



music dance theater

2011-2012
SEASON

SchoolTime Study Guide



Abraham, Inc.

Monday, November 14, 2011 at 11 a.m.

Zellerbach Hall, University of California, Berkeley

Welcome to *SchoolTime*

On **Monday, November 14, at 11am**, your class will attend a concert by **Abraham Inc.** This unique group will get Cal Performances' Zellerbach Hall jumping with its energetic fusion of klezmer, funk and hip-hop.

Audiences dance in their seats and show their enthusiasm with thunderous ovation for the music of this phenomenal ensemble. Extraordinary artists with a brand new sound, Abraham Inc. combines the talents of three cultural visionaries—David Krakauer, klezmer music champion and world-class clarinetist; funk trombonist and arranger Fred Wesley, legendary for his work with James Brown and George Clinton; and Socalled, a rising star, hip-hop renegade and beat architect. Add a three-piece horn section led by Wesley and rappers, and the result is “music that cooks from the opening note!” (*Prague Post*).

Using This Study Guide

You can use these materials to engage your students and enrich their Cal Performances field trip. Before attending the performance, we encourage you to:

- **Copy** the Student Resource Sheet on pages 2 & 3 and give it to your students several days before the show.
- **Discuss** the information on pages 4-6 About the Performance & Artists with your students.
- **Read** from About the Musical Genres on pages 7-11 and About the Instruments on pages 12-13 with your students.
- **Engage** your students in Activities on page 14.
- **Reflect** with your students by asking them Guiding Questions, found on pages 2, 4, 7 and 12.
- **Immerse** students further into the subject matter and art form by using the Additional Resources on page 15.

At the performance:

Your class can actively participate during the performance by:

- **Listening** to the melodies, rhythms and harmonies.
- **Observing** how the artists work together, sometimes playing in solos, duets, trios and as an ensemble.
- **Thinking About** the different cultures, traditions, and ideas expressed through the music.
- **Reflecting** on the sounds and sights experienced at the theater.

We look forward to seeing you at *SchoolTime*!

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1 Theater Etiquette

Be prepared and arrive early. Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet. The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding. Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage. Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers. These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note: *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



2

Student Resource Sheet

Abraham Inc.

Questions to Think About

- Describe Abraham Inc.'s sound.
- Where did klezmer come from?
- How did funk evolve?
- What are the roots of rap?



What You Will See & Hear

On Monday, November 14, your class will attend a performance by Abraham Inc., a group that fuses different styles of music together in concerts that have audiences dancing in the aisles. Using klezmer (the Jewish folk music tradition from Eastern Europe) as a starting point, the band takes classic klezmer songs like “Hava Nagila” and adds funk rhythms, raps, call-and-response and vocals for a unique and exciting new sound.

About Abraham Inc.'s Musical Styles Klezmer

Klezmer music is the instrumental folk music of the Jews of Eastern and Central Europe. A mixture of two Hebrew words *kley* (tools) and *zmer* (music), klezmer was played for Jewish weddings and other celebrations. Its lively, joyful energy, sometimes mixed with slow and melancholy emotion captured the bittersweet experience of many Jewish people living in villages and small towns in Europe.

Growth of Klezmer

The Jewish religious movement, Khasidism (later called Hasidim), aided the growth of klezmer music. The Khasidim (those who practiced Khasidism) felt that prayer filled with song was the best way to joyfully reach toward God, and their songs and dances make up much of the traditional klezmer music and dance still performed today.

Many Polish and Russian klezmerim (klezmer musicians) who served in the army joined military bands. String players learned to play wind instruments and gradually changed the makeup of the klezmer bands in the late 19th century.

Effect of the Holocaust and Beyond

It is estimated that around 90 percent of the 4,000 to 5,000 klezmerim who lived in Eastern Europe died during the Holocaust. Luckily, there were a number of klezmerim who had immigrated to America and they contributed to the rich klezmer and Yiddish popular-music scene that existed from 1890 to the late 1940s. During the



mid-1970s, the American Jewish community saw a klezmer revival. Since then, klezmer has traveled back to its ancestral home and now is popular among Jews and gentiles throughout Europe.

Funk

Funk emerged in the 1960s, developed by African-American musicians who melded soul, jazz and Rhythm & Blues (R&B) to create a new, more danceable type of music. Funk tunes were often built around the rhythm of one repeating chord and had a strong bassline, with electric and bass guitars taking a more central role.

Funk Develops

While funk bassists like Bootsy Collins and Larry Graham helped create the funk sound, it was James Brown who put funk in the spotlight. Brown developed a style that stressed the first beat of each measure – as heard in a number of his 1960s hits including “Out of Sight” and “Papa’s Got A Brand New Bag.”

Influence on Later Artists

Eventually, new styles of music were born from funk. George Clinton and his band Parliament-Funkadelic developed P-Funk, a fusion of funk and rock music. Other artists mixed funk with electronic music, punk, heavy metal or gangsta rap. Funk lost popularity after the 1970s, but saw renewed interest in the 1990s thanks to hip-hop artists sampling funk songs. Today, many neo-soul artists like D’Angelo, Raphael Saadiq and Erykah Badu include elements of funk in their music. Hip-hop artists like Dr. Dre, Warren G and Snoop Doggy Dogg developed the G-Funk sound, and rock groups like Red Hot Chili Peppers and Primus continue to find inspiration in funk music.

Hip-Hop

Hip-hop’s main elements are emceeing (skillfully rapping clever lyrics) and deejaying (“sampling” rhythmic beats using records on two turntables.) DJ Kool Herc, a Jamaican immigrant living in the Bronx, New York is credited with introducing hip-hop. He used a technique popular in Jamaica – playing the same record on two turntables and repeating the break (the catchiest part of the song) on one of them. Then, he would recite rhymes over the instrumentals.

Rap and the Spread of Hip-Hop

Rap is at the heart of hip-hop, and rap’s roots can be traced to African culture and oral tradition. Some claim that the complex rhymes and quick wordplay of rap grow out of the West African *griot* (storyteller) tradition; others see it rising from the deejay and “toasting” traditions of Jamaica.

As rap evolves, it borrows from other musical styles like soul, jazz and live instrumentation. Today, hip-hop and the culture connected with it are popular with youth all over the world, and artists from many different countries have put their own spin on rap music, adding the musical styles, rhythms and cultural issues unique to their own countries.



3 About the Performance & Artists

Abraham Inc.

Guiding Questions:

- What instruments will the musicians from Abraham Inc. play?
- How does Abraham Inc. mix musical styles?
- Who are the founders of Abraham Inc. and what does each bring to the group?

About the Performance

At the *SchoolTime* performance, Abraham Inc. will shake Zellerbach Hall with what promises to be an “endlessly surprising yet highly successful hybrid of klezmer, funk and hip-hop” (*JazzTimes*). Comprised of clarinetist David Krakauer, trombonist and bandleader Fred Wesley and accordionist and beat architect Socalled, and backed by an eclectic ten piece ensemble, the group regularly has enthusiastic audiences dancing in the aisles.

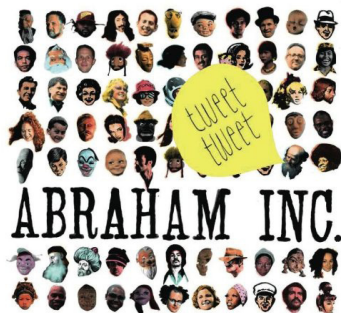
Using klezmer (a Jewish folk music tradition from Eastern Europe) as a starting point, the band infuses classic klezmer songs like “Hava Nagila” with funk rhythms, rousing raps, call-and-response, and powerful vocals. Krakauer describes the adventurous Abraham, Inc. project as “a band where Jews make ‘phat beats’ and play funky lines while African-Americans play music from *Yidl’ Mitn’ Fidl’* (Yiddish film from the 1930s) and sing Hebraic chants, interacting with the highest level of mutual respect and understanding for each other’s musicality, humanity, intelligence and rich cultural background.” The program for the *SchoolTime* performance will be announced from the stage.



About the Artists

Abraham Inc.

The three founders of Abraham Inc. first made music together in a rehearsal studio in Carnegie Hall in 2006. Socalled, who had grown up hearing Wesley’s funky trombone riffs sampled in hip-hop songs, arranged the meeting; Krakauer noted that there was instant chemistry among the three. When they began performing together in public, they added horns, guitar, bass, percussion, and a rapper. “This idea didn’t come from a record label, didn’t come from a concert promoter,” Krakauer said in a 2010 National Public Radio interview, “It came from us, the artists. And we’re learning a lot about each other and each other’s traditions.”



Their breakout performance came in May 2008, when Abraham Inc. celebrated soul legend James Brown's 75th birthday with a performance in Harlem's renowned Apollo Theater. The one-night-only performance brought the three together along with a stellar back-up crew mashing together klezmer, hip-hop and funk "making a sound new to music lovers" (*New York Amsterdam News*). In 2010 the group put out *Tweet-Tweet*, a nine-song recording; of the record *AllAboutJazz.com* said, "Whether it's 'The H Song'—a revised remake of the Hebrew folk song 'Hava Nagila'—or 'Trombonic,' which combines Wesley's rotund soulful horn, clever rap lyrics and [Sheryl] Bailey's blistering guitar run, the music represents holistic funk music of the first order."

David Krakauer

Clarinetist David Krakauer is a celebrated classical and klezmer artist. He tours the world with his klezmer ensemble, Klezmer Madness! and is in demand as a soloist with classical and chamber ensembles, including the Kronos Quartet, the Emerson String Quartet and Orquesta Sinfonica de Barcelona. He has longstanding relationships with the Marlboro Music Festival, the Norfolk Chamber Music Festival, and the Aspen Music Festival, and has appeared in Carnegie Hall's Weill Recital Hall and in the inaugural season of Zankel Hall. His discography includes "The Twelve Tribes" (2002) which was awarded the *Preis der deutschen Schallplattenkritik* (German Record Critics' Award) jazz album of the year; and "Klezmer NY" (1988) on the Tzadik label. He has been profiled by publications including *The New York Times*, *The New Yorker*, *Downbeat*, *Jazz Times*



and *Chamber Music* magazine. The *San Francisco Chronicle* said Krakauer "is committed to creating a sound that flows out of his experience as a 21st century American Jew living in multiethnic New York."

Fred Wesley

From his youth in the American South, Trombonist Fred Wesley studied classical piano with his grandmother but preferred brass music and the big band sound that his father, Fred Wesley Sr., made as chair of the music department in Mobile Central High School. Wesley Jr. made his professional debut at age 12, and within a few years was sitting in with local R&B acts. Wesley studied music at Alabama State University and played briefly with the Ike & Tina Turner Revue before joining the U.S. Army and playing with the 55th Army Band. After completing military service in 1967, Wesley joined soul legend James Brown's band, the J.B.'s. Though he often clashed with the hard-driven soul legend, Wesley became Brown's musical director and played pivotal roles in classic Brown albums, including *Black Caesar*, *Slaughter's Big Rip-Off*, and *The Payback*. Wesley left Brown in 1975 and joined George Clinton's Parliament-Funkadelic (P-Funk) in time to appear on its seminal *Mothership Connection* LP. While with P-Funk, Wesley pursued solo projects and eventually joined the Count Basie Orchestra. He also played in studio sessions with Earth, Wind &



Fire, Barry White, and The Gap Band, and since the 1990s recorded straight-ahead jazz records and taught jazz at the university level. His memoir, *Hit Me, Fred: Recollections of a Sideman*, was published in 2002.



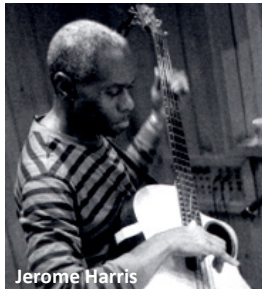
Socalled

Montreal-based musician, photographer, magician, and writer Socalled was born Josh Dolgin in Ottawa, Ontario, and raised in Chelsea, Quebec. He picked up the accordion as a teenager after years of piano lessons (forced on him by his mother) and played in a variety of bands—salsa, gospel, rock, funk—before discovering electronic

music, MIDI and hip-hop. He has appeared on a dozen recordings as pianist, singer, arranger, rapper, writer, and producer, and sings with Toronto-based Beyond the Pale. He also conducts the Addath Israel choir for High Holidays, and performs with what he calls “a crew of mixed up freaks and geniuses from around the world,” including Killah Priest (of the Wu-Tang Clan), Susan Hoffman-Watts, Frank London, and Irving Fields. He produced the Greekbeat soundtrack for the award-winning documentary *Man of Greece*, and has made his own documentaries and animations. Socalled has released several recordings, including *The Socalled Seder: A Hip-Hop Haggadah* (2005), *Ghettoblaster* (2007), and the new *Sleepover*, which features more than 30 guest artists.



Michael Sarin



Jerome Harris



Sheryl Bailey



Freddie Hendrix

Additional Performers

Other performers appearing with Abraham Inc. in Berkeley include Michael Sarin (percussion), Jerome Harris (bass), Sheryl Bailey (guitar), Allen Watsky (guitar), Freddie Hendrix (trumpet), and Brandon Wright (tenor saxophone).



Allen Watsky



Brandon Wright

4

About the Musical Genres

Guiding Questions:

- What influence did Khasidism have on klezmer music?
- Why were brass and woodwind instruments included in klezmer bands?
- What are some of the elements of funk?
- Who was DJ Herc and what was his contribution to hip-hop?



About Klezmer Music

By Yale Strom

Klezmer music is the instrumental folk music of the Ashkenazic Jews of Eastern and Central Europe, later transplanted to the United States by immigrants. Klezmer is a compound word made from the Hebrew words *kley* (tools) and *zmer* (music), but the term was not commonly used to define the music and its musicians until the 19th century. The origins of this Ashkenazic instrumental folk music began in the 9th century in the Rhine Valley, just as the Yiddish language developed there. As the Jews slowly moved eastward, eventually settling in Eastern Europe in the 15th century, the characteristics of the music changed as well. But what never changed was the primary focus of the music: it was played for Jewish weddings and other joyous occasions. Its

ecstatic, rollicking energy, sometimes mixed with slow and contemplative emotion, was the sound that became synonymous with the bittersweet existence of the shtetl Jews.

Influence of Khasidism

The advent of the Jewish philosophy, Khasidism (later called Hasidim), founded by Israel ben Eliezer (c.1700–c.1760) was a boon for the spread of klezmer music throughout Eastern Europe. They believed prayer filled with song (sometimes instrumental music and dancing) became the most essential way of reaching toward God with complete joyfulness. The Khasidim left an indelible mark in the klezmer world with their impassioned singing, playing and dancing. Their songs and dances helped make up the core dance repertoire, and much of the traditional klezmer music performed today is based on the music of



the klezmerim (musicians) of Belarus, Lithuania, Poland, Romania, Russia and Ukraine from the late 19th century to the eve of World War II.

The Spread and Evolution of Klezmer

Many of the Polish-Russian klezmerim who served in the Czarist army in the 19th century joined military bands. String players learned to play wind instruments and read and arrange music, and years of playing military music on brass and woodwind instruments changed the makeup of the klezmer bands in the late 19th century. The ensembles could be as large as 15 musicians using a combination of violin, cello, bass, clarinet, flute, piccolo, cornet, trumpet, trombone, alto, tuba, snare and bass drums, cymbals and woodblock. While the klezmerim in the Czarist army performed marches and waltzes, there were klezmerim in Romania whose repertoire was influenced by the Ottoman Empire. The Middle Eastern modes heard in Turkish and Greek folk music were already familiar from synagogue prayers, as well as the improvisational, melismatic singing and playing exhibited in many of the tunes. By the beginning of the 19th century the repository for all of this mixing, exchanging and borrowing of Greco-Turkish tunes was the region of Moldavia/Bessarabia, where it was infused with the repertoire of the Roma (Gypsy) musicians. Subsequently, traditional klezmer music performed today can be put under two broad genres of musical styles: Polish-Ukrainian and Romanian-Turkish.

Roots in Prayer Music

To execute the playing of any klezmer tune or make an adopted melody (Ukrainian, Polish, Ruthenian, Romanian, etc.) more klezmerlike, the musician had to have the knowledge and ability to incorporate the *dreydlekh*, the Yiddish term used to describe all of the ornamentation he used in his playing. The klezmer's conservatory was the synagogue, his music the prayers and his teacher the cantor. Thus the root of klezmer music—what made it sound “Jewish”—was not to be found in the folk music of Central or Eastern Europe but in the meditative chants and prayer music of their Middle Eastern ancestors and neighbors.

The Effects of the Holocaust and Beyond

We do not have the exact numbers of how many klezmerim were murdered during the Holocaust. But of the approximately 4,000 to 5,000 klezmerim who lived in Eastern Europe before World War II, approximately 90 percent of them perished. Luckily, there were a significant number of klezmerim who had immigrated to America and contributed to the rich klezmer and Yiddish popular-music scene that existed from 1890 to the late 1940s. However, after the Holocaust, a good portion of American Jewry now needed to identify not with a Yiddish culture, which was perceived as weak and victimized, but with a fresh vibrant Hebrew culture. When the State of Israel was established in 1948, Jews throughout the world were proud to be Jewish again. Consequently, there was little interest in klezmer music in the American Jewish community until the revival began in the mid-1970s. Since then klezmer has traveled back to its ancestral home and now is popular among Jews and gentiles throughout Europe.



About Funk Music

Funk is a distinct style of music that emerged from Rhythm & Blues (R&B) music and reached its height in popularity during the late 1960s to late 1970s. Its name originated in the 1950s, when “funk” and “funky” were used increasingly as adjectives in the context of soul music—the original definition of a pungent odor redefined to mean a strong, distinctive groove.

Origins of Funk

The funk movement began in the 1960s among African-American musicians who melded soul, jazz and R&B to create a new, more danceable type of music. Unlike the prevailing styles at the time, funk tunes were often built around the rhythm of one repeating chord as opposed to a progression of chords. Often, the structure of a funk song consists of just one or two riffs, and the basic idea is to create as intense a groove as possible. Generally, melody and harmony are deemphasized in exchange for “grooves” played on electric and bass guitars. Many funk bands also featured a horn section with trumpets and trombones.

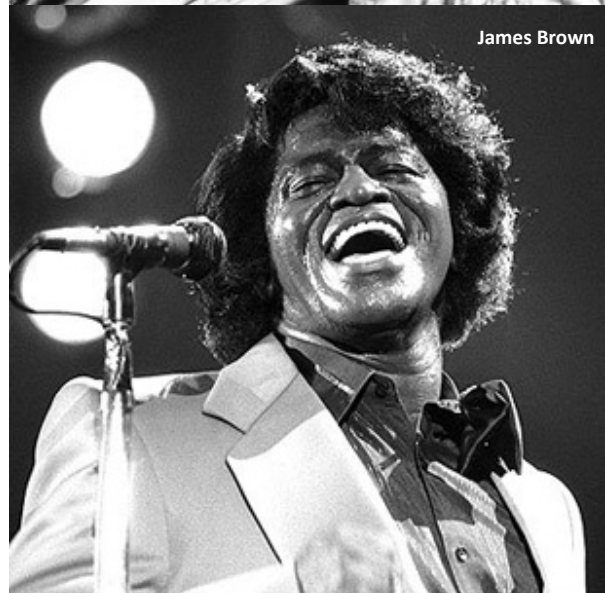
The role played by bass guitar is of the most distinctive features of funk music. Before soul music, bass was rarely prominent in popular music. Players like the legendary Motown bassist James Jamerson put the spotlight on bass, and funk built on that foundation, with melodic basslines often being the centerpiece of songs.

Godfathers of Funk

Funk bassists Bootsy Collins and Larry Graham of Sly & the Family Stone helped to create the funk sound. Graham is often credited with inventing the percussive “slap bass technique,” which was further developed by later bassists and became a distinctive element of funk. However, the “Godfather of Soul,” James Brown was the one who pushed funk to the forefront. By the mid-1960s, Brown had developed a style that stressed the first beat of each measure. His innovation was the driving force behind a string of hits in the ‘60s that included “Out of Sight,” “Papa’s Got a Brand New Bag,” “Cold Sweat” and “Sex Machine.”



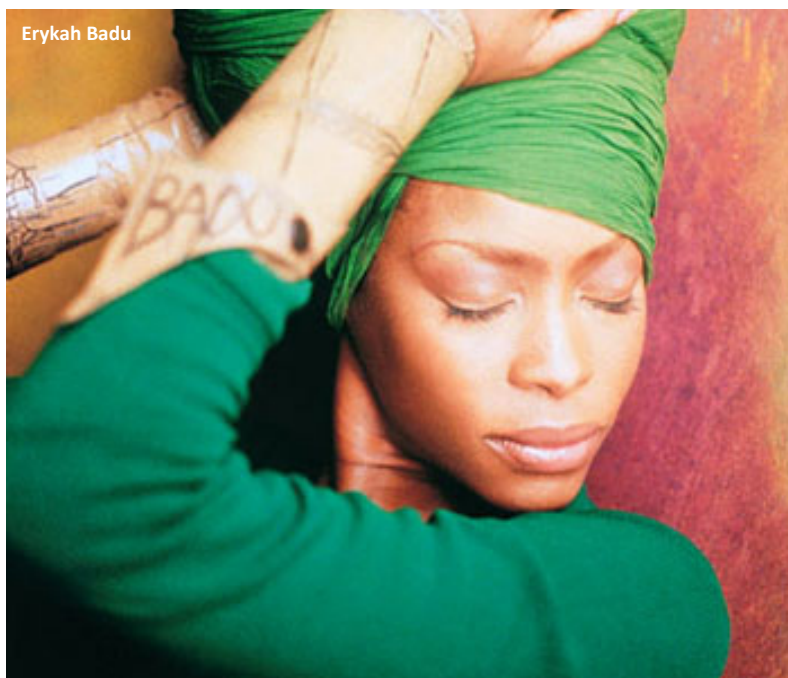
Larry Graham



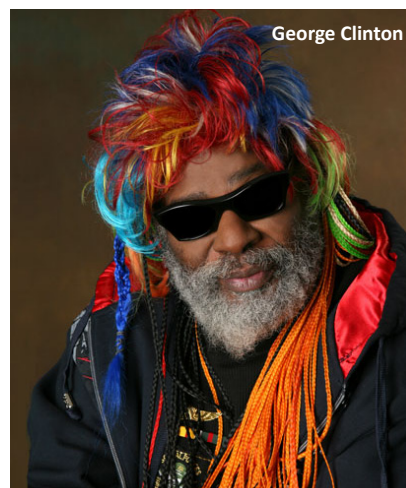
James Brown



Earth, Wind & Fire



Erykah Badu



George Clinton



Snoop Doggy Dogg



Raphael Saadiq



D'Angelo

Funk Evolves

It was not long before other groups picked up on James Brown's developments and made it their own. The Isley Brothers scored a breakthrough hit with "It's Your Thing," helping establish funk as its own genre. As the 1970s progressed, groups like The Meters, The Commodores and Earth, Wind and Fire helped propel funk music (though those groups and others like them also played soul and R&B as well).

Inspiring Other Genres

Like most popular forms of music, funk inspired subgenres, with P-funk being perhaps the most notable. Pioneered by George Clinton and his band Parliament-Funkadelic, P-Funk was a fusion of funk and psychedelic rock music. Clinton also added an element of showmanship to his performances—staging elaborate concerts with wild costumes and enormous sets. Later iterations of funk would fuse the style with electronic music, punk, heavy metal or gangsta rap.

Influence on Later Artists

Funk's popularity declined after the 1970s, but saw a mini-revival in the early 1990s thanks to hip-hop artists sampling funk songs. While some funk artists like George Clinton are still performing, the style has impacted other artists in different genres. Many neo-soul artists like D'Angelo, Raphael Saadiq and Erykah Badu have co-opted elements of funk in their music. Funk has also made its way into hip-hop with Dr. Dre, Warren G and Snoop Doggy Dogg pioneering the G-Funk sound, and it has crossed over into rock music with groups like Red Hot Chili Peppers and Primus counting funk musicians as their inspiration.



DJ Kool Herc

About Hip-Hop Music

A form of popular music, the main elements of hip-hop include emceeing (rapping to captivate an audience with clever lyrics and a compelling delivery) and deejaying (creating rhythmic beats by using two turntables to loop a short percussive section in a song, also called sampling.) Other components considered part of hip-hop culture include graffiti art and b-boying or breakdancing.

Roots of Hip-Hop & Rap

Hip-hop is believed to have originated in the 1970s in the Bronx (a borough in New York) by Clive Campbell, a Jamaican DJ who called himself Kool Herc. Herc performed at house and street parties setting up huge banks of speakers hooked up to a DJ console. Spinning R&B, soul, funk and disco records, Herc introduced a technique popular with Jamaican DJs – playing two copies of the same record on neighboring turntables and on one of them repeating the “break” – the catchiest part of the song. Herc would then recite rhymes over the instrumentals. Later DJs like Grandmaster Flash, Grand Wizard Theodore and Afrika Bambaataa (who is credited with giving hip-hop its name) developed other innovative techniques for what would become known as “turntablism”.

At the heart of hip-hop is rap, and the roots of this musical genre can be traced to African culture and oral tradition. Some claim that the complex rhymes and nimble wordplay of rap harken back to the West African *griot* (storyteller) tradition, others see it evolving from the deejay and “toasting” traditions of Jamaica.

Some of the earliest rap songs include “King Tim III (Personality Jock)” by Fatback Band recorded in 1979. That same year, New Jersey’s Sugarhill Gang earned rap’s first prominent spot on the Billboard charts with “Rapper’s Delight”.

Growth of Hip-Hop

As rap evolves, it becomes more eclectic, borrowing from soul, jazz and live instrumentation as seen in the work of performers like De La Soul, A Tribe Called Quest and most recently by Kanye West championing the ‘soulful rap’ movement. Today, hip-hop and the culture connected with it, resonates deeply with youth all over the world. Places like France, Senegal, South Africa, Tanzania, Puerto Rico, Jamaica and the Dominican Republic have put their own spin on rap music, fusing it with the musical styles, rhythms and cultural issues unique to their countries.



A Tribe Called Quest



Kanye West

5

About the Instruments

Guiding Questions:

- How is the accordion played?
- How is sound produced in a woodwind instrument?
- How is the bass guitar different from an electric guitar?

Keyboard Instruments

Accordion

A musical instrument that is held between the player's hands, consisting of a bellows, two sets of reeds, a keyboard for the melody, and buttons for bass notes and chords.



When fingers play the keyboard and buttons, the bellows are pushed open and closed. They pump air through one set of reeds when being opened and through the second set of reeds when being closed to make the sound.

Piano

A stringed keyboard instrument. Its strings are struck by hammers which are connected to the keys. There are 88 keys on a modern piano, and each one is a different note. Originally called pianoforte, because it could play both soft (piano) and loud (forte).

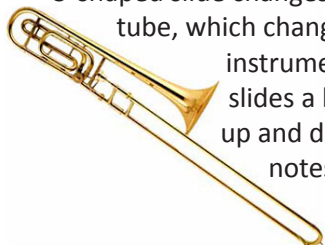


Brass Instruments

Brass players make sounds by blowing and buzzing their lips in a mouthpiece that looks like a small cup.

Trombone

A brass wind instrument with a cup mouthpiece and a long metal tube. A moveable U-shaped slide changes the length of the tube, which changes the pitch of the instrument. A trombone player slides a long piece of brass tube up and down to sound different notes.



Trumpet

A brass instrument with a cup-shaped mouthpiece and a metal tube with a bell-shaped end. Sound is created by pressing buttons to open and close different sections of the brass tube. Three valves can be pressed to change the length of the tube, which changes the pitch of the instrument. A trumpet may look short, but it is actually made up of many feet of brass tube.

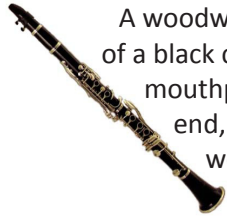


Wind Instruments

Woodwinds make their sounds with the help of a reed, which is a piece of cane wood strapped to the mouthpiece. Sound is produced when the player blows into the mouthpiece, which causes the reed to vibrate. To make the different note sounds, the player presses on keys that open and close holes on the sides of the instrument.

Clarinet

A woodwind instrument consisting of a black cylindrical tube that has a mouthpiece with a single reed at one end, and a bell at the other end. The wooden tube has holes covered by metal keys, which are pressed to change the instrument's pitch.



Saxophone

A wind instrument made of brass with a single reed (like a clarinet) and a conical tube. The pitches are controlled by keys on the body. The saxophone is named for its inventor, Adolphe Sax.



Percussion Instruments

Drums, tambourines, wood blocks, triangles and other instruments. Percussion means to "hit things together." Your hands become a percussion instrument when you clap.



Drum

A percussion instrument consisting of a hollow cylinder with a skin stretched tightly over one or both ends. The skin is hit with the hands or drumsticks. The grouping of drums and cymbals used in a jazz or popular music group are called a trap set or "kit."

String Instruments

Guitar

A stringed instrument with a long neck and a flat, hollow body. Its strings are plucked or strummed with the fingers or by using a pick.



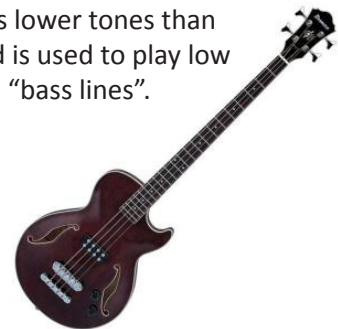
Electric Guitar

A guitar, often with a solid body, that has an electrical device for picking up sound fitted below the strings and connected to an amplifier and loudspeaker.



Bass guitar

Also called an electric bass or simply bass, the base guitar is similar in appearance and construction to an electric guitar, but with a longer neck and scale length, and four, five, or six strings. It produces lower tones than the electric guitar and is used to play low musical sounds called "bass lines".



6

Learning Activities

Music (Grades 2-12)

Improvised Mixed Music Circle

In order to fuse together their complex hybrid of rhythms and melodies, the musicians of Abraham Inc. need to listen carefully and pay close attention to each other's cues. In this activity, students need to really listen to one another and be open to adapting their sound, rhythm or melody so that it can blend with the music the whole group is making.

- Working alone, in pairs or in small groups, have students bring in, or find on the web:
 - a short (2 minutes or less) sample of folk music from their culture
 - a short sample of music that they like.
- Have students introduce each piece, giving brief background information, then listen to the pieces.
- After listening, reflect on what the students noticed in the pieces.
- Divide the class into two groups. Ask one group to make a standing circle, facing in. The other group may sit around the circle, or in their classroom seats.
- Remembering the music they just heard, ask one student to lay down a simple rhythm and keep repeating it. (This could be as simple as “Boom Boom BOP” continuously repeated.) One by one, have each student in the circle volunteer a sound, rhythm or melody that adds to or complements the “music” already being made. (Students can also do call & response, rounds, echoes, etc. as long as it doesn't jar with the sounds being made.)
- Keep the circle of music going until everybody in the circle has contributed something.
- The group can find a finishing point together, gradually silence their song, go silent one by one, or find another way to end.
- Rotate the groups so the group that was the audience is now the ensemble of music makers and vice versa.
- Reflect together on the experience both of creating the music and listening to it.

Social Studies / Literacy (Grades 3- 12)

Cultural Role of Music

Klezmer music has roots in Jewish prayer music; funk and hip-hop came out of the African-American music tradition. For these cultures, as with many others, music was part of spiritual practice and ritual; it gave people strength in hard times and helped them celebrate in good times.

- In small groups or pairs, ask students to choose a specific country or culture's music.
- Have students research the role of music in their chosen country/culture.
- After researching, ask each student to write a paragraph describing music's role in this culture.
- In their small groups or pairs, ask students to share their writings and then combine the information for presentation.
- Students may then go online to find pictures, video or sound clips, etc. to enhance their presentations.
- Share presentations and reflect together on what was discovered.

Additional Resources

Abraham Inc.: <http://abrahamincmusic.com/>

Video Clips

<http://www.youtube.com/watch?v=ijTT6MrCxj4>

http://www.youtube.com/watch?v=Z_3ftw1g9bs

<http://www.youtube.com/watch?v=1P-tcfr0Kv4>

<http://www.youtube.com/watch?v=vmOSIbagWYw>

http://www.youtube.com/watch?v=Z_3ftw1g9bs&feature=related

Radio News Story: <http://www.npr.org/templates/story/story.php?storyId=126387111>

Books

Klezmer

Rogovoy, Seth. *The Essential Klezmer: A Music Lover's Guide to Jewish Roots and Soul Music, from the Old World to the Jazz Age to the Downtown Avant Garde*. Algonquin Books, 2000.

Strom, Yale. *The Book of Klezmer: The History, The Music, The Folklore – From the 14th Century to the 21st*. A Cappella Books, 2002.

Strom, Yale (Editor). *The Absolutely Complete Klezmer Songbook*. Transcontinental Music Publications, 2006.

Funk

Thompson, Dave. *Funk: Third Ear - The Essential Listening Companion*. Backbeat Books, 2001.

Vincent, Rickey. *Funk: The Music, The People, and The Rhythm of The One*. St. Martin's Griffin, 1996.

Hip-Hop

Bradley, Adam. *Book of Rhymes: The Poetics of Hip Hop*. Basic Civitas Books, 2009.

Chang, Jeff & D.J. Kool Herc. *Can't Stop Won't Stop: A History of the Hip-Hop Generation*. Picador, 2005.

Cirelli, Michael & Sitomer, Alan Lawrence. *Hip-Hop Poetry and the Classics Milk Mug*, 2004.

Children's Books

Klezmer

Hyde, Heidi Smith (Author), Van Der Sterre, Johanna (Illustrator). *Mendel's Accordion*. Kar-Ben Publishing, 2007.

Strom, Yale (Author) & Prosmitsky, Jenya (Illustrator). *The Wedding That Saved a Town*. Kar-Ben Publishing, 2008.

Stuchner, Joan Betty (Author), Richard Row (Illustrator). *The Kugel Valley Klezmer Band*. Crocodile Books, 2009

Hip-Hop

Giovanni, Nikki (Author), Vergel de Dios. Alicia (Illustrator), Ward, Damian (Illustrator), Balouch, Kristen (Illustrator), Tugeau, Jeremy (Illustrator), Noiset, Michele (Illustrator).

Hip Hop Speaks to Children with CD: A Celebration of Poetry with a Beat. Sourcebooks Jabberwocky; Har/Com edition, 2008.

Czekaj, Jef. *Hip and Hop, Don't Stop!* Hyperion Book CH, 2010.

Shaheed, Omar. *Hip Hop Land*. African American Image, 1997.

Raschka, Chris (Author) & Radunsky, Vladimir (Illustrator) *Hip Hop Dog*. HarperCollins, 2010.

Music

Abraham Inc. featuring David Krakauer; Fred Wesley and Socalled: "Tweet-Tweet" (2010) Table Pounding Records

Yale Strom and Hot Pstromi: *The Absolutely Complete Introduction to Klezmer* (2006) Transcontinental Music Publications

Local Organizations Presenting a Variety of World Music Genres:

Cal Performances

<http://www.calperfs.berkeley.edu/>

Freight & Salvage

<http://www.thefreight.org/>

Ashkenaz

<http://www.ashkenaz.com/>

La Pena

<http://lapena.org/>

Berkeley World Music Festival

<http://berkeleyworldmusic.org/the-festival.html>

Jewish Community Center of the East Bay

[http://prod.jcceastbay.org/\(klezmer\)](http://prod.jcceastbay.org/(klezmer))

7

California State Standards

Music Grades K-12

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical 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

Understanding the Historical Contributions and Cultural Dimensions of Music

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.

Role of Music

3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

Diversity of Music

3.2 Identify different or similar uses of musical element sin music from diverse cultures.

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

4.0 AESTHETIC VALUING

Responding to, Analyzing and Making Judgments about Works of Music

Students critically asses and derive meaning from works of music and the performance of music, the elements of music, and original works according to the elements of music.



Cal Performances thanks the following donors for their gifts in support of our Education and Community Programs:

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Karin Evans and Charles Mark Humbert
The Fremont Group Foundation
The Robert J. and Helen H. Glaser Family Foundation
Alex and Eva Glazer
Jane Gottesman and Geoffrey Biddle
Evelyn and Walter Haas, Jr. Fund
Beth Hurwich
Kaiser Permanente
Kennedy Center Partners in Education
Carol Nusinow Kurland and Duff Kurland
Ms. Germaine LaBerge
Sally Landis and Michael White
Susan Marinoff and Thomas Schrag
The Hare Family
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Carol and Joe Neil
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Kenneth and Frances Reid
Gail and Daniel Rubinfeld
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About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. *SchoolTime* has become an integral part of the academic year for teachers and students throughout the Bay Area.



This Cal Performances *SchoolTime* Study Guide was written, edited and designed by Laura Abrams, Rica Anderson, and Nicole Anthony.

Cal Performances gratefully acknowledges the generosity of Yale Strom for his permission in allowing us to reprint and adapt materials from *The Book of Klezmer: The History, The Music, The Folklore - From the 14th Century to the 21st* (A Cappella Books) for use in this educational resource.

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