven small, tuned drums, together with drums of all pitches and sizes.

**Qin**—An extremely simple instrument that has a lacquered sound box, set with grains of precious metal (making it an admired work of art) and is strung with seven (historically five or ten) string

**Sitar**—Made from a seasonal gourd and teakwood, it has 20 metal frets with 19 playing strings.

**Tanpura**—A four- or five-stringed instrument that gives the essential drone background to all Indian music.
Pre-performance

Before the Performance

Learn as much as you can about the performers and what you will be seeing and hearing.

If available, listen to a recording of the group that you are going to hear.

Learn about the instruments the group will use.

Choose one instrument to research and give a written or oral report.

If possible, have someone from that culture come to class to demonstrate one of the instruments to be used or a typical costume worn by that culture.

Research the culture of the group you are going to see and give a written report.

Questions to ask your students
(Choose four or five that are appropriate for your grade level.)

How many of you have ever been to a music concert?
What happens at a concert?
Is there any special way to behave?
How many people here have taken some type of music lessons?
What kind of instrument do you play?
Can you describe different types of music that you’ve seen or studied?
(Emphasize students’ use of adjectives and descriptors)
Can anyone make music, or do you need special lessons?
How many of you sing or play an instrument, and when do you do it?

Teachers: Have any of your students had any particular experience with the style of music to be seen at the matinee? What do they think the music might sound like? What about students who have no previous experience? (Make a list of all responses before the concert to compare with students’ actual experience of the concert.) Ask if they think they will only hear music or if there might be other interesting things to look at. (Elicit responses about lighting, costumes, props, and set design.)
Music Games

The Rhythm Game—This experience helps students understand the difference between rhythm and beat. Select one student to help the teacher demonstrate the game for the entire class. Ask this student to keep a steady beat by clapping his/her hands. Explain to the students that this is known as a steady beat and is similar to a heartbeat and that all music has a steady beat. Have the student continue the steady beat while the teacher claps in different rhythms (clapping twice where the student claps once, or not clapping while the student claps several times). The teacher is clapping a rhythm that includes rests and extra sounds but at the same speed as the student doing the steady beat. Pair up students letting one student begin a steady beat while the partner claps a rhythm. Let the students clap for about 30 seconds and then switch roles so each student claps a steady beat and each student claps a rhythm. Allow students to perform their steady beat and rhythm claps for the class.

Vowels and Consonants Clapping Game—Select two objects in the room, one with a longer name than the other. Tell students that on every consonant they lightly slap their hands on their thighs and for every vowel in the word they clap their hands together. Have every student in class do the same word at the same time until they have the rhythm and movement together as a group. Then pair up the students and have one student slap and clap one word while the second student slaps and claps a second word. Students will be making sound from two places (thighs and hands) at the same time. Explain to the students that they have just created a polyrhythmic sound. As students become proficient at creating this polyrhythmic sound let them choose other objects in the room to use. Have them perform their polyrhythms for the class.

Playing with Rhythm—Draw a chart with 16 boxes on a large piece of butcher paper. Each box represents one count. Place one or two dots randomly within each box on the chart, leaving several boxes blank. Then have the students clap once where each dot is, and remain silent where there are no dots. Have the students practice each line until they are comfortable with the rhythm. Then have students clap all four lines in the chart together reading the chart from left to right, top to bottom like reading a book. The teacher can then turn the chart clockwise a quarter turn and have the students learn this new rhythm. The chart can be turned two more times, creating a total of four new rhythms.

For more advanced rhythm work, divide the class into four groups of students, then assign one group of students to each line of the chart. Have the groups begin at the same time, but start on their line. Each group reads their line and then repeats their line. The class will be creating a polyrhythm.

Note: For even more advanced rhythm work divide the class into four groups, assign each group a line in the chart then have them begin at that line and continue reading down (or up to the top of the chart) until all groups have clapped all four lines in the chart.
Performance

During the matinee
The bus ride to the theater or waiting in line provides a good time to review behavior expectations. It's also a great time to remind the students that they need to practice active listening during the concert by observing, thinking, and feeling.

What are some things they should be observing?
• Notice different types of instruments.
• Notice how the different instruments make sound differently.
• Notice how the lighting and costumes work with the music to create certain moods.

What are some things they should be thinking about?
• The ways the instruments create mood—sad, happy, exciting, dream-like, march-like, dance-like.
• The way the speed, or tempo, of the music changes the mood of the music.
• The way the volume, or loudness, of the music changes the mood of the music.

What are some things they should be feeling?
• What is the music trying to make the audience feel?

Theater Etiquette
A live performance has a different standard of behavior than movies and home television. Live performers can see and hear the audience and are easily distracted by any talking or moving around in the audience. When you are at a live concert, listen quietly and intently and allow the performers to concentrate on doing their very best.

• Be on time
• No food, drinks, or gum
• Use the restroom before the performance begins
• Pagers and cell phones must be turned off
• Stay seated during the performance
• Save comments and questions for after the performance
• Listen courteously
• No cameras, video recorders, or audio recorders
• Show your appreciation for the performers' efforts by applauding politely
• You may be asked to participate by watching, making noises, or speaking. Wait for an invitation from the performer before you do so.
After the Performance

Questions to ask your students
Teachers should choose questions that best reflect the needs of their students, and best fit the performance that was heard. Teachers can create questions of their own as well, directing student learning towards specific areas of the curriculum.

(Choose several that are appropriate for your grade level.)

What was your favorite part of the concert? Why?
What was your least favorite part of the concert? Why?
What was the biggest surprise of the field trip?
What kind of music was performed?
What were some of the instruments played?
What culture was the music from?
Did the music tell a story? What was the story?
Did the music make you feel a certain way? What way?
Was it a good performance? Why?
What do you think your life would be like if you were a musician in the group?
What kind of costumes did the musicians wear, if any?
What type of lighting was used?
Compare your experience with what you thought might happen from the list created before the show. Were there any surprises?
Did you think that you were a good audience member? Can you give an example?
Did you think that everyone in the audience knew what proper theater etiquette was? Can you give an example?

Some more ideas for after the concert:
Identify the culture. 3.0
Identify what instruments were played. 1.0
Describe emotions and feeling as a result of listening to the performance. 4.0
Draw a picture of one of the instruments played. 1.0
Describe the costumes worn by the performers. 3.0
Draw a picture of one of the performer’s costumes. 1.0
Describe any non-traditional (unique) sounds that you heard. 4.0
Identify who was the leader (conductor) of the performers. 1.0
Discuss what you would like to have known before you attended the performance, which was not discussed beforehand? 1.0
Write a letter to a friend describing what you saw and heard. 1.0
Write an essay: Discuss the music and its emotional impact. Describe what you saw and heard and then give your reaction. What did you like or dislike and why? 1.0 4.0
Think of all the people it takes to make a concert happen: The stage crew, the musicians, the lighting specialists, the sound system crew, the ticket sellers and ushers. Which role would best suit you? 5.0
Make your own instrument that resembles one that you saw played in the concert. 2.0

History and Context Activity

The following learning experience can be used as an extension of what the students have learned about cultural music, and should be done after the visit to Mondavi Center. This learning experience relates directly to Strand 3.0, Historical and Cultural Context.

Objective:
The students will describe and compare various cultural beliefs, values, and traditions by studying the lyrics of popular music from a variety of genres. These genres may include Rap, Country, Alternative, Tejano, Heavy Metal and Reggae. Other genres may be added at the suggestion of the students.

Procedure:
Class will be divided in groups of two or three. Each group will be assigned one of the genres from the list above. By surfing the Internet for song lyrics and information, and looking in the library, students will prepare a presentation on their assigned genre. This presentation should include information about the cultural background, style of dress, average age, average education of the performers, and any religious meaning to the music.

Once the students have this description down they should then begin analyzing the song lyrics for such abstract qualities as values. For example, what attitudes do fans of alternative or rap music tend to hold toward the government? To technology? To parents? To society as a whole? Students should also address how the style of music adds or detracts from the message of the lyrics.

Each group completes their project by creating a visual aid illustrating their genre as well as a five-minute oral presentation of their findings. The visual aid could be something as simple as a poster, or as elaborate as samples from music videos.

The class then has a discussion comparing this genre of music with regard to their own values and lifestyles.
Post-performance

Vocabulary

Music—Organized sound.

Beat—The basic pulse of music.

Tempo—The rate of speed at which music is performed.

Rhythm—A recurrent alternation of strong and weak beats during the flow of music.

Pitch—Highness or lowness of a musical sound.

Melody—The main musical line in a harmonic composition or tune (succession of single pitches).

Harmony—The combination of simultaneous musical pitches in a chord that accompanies a melody.

Pentatonic Scale—A musical scale of five tones based on the diatonic scale with the fourth and seventh tones omitted. For example: C,D,E,G,A. This scale is most common in Eastern music.

Diatonic Scale—A musical scale consisting of eight notes to the octave with a half step between the third and fourth notes and the seventh and eighth notes. For example: C,D,E,F,G,A,B. This scale is most common in Western music.

Chromatic Scale—A musical scale consisting entirely of half steps, the smallest distance between two pitches.

Dynamics—Loudness or softness of tones.

Polyrhythmic—Many different rhythms played simultaneously.

Major Mode—Music based on a major scale (more of a happy sound).

Minor Mode—Music based on a minor scale (more of a sad sound).

Polyphony—Music with two or more independent melodic parts sounded together.

Timbre—The distinctive tone of an instrument or a singular voice.

Tone—A sound of distinct pitch, quality, and duration.

Resources

Books:
Eyewitness Books: Music
Dorling Kindersley, 2000

Making Music: Shake, Rattle and Roll with Instruments You Make Yourself
HarperCollins, 1993

The Music Pack
Alfred A. Knopf, 1994

The Science of Music
HarperCollins, 1989

Scholastic Voyages of Discovery: Musical Instruments
Scholastic Inc., 1993

An Usborne Introduction: Understanding Music
Usborne Publishing Ltd., 1992

Volume 1: Africa, Europe, and the Middle East
Volume 2: Latin and North America, Caribbean, India, Asia, and the Pacific

Recordings:
Local bookstores and record shops have a large variety of recordings available, as do various Internet sites.

Web Sites:
www.worldmusic.net
The Internet is a wonderful resource for various types of cultural music. Because web sites are changing constantly, only one site is listed. If that site isn't sufficient, simply use a search engine and type in “world music” to find out more.
Arts Education at UC Davis

Robert and Margrit Mondavi Center for the Performing Arts
The Robert and Margrit Mondavi Center for the Performing Arts at UC Davis serves as a resource for the campus and the region, reinforcing the university's status as a comprehensive university of the first order by raising the profile of its arts and humanities programs to that of its top-ranked science programs. Opened in October 2002, Mondavi Center features the state-of-the-art, 1,800-seat Barbara K. and W. Turrentine Jackson Hall, and the 250-seat Studio Theatre for more intimate productions. Mondavi Center is the largest presenter of the performing arts in the Sacramento region, bringing more than 70 of the world's greatest artists and lecturers each season.

In addition to the artists and speakers presented as part of its annual Season of Performing Arts, Mondavi Center also hosts productions by the UC Davis Music and Theatre and Dance departments and other campus academic programs, as well as those of regional arts organizations such as the Sacramento Ballet and the Sacramento Philharmonic Orchestra.

http://www.MondaviArts.org

Department of Theatre and Dance
The Department of Theatre and Dance at UC Davis offers undergraduate and graduate degrees in conjunction with an aggressive and artistically adventurous production season. Courses and productions provide students with consistent opportunities to creatively engage with professional directors, designers, and choreographers. The department, in collaboration with the Granada Television network, is host of the Granada Artists-in-Residence program, which brings distinguished theater artists from the United Kingdom to UC Davis. A stellar faculty, state-of-the-art facilities, and talented students make UC Davis a leader in arts education.

http://theatredance.ucdavis.edu
530.752.0888

Sierra North Arts Project
The Sierra North Arts Project (SNAP) fosters the professional development of kindergarten through post-secondary teachers by employing the model of teachers teaching teachers. SNAP addresses the priorities of The California Arts Project (TCP) involving direct engagement with the artistic process, direct applications to classroom teaching, and the development of teacher leaders in arts education. The Sierra North Arts Project is one of eight California Arts Project regional sites throughout the state, and it serves a ten-county area extending from the Central Valley to the Lake Tahoe basin. The goals set forth by SNAP cover four key objectives: (1) to deepen and strengthen teachers' subject matter knowledge; (2) to provide opportunities for teachers to connect with their personal creativity and to develop connections within the arts learning community; (3) to enhance and expand SNAP within the region and create a wide variety of leadership opportunities for SNAP members; and (4) to develop strategies and techniques for translating research experiences into classroom practice.

http://education.ucdavis.edu/SNAP/
530.752.9683

UC Davis ArtsBridge
In response to educational funding cutbacks and the erosion of formal arts training in the public schools, the University of California and the state of California have joined forces to expand ArtsBridge, an innovative arts outreach program that began at the Irvine campus in 1996. ArtsBridge provides scholarships for undergraduate and graduate arts students to work with K-12 teachers in developing arts activities that supplement the core curriculum. The success of the program prompted lawmakers to include a $1.5 million line item in the 1999 state budget to facilitate the expansion of ArtsBridge to all of the UC campuses. Presently UC Davis students from the departments of Art, Theatre and Dance, Music, and Design are active in classrooms at several area schools, including school districts in Woodland, Winters, and Dixon.

http://artsbridge.ucdavis.edu
530.752.1318

Mondavi Center Arts Education
Many of the artists appearing during Mondavi Center's season also participate in a range of educational outreach activities coordinated by the center's Arts Education program. These activities include school matinees, master classes, lecture-demonstrations, open rehearsals, curriculum development, teacher training, and in-school artist residencies. These outreach activities, which benefit more than 25,000 area school children, college students, educators, and community residents every season, constitute a major commitment to arts education in the region and underscore UC Davis' commitment to the artists and audiences of the future.

530.754.5431
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**UC Davis Coordinators**
Sarah Anderberg
Director, Sierra North Arts Project
School of Education

Linda Buettner
SNAP Coordinator, School/University Partnership Program

**Assessment**
Dr. Joanne Bookmyer
Post Doctorate Researcher

**Teachers**
Ike Pagent
Instrumental Music Teacher,
Sacramento High School,
Sacramento Unified School District

Chris Williams, Jr.
Choral Music Teacher,
John F. Kennedy High School,
Sacramento Unified School District

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Robert and Margrit Mondavi Center
for the Performing Arts

University of California, Davis
One Shields Avenue
Davis, CA 95616-8543

MondaviArts.org
530.754.5000