

# Bay Chamber CONCERTS

58 Bay View St., Ste. 1, Camden ME 04843

[www.baychamberconcerts.org](http://www.baychamberconcerts.org)

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## *Study Guide*

*Monday, May 3, 2010*

*Camden Opera House, Camden, ME*

# *Savvage*<sup>™</sup>



## Bay Chamber Concerts

Bay Chamber Concerts is concert presenting organization founded in 1961. In 2010, we celebrate our 50th anniversary and move into our new home - the restored Shepherd Block at 18 Central Street in Rockport, ME.

We offer concerts year round, monthly September through May and weekly in July and August. We use several local theatres, including the Rockland Strand, the Rockport Opera House, the Camden Opera House and the Strom Auditorium at the Camden Hills Regional High School.

Through our Community Music School, we offer many education programs in addition to our student matinees. Private instruction is available for students of violin, viola, cello and piano. Early childhood education classes will be offered beginning in 2010. We have 4 strings orchestras for beginners through adults. There are intensive chamber music programs available for children and adults.

For more information, please mail this card to :  
Bay Chamber Concerts  
Attn. Education  
P.O. Box 599  
Rockport ME 04856

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Please send me more information about Bay Chamber Concerts.

Name: \_\_\_\_\_

Mailing address: \_\_\_\_\_

Email address: \_\_\_\_\_ Phone: \_\_\_\_\_

I am interested in (please check all that apply)

Concerts

Private Instruction: Violin \_\_\_\_\_ Viola \_\_\_\_\_ Cello \_\_\_\_\_ Piano \_\_\_\_\_ Other \_\_\_\_\_


Early Childhood Classes \_\_\_\_\_


Chamber Music study for Youth \_\_\_\_\_ or Adults \_\_\_\_\_


Odeon strings orchestras: beginning \_\_\_\_\_ intermediate \_\_\_\_\_ advanced \_\_\_\_\_ adult \_\_\_\_\_


## Information for Teachers


### Field Trip Guidelines


 **Changes or Cancellations:** If you must cancel your visit, please contact the Bay Chamber Concerts office immediately at (207) 236-2823. We usually have waiting lists for performances and can offer your seats to another school.


 **Weather Considerations:** In case of inclement weather, check your local news sources. As long as the performer is available, the show will go on. The day of the show, call the Bay Chamber Concerts mobile phone at (207) 975-7101, if you have questions.


 **Theatre Arrival/Departure:** We request that you unload and load in the area in front of the main theatre entrance, then park in either the bus parking area or the nearest municipal lot.


 **Check-in:** Please have your group assemble outside the Theatre's front doors while the group leader checks in and is directed to your seats.

 **Chaperones:** One chaperone for every five students is required for pre-school through third grade. One chaperone for every 10 students is required for grades four and higher. All students must be in the company of a chaperone throughout the visit, including restroom visits. Your chaperones will be responsible for discipline.

 **Photo policy:** Bay Chamber Concerts may take photographs during the performance for use on our website or on promotional materials. If you or your students do not wish to be photographed, please see a Bay Chamber Concerts staff member.

 **Electronic and recording devices may not be used during performances.** Please remind all attending to turn off cell phones, pagers, game boys and i-Pods.

 **There is no food permitted in the theatres.** Please ask children to remove chewing gum before taking their seats.

 **Students must be accompanied to the restrooms.** Please use the restrooms before or after the performance.

 **Appropriate responses to the performance, like laughing or applauding, are encouraged!**

The last pages of this study guide have a letter form for students and an evaluation form for the teacher. Your feedback is valuable as we apply for grants and community support.

For question or comments, please contact:  
Allison Lakin, Assistant Director of Education  
58 Bay View St., Ste. 1, Camden ME 04843  
[www.baychamberconcerts.org](http://www.baychamberconcerts.org)  
[allison@baychamberconcerts.org](mailto:allison@baychamberconcerts.org)

## What is Barrage?

Featuring original music and choreography born out of and blended with standards from all over the musical spectrum. Fusing the seemingly disparate elements of big band, jazz, swing, bluegrass, pop, worldbeat and blues with complicated dance routines and an involving narrative, Barrage stands apart as more than just another Celtic show.



Barrage is a high-octane fiddle-fest that features an international, multi-talented cast performing an eclectic mix of music, song and dance. In an electrifying tribute to the versatility of the violin, Barrage's virtuoso performers, including percussion, bass and guitar, offer up a diverse fusion of musical styles and incredible energy. Think of it as "Stomp" meets "Riverdance" with an added kick of its own! The music ranges from Celtic jigs to classical, Latin to Bluegrass. While there are plenty of ensemble numbers, Barrage also features the performers as soloists, in trios and as "Dueling Fiddlers!" The elaborately choreographed show includes whirling dances sets to infectious rhythms that energize audiences from start to finish.

The concept for Barrage began when some violin teachers and players from Calgary, Canada were looking to create an outlet for exploring repertoire and performance styles. After performing locally for many years, the troupe turned professional in 1996. Since then, Barrage has entertained millions of people around the globe and they have been featured in television specials on several international networks, including PBS in the United States, the BBC in the United Kingdom, and CBC in Canada.

The title of this program, "Animado" means "lively" in Spanish and pulls its influences from the music and dance styles of Old World Europe. Spanish, Celtic, Italian, French, Russian, and Ukrainian styles are the ingredients for "Animado."

## Meet the Musicians

### Kristina Bauch

(Violin/Vocals/Tin Whistle)



Kristina has loved both dance and violin for as long as she can remember. She began violin lessons with her parents, both symphony musicians, when she was three years old. In 1999, before going to University, she won a violin position with the Winnipeg Symphony, where she worked for two years.

Growing up, Kristina had extensive dance training, starting just for fun when she was four years old, taking tap and ballet at first, adding jazz and musical theatre a few years later. Then when she was eleven years old, she was accepted into the Royal Winnipeg Ballet school as a serious ballet student, and trained there for five years. She eventually realized that music was her true love, and joined Barrage in 2005.

### Annette Homann

(Violin/Vocals)

Annette is a native of Germany. She started playing the violin at the age of 6, and received her Teaching Diploma at the University in Mainz, Germany in 2004. In 2005 she moved to NYC where she graduated from Manhattan School of Music with a Masters Degree. In New York, Annette performed regularly with the New England Symphonic Ensemble at Carnegie Hall. Annette has performed in a wide variety of venues including Merkin Hall, the Lincoln Center and Whitney Museum.



### Charles Bullough

(Drum Kit)



Charles' journey with Barrage started in 2000 after he graduated from the Music program at Grant MacEwan College in Edmonton Alberta. After taking a hiatus in 2003 to live in Montreal for a year, Charles is happy to be back performing with the group and has learned more about the violin than he could have ever imagined! Some of his greatest influences include Tony Williams, John Bonham, and Danny Carey.

# Meet The Musicians

## Jason Hurwitz

(Violin/Octave/Vocals)

Jason began studying violin at age of 5 after seeing Itzhak Perlman play for Oscar the Grouch on Sesame Street. Born and raised in Williamsport, PA, Jason was part of the local Suzuki program, studied with local university professors, and was extremely active in his high school's classical and alternative strings programs. He graduated from the University of Miami in 2006 with a degree in Music Education, and is an alum of Phi Mu Alpha Sinfonia.



## Kiana Weber

(Violin/Vocals/Mandolin)



Kiana joins Barrage after completing her second year of studies at the University of Michigan in Ann Arbor. Kiana has a strong background as a fiddler and enjoys a variety of other styles including jazz, bluegrass and Celtic music. She first saw Barrage when she was in middle school and is excited to now be a member of the band she has loved for many years. In her spare time she enjoys composing and writing her own music.

## Hidayat Honari

(Guitars)

Hidayat began his musical studies at the age of 5 and took up the guitar at 12. He attended Capilano College and the University of British Columbia and has a degree in jazz guitar performance and music education. Along with performing western musical styles he is an accomplished Persian classical musician, composing and performing on the Tar (an Iranian lute). When not on the road with Barrage he co-leads and composes/arranges for his middle-eastern fusion bands "Sangha" and the "Honari Family Ensemble."



## What Pieces Will be Performed?

- 1) *Ida Red*
- 2) *Por una cabeza*
- 3) *Seven Wicked Reels*
- 4) *Ghost Riders*
- 5) *New Harmonium*

- 6) *Seven Wicked Reels*
- 7) *Ghost Riders*
- 8) *Rasputin*
- 9) *Chopsticken*
- 10) *Mountain Spring*

Ida Red - Is a tune written by Bob Wills in 1938. He is best known for his band "Bob Wills and His Texas Playboys" and the development of the music style known as western swing. Western Swing incorporated big band orchestrations and other elements of popular 1930s music, such as show tunes, into a traditional string band sound. Unlike some other forms of country music, Western Swing was conceived of as dance music.

### *Ida Red* *with chords*

Light in the parlor fire in the grate  
Clock on the mantle says it's gettin' late  
Curtains on the window, snowy white  
The parlor's pleasant on Sunday night

Chorus : *Ida Red, Ida Red*  
I'm a plumb fool 'bout *Ida Red*

Lamp on the table, picture on the wall  
There's a pretty sofa and that's not all  
If I'm not mistaken and I'm sure I'm right  
Somebody else in the parlor tonight

Chorus: *Ida Red, Ida Red*  
I'm a plum fool 'bout *Ida Red*

Chicken in a bread tray peckin out dough  
Granny will your dog bite?  
No chile no

Hurry up boys and don't fool around  
Grab your partner and truck on down

### Chorus

Lights are burning dim  
Fire's gettin' low  
Somebody says it's time to go  
I hear the whispers in the night  
Don't forget to come next Sunday night

### Chorus



Bob Wills and His Texas Playboys

## Music, continued

*Por Una Cabeza* - This song is on the sound tracks of many movies, including "Scent of a Woman" and "True Lies." A popular tango, it was written by Carlos Gardel in 1935.



**Carlos Gardel** (11 December 1887/1890 - 24 June 1935 Medellín, Colombia) is perhaps the most prominent figure in the history of tango. Although his birthplace is disputed between Uruguay, Argentina & France, he lived in Argentina from childhood and acquired Argentine citizenship in 1923. He died in an airplane crash at the height of his career, becoming an archetypal tragic hero mourned throughout Latin America.

For many, Gardel embodies the soul of the tango style that originated in the barrios of Buenos Aires and Montevideo at the end of the 19th century. He is commonly referred to as "Carlitos", "The King of Tango", "El Mago" (The Magician) and, ironically "El Mudo" (The Mute).

The unerring musicality of Gardel's baritone voice and the dramatic phrasing of his lyrics made miniature masterpieces of his hundreds of three-minute tango recordings. Together with lyricist and long-time collaborator Alfredo Le Pera, Gardel wrote several classic tangos, most notably: *Mi Buenos Aires querido*, *Cuesta abajo*, *Amores de estudiante*, *Soledad*, *Volver El día que me quieras*, and *Por una cabeza*.

[http://www.classiccat.net/gardel\\_c/biography.htm](http://www.classiccat.net/gardel_c/biography.htm)

Score

### Por una cabeza

(1935)

©Carlos Gardel (1890-1935)

arr.: Guy Bergeron

A musical score for the tango "Por una cabeza" by Carlos Gardel, arranged by Guy Bergeron. The score is in 2/4 time and G major. It features four staves: Violon 1, Violon 2, Guitare rythmique, and Contrebasse. The Violon 1 staff starts with a first ending bracket labeled 'A'. The Guitare rythmique staff has a '8' below the first measure. The Contrebasse staff has an '8' below the first measure. Chord markings 'G' and 'G dim' are present in the Violon 2 and Guitare rythmique staves.

The opening bars from the score of *Por Una Cabeza*.

Can you name the notes? What instruments perform the piece?

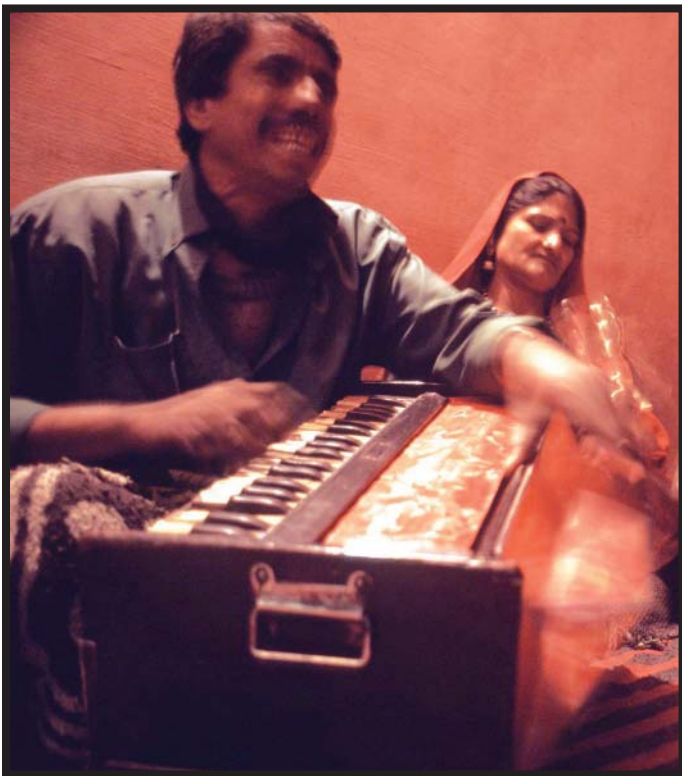
## Music, continued

*New Harmonium* is based on *Music for a Found Harmonium*. - This is the music that is played during the opening credits in the film "Napoleon Dynamite."

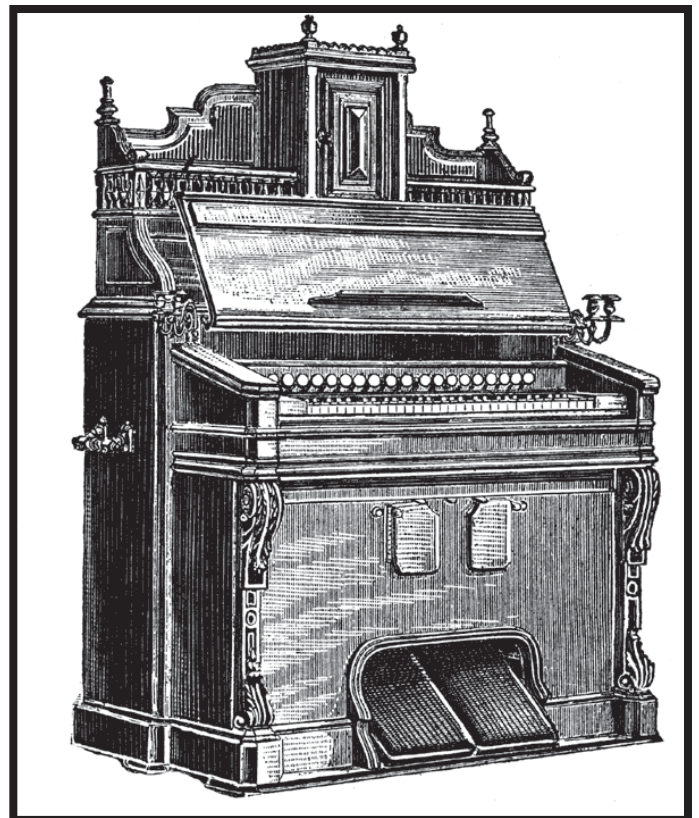
Simon Jeffes of the Penguin Café Orchestra composed this piece in 1982 in Japan. He was working with the composer Ryuichi Sakamoto in the ancient city of Kyoto when serendipity inspired one of his best known pieces. Says Simon Jeffes, "Walking one evening I found a harmonium on top of other bits of scrap wood apparently discarded in the street. On contacting the owner who was indifferent to its future, I took possession."

*Music For A Found Harmonium* was the outcome a few weeks later, since then the tune has taken on a life of its own. Today it a firm favorite in Celtic folk circles.

What is a harmonium? A harmonium is a free-standing keyboard instrument similar to a reed organ. Sound is produced by air, supplied by foot-operated or hand-operated bellows, being blown through sets of free reeds, resulting in a sound similar to that of an accordion.



A hand pumped harmonium played by an Indian musician.



A foot pumped harmonium made in the Victorian era.

## Music, continued

### Barrage: Important Music and Dance Influences

The cast of Barrage features six violinist/vocalists, a drummer, a bass player, and a guitarist. They combine contemporary world music influences, layered vocal arrangements and pulsating modern beats and rhythms. Underlying it all is a strong Celtic influence within the structure of fiddling traditions.

What do we mean when we refer to music as “Celtic?” Today there are seven modern Celtic groups: Irish, Scots, Manx, Welsh, Bretons, Cornish, and Galicians. According to June Skinner Sawyers in *Celtic Music: A Complete Guide*, “The indigenous music of Celtic speaking peoples shares some common features... such as ornamentation (varying notes in song or a piece of music), a cyclical way of seeing things where the beginning becomes the end and the end becomes the beginning, a wonderful sense of improvisation set against the fixed dictates of tradition, and the intermingling emotions of joy and sadness. Yet several musical forms are unique to a specific Celtic country, whether Welsh choirs, Irish sean-nós, Hebridean waulking songs, or Breton *kan ha diskan*.”

One thing is universal – fiddle music – which was used for entertainment. Paul Wells, in “A Brief Social History of Fiddling,” explains that by the 16th century violins/fiddles were being played as accompaniment for vocal music and dancing. Social dancing became popular by the 18th century with the spread of the English Country Dance to France and beyond. While the English style of dance was for an unlimited number of couples, the French style contredanse française or cotillion, was for two pairs of dancers. This style then moved to England, Canada, and New England.



The following are some dance styles you might listen for in the Barrage performance which are particularly associated with the fiddle:

- The Jig: A jig is a tune in 6/8 time (referring to six eighth note beats per measure). The word “jig” comes from the Italian giga or French gigue, both of which also refer to a piece of music in 6/8 time. The tempo is fairly quick and generally comprised of repeating units of eight measures each.
- The Slip-Jig: The slip-jig is a piece of music in 9/8 time. Slip-jigs are very lively.
- The Reel: The reel is a tune in 4/4 time. Like the jig the melody is generally grouped in phrases of eight bars each.
- The Hornpipe: Like the reel, the hornpipe is in 4/4 time, but tends to be slower with a more heavily marked rhythm. The first and third beats of each measure are accented.

# Music, continued



Locate the Celtic regions: Brittany, Cornwall , Galicia, Ireland, Isle of Man (Manx), Wales, and Scotland

# What is a violin?



A violin is a four-stringed musical instrument tuned in fifths, played with a bow, and held between the shoulder and the chin.



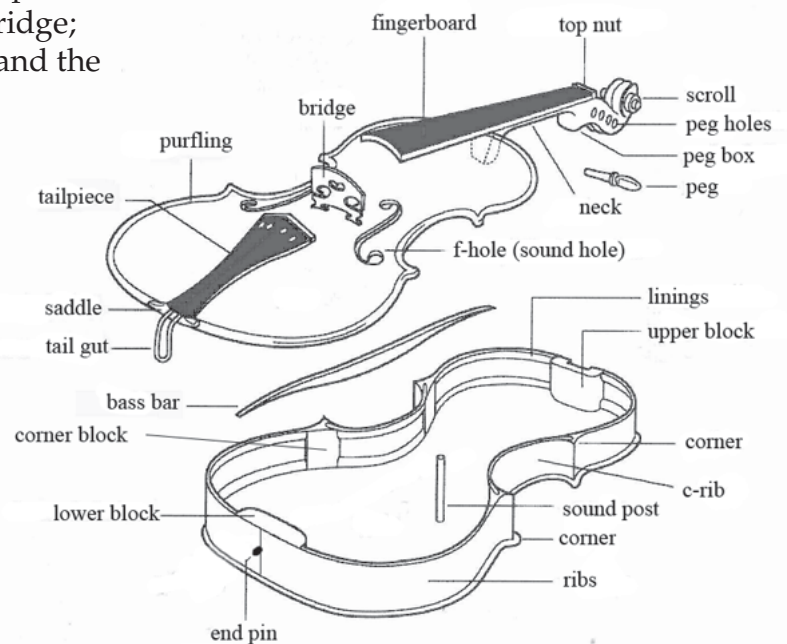
The speed of the bow is essential for the dynamics of the sound. The faster the bow, the louder the sound. The way the bow strikes the string produces expressive sound.



The woods generally used in violin making are:

- spruce for the belly, the bass bar, and the sound post;
- maple for the back, the ribs, the neck and the bridge;
- ebony for the fingerboard, the pegbox, the nut and the saddle;
- rosewood for the pegs and the button.

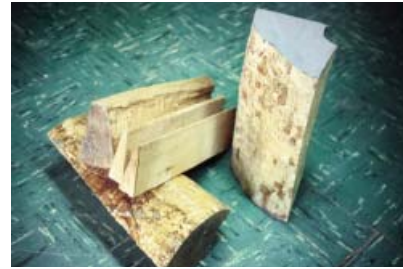
Once the tree has been cut down, it is stored for many years (10 to 20) in a dry, ventilated place protected from the change of seasons.



# How are violins made?

Nathan Slobodkin owns Slobodkin Violin in Bangor, Maine. He makes all types of string instruments. These photos show some of the process.

The wood is selected.

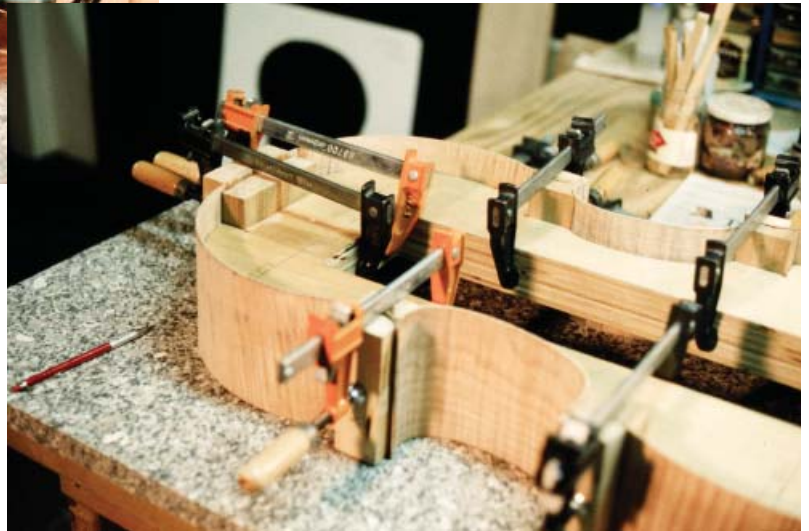


Blocks on instrument form or mould. Luthier: Nathan Slobodkin, Bangor, Maine



Photograph by Nathan Slobodkin

Rib process. Image shows ribs clamped to instrument form or mould.



Photograph by Nathan Slobodkin



Cello top and back during the building process.

Photograph by Liz Grandmaison

## How are violins made?

Woodsound Studio was founded by Ron Pinkham in Rockport in 1989. Trained as a classical guitarist, Pinkham was interested in the repair and restoration of both orchestral and fretted instruments. Today Woodsound Studios also designs and builds steel string and classical guitars and mandolins.

A visit will reveal a retail store, repair and restoration rooms and the new instrument construction rooms. Mr. Pinkham is a *luthier*.

A Luthier (from the old French for lute maker) is a maker and/or restorer of acoustic stringed instruments. Some luthiers specialize in work on fretted instruments—guitar, mandolin, lute, etc.—while others concentrate on the bowed orchestral instruments—violin, viola, cello, bass. A luthier may also specialize in the making and restoring of bows.

One restoration project violin was made in 1909 by Italian violin maker Giulio Ettore Degani (1875-1955), who learned the trade from his father, Eugenio Degani. Giulio Degani's violins are based largely on his father's designs, with fine and distinctive corners and edges and use of the same varnish, which was always held as a closely guarded secret. His instruments are widely praised as having a firm and crystal clear tone. His scrolls are very characteristic and original.

This example is typical of his work and dates from 1909. It has a two-piece back of maple with a medium broad curl descending across the back from the joint. The pegbox and scroll are of similar wood with the ribs being of a somewhat finer curl. The violin has a two-piece front of pine which is of a medium grain. The varnish is of a rich orange-brown color on a yellow ground.

For more information visit: <http://woodsoundstudio.com/restoration-degani.htm>

A peek inside the violin reveals the label :

DEGANI GIULIO DI EUGENIO  
premiato con gran diploma d'onore in Milano  
e medaglia d'oro in Torino  
Anno 1910  
FECE IN VENEZIA

Can you translate the Italian?



How thick is the "belly" or "top" of a violin?  
It is very thin, around 3 mm!

## Activity 1: Oral history

Oral history:

How do musicians share their music? Some music is learned by years of study with a teacher. Some music is learned by listening and playing with other musicians. Tunes can have many variations based on the locations in which are played. These tunes are learned by oral tradition.

Oral traditions/oral histories are told to others, passed on from memory. From talking to our relatives, friends, teachers, neighbors, we can learn from their experiences. What can we learn?

We can learn about firsthand experiences with historical events. Ask someone if they saw the moon landing in 1969 or what it was like as a soldier in World War II.

We can learn folk stories. Do you know someone from a foreign country? Ask them to tell you a story from their country.

We can learn traditions. Some families have special rituals that they practice for holidays or celebrations. How did you learn those traditions? What does your family do for Thanksgiving? Ask your family why you celebrate that way, why you eat the foods you eat, what games you play, etc....

We can also learn music, such as lullabies, camp songs, car tunes, nursery rhymes... Is anyone in your family Acadian and sing in French? What songs do your grandparents remember from their childhood?

For this activity you will interview people about songs they know. You will record the song, either by writing it down or making an audio recording. You will then make a presentation to the class about the person who taught you the song and sing the song or read the lyrics.

Tips for interviewing:

1. Be friendly. This is the time to listen and pay attention to what you are being told.
2. Ask questions, but don't interrupt. Wait for a pause before you ask the next question.
3. Be relaxed. Leave enough time to hear the story or song. If you are learning the tune, it might take awhile!



Stavin' Chain playing guitar and singing the ballad "Batson,"  
Lafayette, La. 1934, Library of Congress Prints and Photographs  
collection, LC-USZ62-131158

# Activity 1: Oral history Worksheet

## Objectives:

- To introduce the art of interviewing
- To get a list of questions to ask during an interview

## Materials:

- Paper
- Pencils

## Procedure:

1. Discuss with the class the idea of interviewing.
  2. Talk about the different types of interviews, such as interviewing for information on a topic vs. interviewing for information about that person.
  3. Talk about possible questions that could be asked during an interview.
  4. Have students come up with possible interview questions.
  5. Discuss what is appropriate and what is not, as well as what kinds of information they should be looking for in the interview process.
  6. Give class time to come up with questions.
  7. Divide class into groups of 2-3.
  8. Have each group combine lists of questions and discuss again what is appropriate and what is not.
  9. Discuss with the class what order your questions should be in for the interview to flow from one topic to the next.
  10. Each group should list questions in the way that they would like to ask them during an interview.
  11. Have each group share their list of questions and get ideas and suggestions from other groups.
  12. Each student should have a list of questions from their group. Shuffle groups and have students interview each other using their questions to make sure that they flow.
  13. Once students have interviewed one another, have students reorganize questions as needed and discuss what worked and did not work in their list of questions.
- 

## Sample interview:

*Question:* Where did you attend summer camp?

*Answer:* I went to Camp Avalon outside of Syracuse, NY.

*Question:* What year did you go to camp there?

*Answer:* I was there in 1958.

*Question:* Do you remember any songs from camp?

*Answer:* Yes. My favorite was "The Cannibal King."

*Question:* Can you please sing it for me?

*Answer:* Oh, the cannibal king with the big nose ring, fell in love with the monkey ma-a-aid

And every night by the pale moon light, this is what he sang

BA-RUMP (kissing sound) (kissing sound) BA-RUMP (kissing sound) (kissing sound) BA-RUMP-DA-DE-A-DE-A-A-A BA-RUMP (kissing sound) (kissing sound) BA-RUMP (kissing sound) (kissing sound) A-RUMP-DA-DE-A-DE-A-A-A

We'll build a bungalow big enough for two, big enough for two, my darling, big enough for two, and when we're married, happy we'll be, under the bamboo, underneath the bamboo tree  
If you'll be M-I-N-E mine I'll be T-H-I-N-E thine And I'll L-O-V-E love you all the T-I-M-E time  
You are the B-E-S-T best of all the R-E-S-T rest And I'll L-O-V-E love you all the T-I-M-E time RACK  
'EM UP, STACK 'EM UP any ole time  
Match in a gas tank -- BOOM BOOM

# Activity 1: Oral History Interview

## INTERVIEW INFORMATION FORM

Full name of person interviewed: \_\_\_\_\_

Date of interview: \_\_\_\_\_

Researcher's name: \_\_\_\_\_

Relationship to person interviewed: \_\_\_\_\_

Date of birth: \_\_\_\_\_ Place of birth: \_\_\_\_\_

Cultural background: \_\_\_\_\_

How many years living in this community? \_\_\_\_\_

Where else lived? \_\_\_\_\_

Hobbies, interests:

Other information:

Record the words to the song on the back of this page.

## INTERVIEW CONTEXT

Where the interview took place: \_\_\_\_\_

Time of day: \_\_\_\_\_

Notes about the interview (key themes, points of discussion):

Other documentation (tapes, photos, newspaper articles, etc.):

Had you (the interviewer) heard this song before today? Where and from whom?

## Activity 2: Make a string instrument

### A Bendable String Instrument-the Berimbau

Some string instruments are meant to be bent. An instrument such as the Japanese koto has a string attached to a hollow body called a resonator. A piece of wood (called a moveable bridge) holds the string up in the air. If you push down on one side of the string and play the other side, you can change the sound. The harder you push on the one side, the tighter the other side gets, and the higher the pitch goes.

Here is how to build a bendable string instrument based on a Brazilian instrument called the berimbau.

You will need:

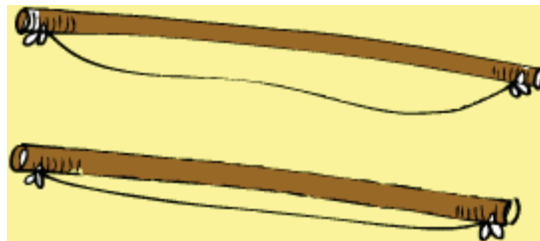
- A wooden broom or mop stick
- Some string - nylon twine, 40-60 pound test fishing line or some kite string will work fine
- An empty plastic soda bottle or juice bottle - the bigger the better

Step 1:

Attach the string to one side of the broomstick. You will need an adult to help you with this step. You may need to cut a notch to hold it (see picture), or drill a hole and tie it, or staple it down with a heavy-duty staple gun.



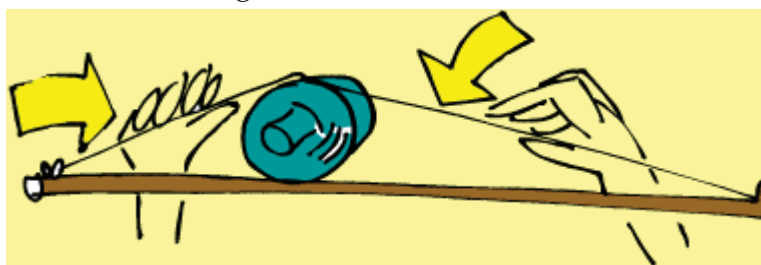
Step 2:



Attach the string to the other end of the broomstick. The string should be tight, but not too tight.

Step 3.

Slide the plastic bottle between the string and the stick so that the tension of the string holds the bottle in place.



## Activity 2: Make a string instrument (continued)

To play:

With the broomstick over your shoulder hold the bottom string with your fingers as shown. Play the string below the bottle - either by plucking it or by hitting it with a pencil or a chopstick. As you tighten the bottom part of the string, the upper side will change pitches.



## Resources

The activities in this study guide align with the following Maine Learning Results:

<http://www.maine.gov/education/lres/pei/index.html>

### Visual and Performing Arts

A Disciplinary Literacy – Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A2: Notation and terminology

A3: Listening and Describing

E Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1 The Arts and History and World Cultures

E2 The Arts and Other Disciplines

### Social Studies

C. History: Students draw on concepts and processes from history to develop historical perspective and understand issues of continuity and change in the community, Maine, the United States, and world.

E1 Historical Knowledge, Concepts, Themes, and Patterns

Students understand major eras, major enduring themes, and historic influences in the history of Maine, the United States, and various regions of the world.

### FOR MORE INFORMATION

#### Internet

Barrage: <http://www.barrage.ca/>

Classics for Kids: <http://www.classicsforkids.com/>

Penguin Cafe Orchestra: <http://www.penguincafe.com/home.htm>

Central Intelligence Agency World Factbook online: <https://www.cia.gov/library/publications/the-world-factbook/index.html>

Library of Congress: <http://loc.gov/pictures/>

#### Print

Sawyers, June Skinner. *Celtic Music: A Complete Guide*. New York: Da Capo Press, 2001

Townsend, Charles R. *San Antonio Rose: The Life and Music of Bob Wills*. Chicago: Illini Books Edition, 1986

Wells, Paul. *A Brief Social History of Fiddling*.

#### Recordings

Bob Wills, *Greatest Hits*, Curb Records, 1990

*The Best of Carlos Gardel*, Blue Note Records, 1998

#### Luthiers

Nathaniel Slobodkin: Slobodkin Violin, 31 Central St. Bangor ME. Open by appointment

Ron Pinkham: Woodsound Studios, 1103 Commercial St., Glen Cove, ME 04846

Your name \_\_\_\_\_  
Your School \_\_\_\_\_  
School Town \_\_\_\_\_

Date: \_\_\_\_\_

Bay Chamber Concerts  
Education Department  
58 Bay View St., Ste. 1  
Camden ME 04843

Dear Bay Chamber Concerts,

I came to a Bay Chamber Concerts performance on \_\_\_\_\_ (date).  
Be creative! Would you like to draw a picture, or write a poem about your experience?

My favorite part of the performance was:

I was surprised

I learned

I am glad

Your friend,



Bay Chamber Concerts  
58 Bay View St., Ste. 1, Camden ME 04843  
(207) 236-2823      www.baychamberconcerts.org  
allison@baychamberconcerts.org

### **Bay Chamber Concerts: Matinee Evaluation**

Please indicate the number that most clearly describes your evaluation of the program/visit

Date of performance: \_\_\_\_\_

Excellent (5) Very Good (4) Good (3) Fair (2) Poor (1)

Student Response 5 4 3 2 1

Artistic Quality 5 4 3 2 1

Educational Quality 5 4 3 2 1

Artists' interaction with students 5 4 3 2 1

Technical quality of program 5 4 3 2 1

Connections to Arts standards 5 4 3 2 1

Connections to other learning standards 5 4 3 2 1

1. Were the pre-visit materials helpful? How did you use them in your classroom?

2. Did this program satisfy curriculum requirements?

3. Were the bus arrival and departure time assignments helpful?

4. Any questions or comments?

Can we use your comments in grant applications?  
If so, please provide your name, school and mailing address.