

WORLD PATHWAYS ENSEMBLE
*World Music and Sound***GETTING READY**

We are looking forward to you and your class joining us on concert day. To increase your students' enjoyment of this program and to enhance their learning experience, please use the student page included in this packet.

Right away:

- ♪ Duplicate student page.
- ♪ Review the bold-faced vocabulary on the student page to add to your spelling or vocabulary list over the next weeks.

Pre-concert activities:

- ♪ Read and discuss the Student Page as a class.
- ♪ Ask students and your classroom music teacher to bring instruments to class.
Students can:
 - ♪ name parts of the instruments and find similarities and differences;
 - ♪ produce tones and watch and feel the vibrations and resonance;
 - ♪ make a chart of instruments and their countries of origin by category: string, wind, or percussion.

Before and after the concert:

- ♪ Write an essay comparing two or more types of instruments and how they are played.

Related Standards:

Reading – analysis of informational text
Social Studies – chronological and spatial thinking
Music – historical, cultural dimensions
Writing – compare and contrast
Science – (natural) resources

CONCERT INSTRUCTIONS**Before you leave for the concert:**

- ♪ Restroom facilities are limited. Any student leaving his seat must be accompanied by a chaperone. Plan accordingly.
- ♪ Food, gum, cell phones and flash cameras must be left behind. *No water bottles.*
- ♪ Review concert manners as listed below.
DISCIPLINE OF STUDENTS IS THE TEACHER'S RESPONSIBILITY.

At Don Wash Auditorium:

- ♪ Do not leave the bus until instructed to do so by the Philharmonic ushers.
- ♪ When leaving the bus, keep students in a **SINGLE FILE WITH A TEACHER LEADING.**
- ♪ When entering the seating area, please be sure that teachers and chaperones are interspersed among the students.

Concert manners:

- ♪ Talking or whispering during the performance is not acceptable.
- ♪ Applause is the best way to show appreciation for the performers.

After the concert, students can:

- ♪ Write a letter to the musicians or the Philharmonic Society about their concert experience. (*Writing Standard 1.1*)
- ♪ Research world musicians on the internet.

Philharmonic Society Youth Programs performances and activities are carefully composed to incorporate the five components of the California Visual and Performing Arts Framework for arts education: artistic perception, creative expression, historical/cultural context, aesthetic valuing; connections, relationships, applications.

STUDENT PAGE

You will soon come to a concert that brings world instruments and master musicians together.

I. ABOUT THE MUSICIANS

The musicians compose, arrange, and perform their own unique compositions. These compositions combine *tone colors (timbres)* of different instruments from many diverse cultures to create rich musical textures. Using these *textures*, the musicians compose complex patterns in *rhythm, melody, and harmony*, and perform their own style of world music. The musicians of Ancient Grooves believe that people of all cultures have fantastic, exciting, and inspiring music to share. By thoughtfully experiencing world music, we can learn to appreciate not only the unique qualities of each culture, but also our many similarities.

II. CREATING MUSICAL SOUNDS

Each culture's exotic and wonderful musical instruments have developed over thousands of years. However, by examining these instruments carefully, we can see that they are all based on one of three basic structures: *wind, string, or percussion*. All instruments, from voice to drum, produce sound through *vibration*. We hear sounds because the sound waves travel to our ears and cause our eardrums to vibrate in the same way. The timbre of each instrument is unique because of its shape and the materials used to make it. The sound waves bounce off the surface and "re-sound," making the instruments themselves vibrate. More vibration means more sound, which is called *resonance*. How an instrument is held, played, and cared for affects its resonance. Musicians take excellent care of their instruments so that they can get the best resonance from them.

III. IDEAS FOR DISCUSSION:

Find pictures of ancient musical instruments. List other instruments you know.

Classify them as string, wind, or percussion. How does the environment and natural resources of a geographic area affect the structure of a musical instrument?

What materials could you use to make a musical instrument?

How could you produce more than one sound with it?

What are some differences between modern and ancient instruments?

USING THE WEB:

You can find instruments of the world at: www.caribbeanedu.com. Click on KEWL.

Search for these other instruments: ocarina, didgeridoo, djembe, udu, tabla. You may see them at the concert.

Find out more about the musicians at: www.zworldmusic.com.

FOR TEACHER USE

VOCABULARY

ensemble – a group of several performers.

melody – a succession of notes or tones with a recognizable musical shape; melody can be used alone or together with harmony. The melody is sometimes called the tune.

harmony – two or more different tones produced at the same time; normally used to support the melody.

percussion – a musical instrument which is struck, scraped, or shaken to produce a tone, as an udu or djembe (drums), or bells.

quintet – an ensemble, or group, of five musicians.

resonance – the sympathetic vibration of an object near another vibrating object. For example, when a drum head is struck, it causes all parts of the drum to vibrate, sending waves that reach our ears as resonating sound.

rhythm – a regular pattern formed by a series of sounds of alternating lengths and silences.

sound wave – a longitudinal pressure wave that produces an audible sensation.

string – a musical instrument which has strings to produce initial vibration and consequent musical tone, such as a violin or lyre.

texture – combination of timbres (tone colors), such as the sound produced by two different instruments being played together.

timbre – the tone color of a particular instrument or voice.

waveform – the shape of a wave, which determines the timbre of the instrument.

wind – a musical instrument for which air initiates the vibration to produce a tone, such as a flute, ocarina, recorder or didgeridoo.

WORLD PATHWAYS ENSEMBLE

The **WORLD PATHWAYS ENSEMBLE** presents a fresh, new vision of traditional music of the world along with contemporary interpretations and modern ideas sparking new colors and sounds—ancient musical styles mixed with new ideas to form new pathways in music and sound. Director John Zeretzke has brought together some of the most renowned traditional and contemporary musicians from around the globe to unite in exploring new territories in the world of music.

Audience members will hear....

Traditional musical styles and folk tunes of the world mixed with European musical concepts and sounds. We include the virtuosic sounds of the piano, not only from a classical viewpoint, but rightfully as a folk instrument played for centuries throughout the world and as an instrument bridging the world of jazz, modern and contemporary music. From the ancient Sufi daf drums of Persia to the 900-year-old nyckleharpa of Sweden to the ancient charango of the high Andes of South America, we will explore together the wonderful and magical sounds of instruments that have captivated the imaginations of civilizations for thousands of years.

Audience members will learn about...

Various cultures, exotic instruments and their unique place in history, how music is shaped and formed by different cultures and the importance of the role of music both in ancient times and in our world today. Music creates pathways in our emotions, our histories, and represents who are as individuals and a society.

Audience members will feel...

Excited, moved, captivated, inspired and motivated to learn more and experience more live music for themselves!

WORLD PATHWAYS ENSEMBLE

Randy Gloss – Percussion instruments of the Middle East and India
Scott Hiltzik – Classical, Folkloric, Jazz and Contemporary piano
Alfredo López Mondragón – Instruments of Mexico, Latin and South America
Houman Pourmehdi – Persian and Sufi instruments of Iran
John Zeretzke – Ancient wind and bowed-stringed instruments of the World



Randy Gloss – Percussion Instruments of the Middle East and India

“Randy Gloss's maneuvering of his frame drum had to be seen to be believed”

Mina Silverstone, salamworldwide.com

“Randy Gloss' work on pandeiro, the Afro-Brazilian tambourine, was one of the most amazing demonstrations of concentrated virtuosity I've ever seen.”

Greg Burk, metaljazz.com

RANDY GLOSS is a master percussionist whose background in performing on hand drums, contemporary percussion and drum set has led to his involvement in many innovative ensembles that fuse world music with new music and jazz. Most notable is Hands On'Semble, a percussion group devoted to the art of hand drumming. He was the winner of *Drum! Magazine* reader's poll for best percussion ensemble in 2003, and 2002 and was first runner-up in 2001. Recently, Hands On'Semble was featured on the soundtrack to the 2010 Disney feature film, *Prince of Persia: Sands of Time*, music composed by Harry Gregson-Williams.

In addition to Hands On'Semble, Randy Gloss has also been involved in numerous other projects fusing world music with new music and jazz, including Adam Rudolph's "Go: Organic Orchestra" (winner of L.A. Weekly Music Award for Outstanding World Music Artist 2005 and 2003), and world percussion group Vashti. Since 2002, Randy has also been a member of the highly regarded Persian group the Lian Ensemble (L.A. Weekly Best World Music/ Recombinant Artist 2005 and 2004). Projects with the Lian Ensemble have included the Pangea Project, a collaborative work featuring master of the Armenian duduk Djivan Gasparyan with Swapan Cahudhuri and members of the Lian Ensemble; and the 2009 UCLA Live production of *Medea* starring Annette Bening with Angus Macfadyen, directed by Lenka Udovicki, with music by Lian Ensemble and Nigel Osbourne.



Scott Hiltzik – Classical, Folkloric, Jazz and Contemporary Piano

“You are among the greatest of composers and performers.”

Jimmy Wyble, guitar legend

“Scott Hiltzik's music is of a refined and stylish quality one rarely encounters in the works of modern composers”

Elina Christova, concert pianist

SCOTT HILTZIK'S music has been featured at the world's finest venues, on Grammy-nominated recordings and in major motion pictures. His catalog of over six hundred original compositions for solo piano, various ensembles, theater, dance and voice seamlessly integrate the classical tradition of the great composers, jazz, musical theater, rhythm and blues and world genres, mixing them together to create his uniquely beautiful sound. "Scott Hiltzik's music is gorgeous, unapologetically so", composer Daniel Felsenfeld comments. Scott's composition "Spirals" is featured on the 2012 Grammy-nominated recording, *Sound The Bells!* (Harmonia Mundi, 2011).

Scott's music has been performed by major orchestras including the Baltimore Symphony, the San Francisco, Atlanta, Detroit, St. Louis, New Jersey, Oregon, Edmonton, Honolulu and Indianapolis Symphony Orchestras, the Buffalo Philharmonic and the Sydney Symphony at the Sydney Opera House. In 2004, "The Music of Scott Hiltzik" opened k.d. lang's Symphony Orchestra Tour in select cities. This program, featuring Charles Floyd's orchestrations of five of his compositions, was performed at Carnegie Hall in June 2004 by the Brooklyn Philharmonic. Scott's music was performed by the Boston Pops at Symphony Hall in both 2005 and 2007. Scott taught actor Christoph Waltz to play the piano for *Django Unchained*, Quentin Tarantino's film.

Scott has been featured as a pianist at the Los Angeles County Museum of Art, the Santa Barbara Museum of Art, the Ruskin Art Center, the Jazz Bakery, and as part of numerous concert series and clubs. Scott has created three musical plays with playwright Michael Cormier—*The Story of Alice*, *Aw George!* and *Living in The City*—which have been performed and workshopped in the Los Angeles area. His scores for theater, dance and film have been performed across the United States and his recordings have received generous airplay on radio, nationally and internationally. An active educator, Scott has written a series of music books for piano and jazz piano students.



Alfredo López Mondragón **Indigenous Instruments of Mexico, Latin and South America**

ALFREDO LOPEZ is based in Mexico and in the U.S. and is the founder and director of the well-known folkloric music ensemble Quetzalcoatl. He has mastered more than 20 styles of Latin American traditional music, skillfully plays more than 30 instruments, and is also a superb vocalist. Alfredo has performed extensively throughout Latin America, Europe and North America. He has made on-camera appearances and composed songs which have been included in films such as *The Net*, starring Sandra Bullock, *Luminarias*, starring Scott Bakula and Robert Beltran, and *American Me*, produced and directed by Edward James Olmos, who also stars in the film, and most recently *The Maldonado Miracle*, produced and directed by Salma Hayek for Showtime.

At the age of 13, he joined a local youth musical group playing guitar, requinto (a small Mexican guitar) and mandolin. Soon, Alfredo mastered the tres cubano, the national instrument of Cuba; a guitar with three pairs of steel strings, and formed a trio, Huemac, performing Mexican and Cuban romantic popular songs in restaurants, hotels and bars in Mexico City, Michoacán, Veracruz and Querétaro. He began private formal musical studies and taught traditional music and dance in Mexico City and in rural communities in Oaxaca, Jalisco, and Michoacán, at this time he was attending the Instituto Politecnico Nacional in Mexico City and with fellow students formed the group Los Chicahuastles. Alfredo then resumed private studies, this time with Adrian Nieto Arenas, a member of the renowned group Los Folkloristas of Mexico.

In 2002, Alfredo composed and directed the music for the pageant play “La Virgen de Guadalupe” for the Latino Theater Company of Los Angeles. The theatre piece was directed by film and theatre director Jose Luis Valenzuela, and was the first play to be performed at the new Our Lady of the Angels Cathedral in Los Angeles. In addition to touring and performing with Quetzalcoatl, Alfredo teaches Latin American folkloric music in Mexico and Los Angeles, CA.



Houman Pourmehdi – Persian and Sufi Instruments of Iran

“Most startling, an extraordinary collection of rhythms and timbres”

Don Heckman, Los Angeles Times

“Well on his way to legendary”

John Payne, LA Weekly

HOUMAN POURMEHDI is a master percussionist, well known for his diverse abilities as a musician, composer, and multi-instrumentalist. He was introduced to Persian music by his father and received his first tonbak at the age of three from his grandfather. At sixteen he continued his studies at the Center for Preservation and Propagation of National Music, where he completed the techniques of playing tonbak under supervision of Master Morteza Ayan. His interest in the spiritual path of Sufi introduced him to the Ghaderi Sufi order's virtuoso daf players, such as Haj Agha Sadeghi, Mirza Agha Ghosi, and Darvish Karim, with whom he studied the heart-to-heart traditional techniques of playing daf.

Pourmehdi moved to Chicago in 1988, where he founded the society for the Advancement and Preservation of Traditional Persian Music and studied Persian music under the supervision of Dr. Mehdi Forough. Here he first fathomed the exciting possibilities of introducing the unique sounds of Persian instruments to American audiences. He has performed widely throughout Europe, North America, Asia, and North Africa. Pourmehdi composed music for a short educational film in 1999. His knowledge of traditional repertoire and intimacy with the Sufi world are made to serve a very personal style of interpretation in his compositions. Houman has been performing with the Salaams ensemble, sponsored by the Music Center of Los Angeles since 2005. He is the recipient of the Individual Artist Fellowship Award C.O.L.A. 2008, L.A. Treasures Awards 2004 and 2008, ACTA the Folk and Traditional Arts Mentorship Initiative 2004 and 2006, and ACTA Apprenticeship Program 2003. In 1996 Houman co-founded the Lian Ensemble. He currently lives in Los Angeles and teaches Persian percussion at Cal Arts (California Institute of the Arts).



John Zeretzke, Director
Bowed String Instruments of the World and Indigenous Wind Instruments

“Trancelike...a spectacular ritual!”

New York Times – music composed by John Zeretzke

“Music with a glowing life of its own, a kind of anthropological dream both strange and familiar.”

Lewis Segal, Los Angeles Times – music composed by John Zeretzke

JOHN ZERETZKE, DIRECTOR, has written numerous World Music ballet, dance and theater scores for such companies as the Royal Danish Ballet, the Ohio Ballet, the Ice Theater of New York; and for productions of Shakespeare’s *The Tempest*, *As You Like It* and *King Lear* for Shakespeare Santa Cruz. Zeretzke’s score for the Joffrey Ballet of Chicago was featured in Robert Altman’s docu-drama *The Company*. The Chicago Times called it, “an instant classic!” He won first place in the 2000 Festival des Arts de Saint-Sauveur International Composing Competition for Dance in Quebec, Canada. John was music director and soloist with the prestigious Aman Folk Ensemble in Los Angeles for more than thirteen years. Zeretzke has composed numerous scores for films, including eight motion pictures for Paramount Pictures, Disney, Discovery Channel and Kushner-Locke Productions. He has recorded with artists Michele Polnareff, Liana Foly, Angelique Kidjo and Kenny Loggins.

John is associated with numerous leadership and educational organizations in the state, including the Music Center of Los Angeles County, Segerstrom Center for the Arts, The California Arts Project and Literature Projects. Zeretzke is a guest composer and musical artist at numerous Ronald McDonald and American Cancer Society Summer Camps for children with cancer in California and nationwide. He performs for thousands of students every year in educational programs he has directed and developed for schools in California and across the nation. John is director and creator of the Goin’ South Band, music of the southern United States, and Salaamuna, masters of Middle Eastern music. John’s newest program, Flutes Across The World, is winning great accolades internationally as a unique humanitarian and cultural outreach music program. He received the highest Medal of Honor from the White Helmets of the United Nations for peace keeping in the world today and for his joint efforts with Knightsbridge International and Operation Smile in their recent July 2009 mission to the southern Philippines. John won a Lifetime Achievement Award in 2010 from the City Of Ojai in California, where he lived, for his work both as an artist and in arts education.

THE POWER OF MUSIC

Music is a very powerful tool. It can raise or lower spirits, help people relax or work, intensify religious experiences and give importance to ceremonies and special occasions. Examples: songs help work go faster, and rhythm brings a work crew in unison. Make your own list of ideas of times you think music can help in work or play. Perhaps you have a chore that might be more fun with music. Do you think music helps in team sports?

A shared activity such as singing helps social unity; ballads remind people of great deeds or important events. War chants helped "pump up" warriors before going into battle. Do you know any music that can instill group pride and identity? Write about music that has special meaning to you or your ancestors.

Religious music was used to influence the supernatural. Music is an important part of ceremonies and rituals that honor the stages of life, from birth, rites of passage, marriage, and death. Write about music that we use in our celebrations.

CRAFTS: MAKE YOUR OWN MUSICAL INSTRUMENTS

THE DRUM

In Africa the drum is the most popular instrument, and is traditionally carved out of wood. It may be decorated with paint or designs, with a drumhead of goat or other animal skin.

Materials: 32 oz. Styrofoam cups, glue, hole punchers, twine, brown paper bags, scissors, markers or pastels; for drumsticks: masking tape and a form of crushed paper.

Directions:

1. Glue cups bottom-to-bottom and let dry.
2. Cut four 6-inch diameter brown paper circles, glue two circles together, making two double-ply circles
3. Decorate drum as desired.
4. Use the hole puncher to make 10 holes evenly around circles' edges
5. Glue a circle on top and one on bottom of drum.
6. Lace the circles from top to bottom with twine.
7. Shape crushed paper in a "J" shape, tape well with masking tape, to form drumsticks.

PERCUSSION VESSELS: Arrange glasses or glass bottles on a table within reach. Fill each one with water to a different level. Simple tunes can be played using small wood sticks as beaters.

RATTLES: Simple shakers can be made from empty plastic soda bottles. Put seeds, such as uncooked rice, in one bottle, and a handful of dried beans or small pebbles into another soda bottle and seal them. You have two different sounding shakers to play rhythm. You can paint the bottles.

TO VISIT:

BOWERS MUSEUM OF CULTURAL ART, 2002 North Main Street, Santa Ana, CA
Telephone (714) 567-3600; Hours: Tuesday through Sunday 10-4, Thursday: 10-9
The Ancient Arts of China; Spirits and Headhunters: The Art of the Pacific Islands

Both on permanent display.
Kidseum, a hands-on look at cultures around the world.

WORLD PATHWAYS ENSEMBLE

Thursday, November 19, 2015

Concert length - approximately 45 minutes

BUSES 9:45 a.m. concert: Travel west on Stanford to unload in front of the Don Wash Auditorium only, proceed forward to the first light (Euclid). Turn right (north) on Lampson. Turn right (east) to 7th Street. Turn right (south) to Stanford. Empty buses will park on Stanford up to the unloading zone and back onto 7th Street as needed, in the temporary no-parking zone.

BUSES 11:00 a.m. concert: Be aware that when you arrive, buses from the 9:45 a.m. performance will be parked on Stanford and 7th Streets. Proceed around the buses and unload in front of Don Wash Auditorium only. Proceed forward to the first light (Euclid). Turn right (north) on Lampson. Turn right (east) to 7th Street. You will see buses parked here. Please wait with your buses for 5 to 10 minutes. The parked buses will clear. Proceed to Stanford. Park on Stanford up to the loading zone and back onto 7th Street, as needed, in the temporary no-parking zone.

Nearly 3,000 students and chaperones will be attending. For the concerts to start on time, buses for the:

9:45 a.m. concert should ARRIVE by 9:20 a.m.
11:00 a.m. concert should ARRIVE by 10:20 a.m.

Helpful to the bus driver:

BEFORE UNLOADING, show a large sign/card with school district, name of school and bus number to the passengers.
AFTER THE CONCERT, display sign/card for quick reloading.

CARS - both concerts: Park at the Baptist Church on the west side of Euclid and Stanford. Walk with your students across Euclid to the auditorium. Please distribute this sheet to each driver.

TEACHERS - 9:45 a.m. concert: Docents in blue and white will direct you to the EAST doors of the auditorium and give you a color to follow.

TEACHERS - 11:00 a.m. concert: Docents in blue and white will direct you to the WEST entrance of the auditorium. Line up on the grass area until students from the 9:45 a.m. concert have exited, then enter through WEST doors. You will exit through EAST doors.

We appreciate your cooperation and patience as we try to move students and chaperones in and out of the auditorium as efficiently and safely as we can.

Don Wash Auditorium is approximately 1 mile north of the 22 Freeway, just east of Euclid, part of Garden Grove High School

