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Performers: Designers: Artists



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BUZZ Educator Guide

Section 1: Overview

Segment: Downtown Chamber Series – Mark Dix, Director

Subject: Music

Grade levels: 5-8 (General Music), Beginning-Distinction (Performing Ensembles)

Main Idea: Artistic and Community Connections through Chamber Music

Topics:

- History and characteristics of chamber music.
- Roles of musicians in society.
- Connections between music and visual art.
- Links between music and community.
- Personal connections with music.

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Community Connections

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Educational Activity #1: Musical Journal

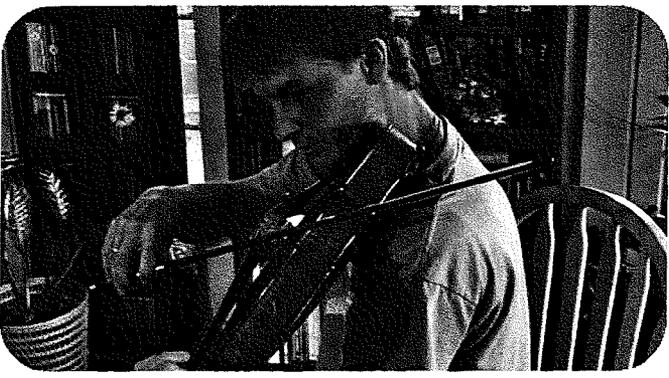
Educational Activity #2: Music and Visual Art Connections

Educational Activity #3: Music and Community





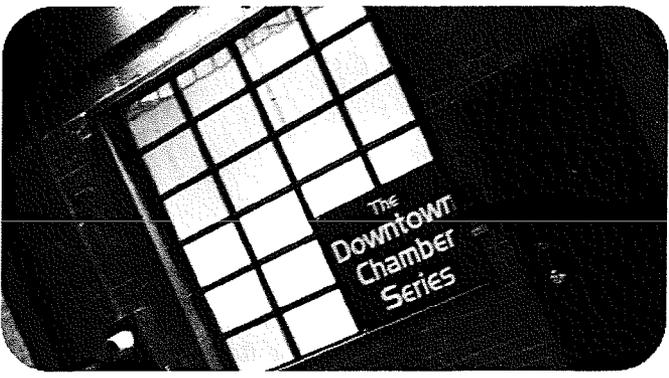
Section 2: Content/Historical Context



Introduction

“The Downtown Chamber Series was inspired by the growing collaboration of galleries, cultural events, and historic preservation interests in downtown Phoenix. The project hosts six classical chamber music programs each season featuring groups of musicians from the Phoenix Symphony. Each concert is unique, changing with different venues, musicians, and art exhibitions. The art spaces are scattered throughout downtown in various warehouses, galleries, and studios. The entire project is produced by the musicians and artists involved. Our goals are to build audiences for our music and local artists, stimulate collaboration between the musical and visual arts, and impact the quality of life downtown. An evening of music, art and refreshments are all included in the \$10 ticket price. Join us!”

(<http://www.downtownchamberseries.org/about.html>)
Mark Dix



The description of Mark Dix’s Downtown Chamber Series suggests the web of connections that may spin from musical performances. By choosing downtown Phoenix art spaces as performance venues, Dix (a violist with The Phoenix Symphony) (http://www.phoenixsymphony.org/artists/orchestra_members_dix.html) ties chamber music both to art and community. Musicians who perform in the series enjoy the opportunity to rehearse and perform chamber music with a small group of colleagues. Visual artists and musicians draw creative inspiration from each other’s work. Patrons who attend series events may interact with musicians, visual artists, and other audience members as they experience the downtown Phoenix arts environment. By promoting a variety of links, the concert series supports both artistic and community connections.

Artistic Connections
Intimacy and Variety: Chamber Music and the String Quartet

The Downtown Chamber Music Series offers a modern example of the long-standing practice of small musical groups performing in intimate spaces. For hundreds of years, performers and audiences have enjoyed unique opportunities fostered by chamber music performances that bring them close together. Preparing a chamber work allows musicians to enjoy a more active role in developing interpretation than they would experience as a member of a large orchestra directed by a conductor. During chamber music rehearsals, musicians collaborate directly with colleagues about musical interpretations. They present the results as individualistic artistic expressions that offer audiences a personalized musical experience.

Although chamber groups vary in size and instrumentation, one of the most popular groupings is the string quartet, which rose to prominence in the eighteenth-century Classical period in European music. Unlike orchestra music, in which sections of violins or violas play the same part, chamber music and string quartets offer each musician a *(continued on page 3)*

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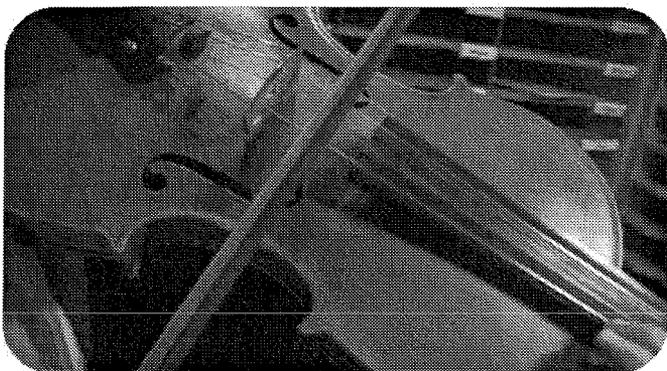
BUZZ Educator Guide

Downtown Chamber Series – Mark Dix, Director

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unique part. The standard string quartet instrumentation includes two violins, one viola, and one cello, and the sound reflects the balance favored in the Classical era. In traditional string quartet writing, the first violinist plays more melody parts than the second violinist and often serves as the leader of the group. The viola part usually lies in the middle, between the violin and the cello part, which provides the bass lines for the group.

The string quartet repertoire is large and varied, and the Beethoven and Piazzolla pieces played by the musicians in this video show the range of styles the format can accommodate. Ludwig van Beethoven (1770-1827) wrote the String Quartet in Eb, Op. 74 in 1809, and it contains many traditional characteristics of Classical-era string quartets, such as a slow introduction followed by a faster section. In contrast to Beethoven's traditional string quartet elements, Argentine composer Astor Piazzolla (1921-1992) based many of his works on tango music infused with American jazz influences. The string quartet is such a popular instrumental grouping that musicians often write arrangements for existing pieces, such as Jose Bragato did for Piazzolla's *Ballet Tango* that the musicians rehearse in this video. Arrangers sometimes add a bass to create a string quintet, as you see in the Piazzolla's *La Muerta del Angel* performed at the end of this video segment.



Collaboration and Inspiration: Music and Visual Arts

The connection between music and visual arts promoted by the Downtown Chamber Music Series is also rooted in history, and there have been many examples of music inspired by art. Nineteenth-century Russian composer Modest Musorgsky (1839-1881) wrote *Pictures at an Exhibition* based on artwork of his friend Victor Hermann. Gunther Schuller (1925-present), who was an enthusiastic painter as a young man, included specific musical parallels to visual forms in Klee's paintings in his 1959 composition *Seven Studies on Themes of Paul Klee*.

Other conversations and collaborations have occurred at retreats and colonies where artists in various disciplines gathered to work and share ideas. The first American artist colony was the MacDowell Colony, established in 1907 in Peterborough, New Hampshire at the farm of composer Edward MacDowell (1860-1908). The goal of this colony, which still exists, is "to nurture the arts by offering creative individuals of the highest talent an inspiring environment in which to produce enduring works of the imagination" (). The colony was grounded on MacDowell's beliefs that the serene environment and sharing of ideas among different types of artists was stimulating and fruitful.
(continued on page 4)



The Downtown Chamber Series goals reflect the MacDowell colony vision that artists are inspired by experiences with each other and a variety of creative works. Before they perform, musicians in the downtown series may view art works in the gallery, and artists may hear musicians rehearsing or performing in their spaces. This inspiration may also extend to audiences, as those who attend art showings or chamber music concerts experience new types of art and music through collaborations in gallery and concert spaces.

Community Connections

Balancing Art and Economics: Musicians' Roles

In his description of the Downtown Chamber Series, Mark Dix notes that musicians and artists produce the events. This statement highlights another difference between chamber music and orchestral playing, and reflects a history of societal roles in which musicians have had varying degrees of control over their work. Musicians like Dix enjoy playing large orchestral works and appreciate the security of steady work, but they perform in this series because they value the opportunity that chamber music provides for individual artistic expression.

Historically, musicians have been challenged to balance artistic expression with financial security. Eighteenth-century European musicians were often supported through a patronage system that provided them with steady income but limited control over their art. For almost thirty years, Franz Joseph Haydn (1732-

1809) worked for the Esterházy royal family. He received the benefits of a salary, lodging, and regular performances of his works, but he wrote music according to requirements of the prince. Johann Sebastian Bach (1685-1750) worked for various courts and churches as an organist, composer, and teacher, but his time for composing depended on the degree of freedom from other duties. From colonial times, American musicians were often entrepreneurial because they lacked patronage opportunities such as those found in Europe, but they commonly altered artistic goals to fit public taste and attract audiences.

American musicians found various ways to practice their art while earning a living. George Gershwin (1898-1937) worked as a "song-plugger" for Tin Pan Alley music companies, playing popular tunes on the piano to encourage passersby to stop and buy the sheet music. Violinist and conductor Theodore Thomas (1835-1905) served as both financial and musical director of his successful nineteenth-century orchestra. His orchestra toured the country, performing both traditional concerts and outdoor events, where Thomas explained music to audiences to increase their appreciation and enjoyment of works that were new to them.



Like Theodore Thomas, Mark Dix manages both artistic and financial concerns for his concert series. This dual role is unusual among modern musical directors, particularly those of large performing ensembles. However, it allows *(continued on page 5)*

Dix to program chamber works he believes are accessible to audiences and deserving of wider exposure. Other promoters might discourage musicians from performing such music because of concerns about attracting audiences, but in the Downtown Chamber Music Series, Dix encourages musicians to perform lesser-known works that they find musically challenging and rewarding.

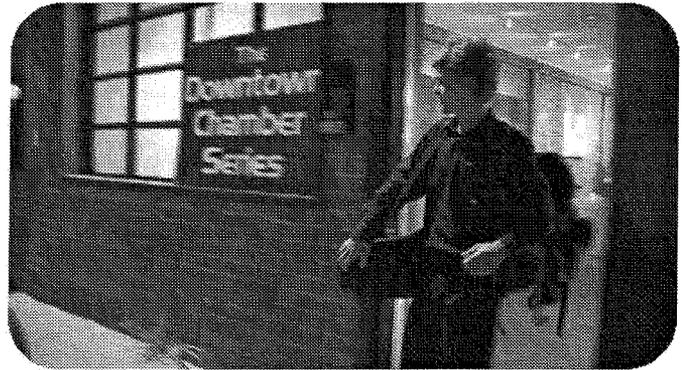
“A Sense of Place”: Personal Connections and Civic Goals

With its small scale and intimate qualities, a chamber music performance encourages several levels of personal connections. Rehearsing a chamber work stimulates discussions and artistic interactions as musicians develop a group interpretation of the piece. Listeners may experience strong responses to a performance that places them in close proximity to musicians communicating the results of this intensely personal work.

Such personal connections to live music may have waned as technology has changed the way we access music. Some scholars contend that many Americans have become passive listeners who do not recognize the importance of music because it is so readily available as a product. Downtown Chamber Series musicians hope to offer alternatives to this trend by connecting with audiences and promoting live music as an art and entertainment option in downtown Phoenix.

By providing meaningful live music opportunities, Dix and the musicians who perform in the Downtown Chamber Series work toward the final goal articulated in the introduction quoted above: impacting the cultural life of downtown Phoenix. Support of civic goals by musical groups has been common throughout American history, and communities have long embraced groups such as town bands, community choirs, and professional symphonies. By providing concerts and entertainment for civic functions, musical groups bring community members together to share common experiences. The Phoenix arts community has played an important role

in drawing people downtown as city residents and leaders seek to create a vibrant urban core. Mark Dix suggests that events such as the Downtown Chamber Series contribute to this goal by helping to define the community and offering residents of the Phoenix metropolitan area a cultural “sense of place.” ■



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Section 3: Glossary of Terms

abstract art – In abstract painting, the artist uses colors, lines, and shapes to express ideas and emotions instead of literal representations of objects or human figures.

bass – Also called the double bass, bass viol, or contrabass, this is the largest and lowest sounding member of the violin family. This instrument retains features of the older *viol* family, such as sloping shoulders and a flat back, and it is tuned in intervals of fourths instead of the fifths of the violin, viola, and cello.

cello – Abbreviation for *violoncello*, the four-stringed instrument that is twice as large as the violin and covers the lowest parts in a string quartet. The cello originated at the same time as the violin and viola.

chamber music – Chamber music is music that is written for and played by a small (usually two to twelve) group of musicians. In a chamber group, each player has a distinct part, and there is usually no conductor. This is different from orchestras or concert bands that feature sections of instruments playing the same part and are usually led by a conductor.

Classical period in music (c. 1750–1825) - Music of this style period is often marked by balance in structure, phrasing, and texture. Major composers include Haydn, Mozart, and Beethoven.

patronage – In music, patronage refers to the financial support of a musician in return for performances or compositions. Historically in Europe, this support was granted through monarchies and aristocracies.

string quartet – The string quartet is one of the most common chamber music groupings since the Classical period (approximately 1750-1825). Standard instrumentation for a string quartet is two violins, one viola, and one cello.

tango – The tango developed into the prominent dance in Argentine cities (particularly Buenos Aires) in the early part of the twentieth century. The music presents two sections of equal length and features syncopated rhythmic patterns.

viola – The viola is a member of the violin family that is slightly larger and has a lower range than the violin. The viola often covers the middle parts in a string quartet, between the violin and cello.

violin – The violin is the prominent member of the string family, perfected by Italian instrument makers in the seventeenth century. The four-stringed instrument is noted for its expressive qualities and wide pitch range, and it is used in a variety of musical styles throughout the world.

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Section 4: Resources

Online

Artlink, Inc.

<http://www.artlinkphoenix.com>

Arizona Arts Standards

www.ade.state.az.us/standards/arts/revised

Arts Events in Arizona

www.showup.com

<http://showup.com/?app=eventDetail&id=63402>
(specifically on the Downtown Chamber series)

Buzz Website

www.azpbs.org/buzz

Downtown Chamber series

www.downtownchamberseries.org/about.html

Downey, Charles: "Gunther Schuller and Paul Klee"

www.dclist.com/archives/2006/07/21/gunther_schulle.php

Paul Klee paintings

http://www.metmuseum.org/toah/hd/klee/ho_1984.31.5.36.htm (*Abstrakte Terzett* 1923)

<http://www.artres.com/LowRes2/TR3/F/W/Z/E/ART20966.jpg> (*Alter Klang* 1925)

<http://www.moma.org/collection/provenance/items/157.45.html> (*Pastorale* 1927)

http://www.moma.org/collection/browse_results.php?object_id=37347 (*The Twittering Machine* 1923)

MacDowell artist colony

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

Maricopa Partnership for Arts and Culture -- Arts for Youth

<http://mpacarts.org/youth.php>

Phoenix Symphony musician information

http://www.phoenixsymphony.org/artists/orchestra_members

Print

Apel, Willi (1972). *Harvard dictionary of music* (2nd ed., revised and enlarged). Cambridge, MA: Harvard University Press.

Crawford, Richard (2001). *An introduction to America's music*. New York: W.W. Norton & Company.

Kerman, Joseph (1966). *The Beethoven quartets*. New York: W.W. Norton & Company.

Machlis, Joseph & Forney, Kristine (1999). *The enjoyment of music: An introduction to perceptive listening* (8th ed.). New York: W.W. Norton & Company.

Radocy, Rudolph E. & Boyle, J. David (1997). *Psychological foundations of musical behavior* (3rd ed.). Springfield, IL: Charles C. Thomas.

Steinhardt, Arnold (1998). *Indivisible by four: A string quartet in pursuit of harmony*. New York: Farrar Straus Giroux.

Stolba, K. Marie (1997). *The development of western music: A history* (3rd ed.). Boston, MA: McGraw-Hill

Sound Recordings

Beethoven, Ludwig van. *String Quartets Op. 74, Op. 95* [Cleveland Quartet]. Telarc. (2003) Listen online: <http://www.rhapsody.com/ludwigvanbeethoven/themiddlestringquartetsop597495>

Piazzolla, Astor. *Tango Ballet, Concierto Del Angel, Tres Piezas Para Orquesta De Camara* [Kremer, Glorvigen, et al.]. Teldec. (1999)

Section 5: Educational Activities Linked to Arizona Arts Standards

Introduction: 2006 Revised Arizona Music Standards
(www.ade.state.az.us/standards/arts/revised)

The Arizona Music Standards are organized into two separate categories with different structures. The K-8 General Music standards are articulated by grade level, increasing in difficulty at each level. The Performing Ensemble standards are articulated by skills, arranged in four levels from beginning to distinction. The Performing Ensemble structure, based on mastery of performance objectives, recognizes the wide variety in Arizona school music programs and the resulting need for categories other than grade level.

Both categories of Arizona Music Standards are divided into three Strands (Create, Relate, and Evaluate) based on the National Standards for Music. Within each strand, a variety of concepts and performance objectives (PO) are articulated. Possibilities for activities related to the video content are outlined below, including links to standards both in K-8 General Music and Performing Ensemble categories.

Educational Activity #1: Music and Visual Art Connections

Arizona Music Standards Strand 2: Relate

Concept 1: Understanding the relationship among music, the arts, and other disciplines outside the arts.

Grade 6: PO 3 - Exploring and analyzing the relationship of music to language arts, visual arts, literature.

Grade 7/8: PO 3 - Comparing in two or more arts how the basic elements in each art can be used to express similar events, emotions, scenes, or ideas.

Grade 7/8: PO 1 describing the various ways that music conveys thought, emotions, and universal themes without the use of words.

Grade 8 PO 2: Identifying and analyzing the ways in which elements of music are interrelated with elements of other arts.

Performing Ensembles Advanced: PO 310 - Analyzing how the basic elements of two or more arts disciplines can be used to express similar events, emotions, scenes, or ideas.

Materials:

Computer with Internet connection (for streaming the video segment of Mark Dix and the Downtown Chamber Series) www.azpbs.org/buzz/educator-resources/default.aspx

CD player and recording of Piazzolla works listed in resources (or other contemporary chamber music examples) Glossary of terms from this article (optional)

Objectives:

- Students will be able to articulate ideas or feelings evoked by listening to a contemporary chamber music piece and the abstract painting in the video
- Students will be able to describe similarities in the way composers use musical elements and painters use visual elements to express ideas and emotions.

Prior Knowledge:

Review or introduce the following terms and concepts (all are included in the glossary of this article): abstract art, chamber music, string quartet, violin, viola, cello. Review or introduce musical elements such as timbre, harmony, and melody. Review or introduce art elements such as line, color, and form.

1. Show students the Mark Dix video segment, asking them to pay particular attention to the chamber music performances in the art gallery and the large abstract painting behind the musicians.

2. Pause the video at the final scene (or show the students another picture of abstract art). With partners or in small groups, ask students to answer questions such as the following ones:

- *What colors did the artist use in the painting?*
- *Why might he/she have chosen those colors?*
- *What ideas or emotions do you think the artist was trying to express through these choices?*
- *Explore similar questions about other art elements such as form, lines, space, etc.*
- *How did you feel when you looked at the painting?*

3. Have students share answers in class discussion. Develop a list of common answers and themes.

4. Repeat steps 2 and 3 after having the students listen to a contemporary chamber music piece or excerpt such as the Piazzolla *Ballet Tango*.

- *How did the composer use instruments in this example? (Did the musicians usually play together, or did some play solos? Did the instruments sound blended or could you hear each part?)*
- *Explore similar questions about other musical elements such as harmony and melody.*
- *How did you feel when you listened to the music?*

5. Based on student ideas from class discussion, give an example of different ways a painter and a composer might express the same idea. One example might be expressing energy through the use of bright colors and the use of many instruments playing loudly and quickly.

6. Ask the students to write another example on their own, using themes you have written on the board or ideas from the discussion. Share these examples with partners, small groups, or the class.

Assignment/Assessment Suggestions:

After class discussion, have students choose two different emotions, such as sadness, fear, or joy. In writing, describe one way that both a composer and a visual artist might express these emotions through their art. Assess using a checklist based on appropriate use of musical/artistic terms you designate in advance and/or writing elements you wish to emphasize.

Extension:

Compose music based on ideas, emotions, and/or musical elements discussed in the activity above. These compositions might be for Orff or string/band instruments, or they could be compositions created with computer software.

Assessment Suggestion:

Based on the appropriate performance objective, develop an assessment rubric for the composition and share with students before they begin their work. Many sample music composition rubrics can be found on the Rubistar site (<http://rubistar.4teachers.org/index.php>), sponsored by the University of Kansas Center for Research and Learning.

Arizona Music Standards Strand 1: Create Concept 4: Composing and arranging music.

Grades 5/6 PO 1: composing short pieces using standard musical notation within specified guidelines in the treble clef.

Grades 7/8 PO1: creating/arranging short songs and/or instrumental pieces within specified guidelines using technology in the treble clef.

(continued on page 10)



Performing Ensembles (Band)

Beginning PO102: creating short compositions for their own instrument, a minimum of 2 measures within teacher specified guidelines.

Intermediate PO202: creating short compositions for their own instruments or others, a minimum of 4 measures within teacher specified guidelines.

Advanced PO302: creating short compositions for duet or small ensemble, a minimum of 8 measures within teacher specified guidelines.

Distinction PO402: composing a musical work for small or large ensemble, or solo with accompaniment.

Performing Ensembles (Orchestra/Strings)

Advanced PO301: creating short compositions for duet or small ensemble, a minimum of 8 measures within teacher specified guidelines.

Distinction 401: Creating complete compositions a minimum of 32 measures in length using teacher specified guidelines.

Other Possible Standards Links:

Arizona Visual Arts Standards Strand 2: Relate

Concept 1-Artworlds: The student will describe the role that art plays in culture and how it reflects, records, and interacts with history in various times, places, and traditions.

Advanced – PO 302: Discuss how artworks are used to communicate stories, ideas, and emotions.

Advanced – PO 305: Make connections between art and other curricular areas.

Arizona Visual Arts Standards Strand 1: Create

Concept 1-Creative Process: Develop, revise, and reflect on ideas for expression in personal artwork.

Beginner/Intermediate/Advanced PO101/201/301: Contribute to a discussion about ideas for personal artwork.

Educational Activity #2: Musical Journal

Arizona Music Standards Strand 3: Evaluate

Concept 3: Understanding music in relation to self and universal themes.

Grade 5 PO 1: reflecting on and discussing the roles and impact music plays in their lives and lives of others.

Grade 6 PO 1: explaining personal reactions to musical experiences, and identifying musical aspects that evoke these reactions.

Grade 7/8 PO 1: describing the various ways that music conveys thought, emotions, and universal themes without the use of words.

Objectives:

- Students will be able to express feelings about the music they like.
- Students will be able to identify musical aspects (instruments, sounds, rhythms, etc.) that contribute to their reactions to music.
- Students will be able to articulate the role(s) of music in their lives.

Prior Knowledge:

If necessary, review or introduce musical elements that contribute to musical responses, such as rhythm, timbre, and melody.

1. Have students keep a musical journal for at least two days by recording the time and place each time they hear music. Have them label the music with categories you establish, or decide on categories together through listening and class discussion. (Categories might include rock, pop, rap, classical, jazz, religious music, etc.)

2. Following each entry, have students write answers to these questions, or others you prefer:

- How are you receiving the music? (radio, CD player, MP3 player, live, etc.)
- What is the purpose of this music?
- How does this music make you feel?
- Describe at least two specific things you liked or did not like about this music. (Instrument sounds, tempo, vocal style, rhythmic patterns, etc.)

3. After the two-day period, have students write a reflection on their journal entries, including answers to the following questions or others you prefer:

- What kinds of music did you choose for listening, and why?
- How does your favorite music make you feel?
- What were purposes for music you chose other than personal enjoyment?
- What were purposes for music you heard in public places? (restaurants, malls, etc.)?

4. Have students share information from journals in small groups, listing similarities and differences. In class discussion, help them connect themes and identify reasons for differences in their responses. Develop a list of musical elements that contribute to musical preferences and help students describe the elements that related to their musical responses. Develop a list of purposes for music both in personal choices and in public places.

Assignment/Assessment Suggestions:

Using information from their journals and class discussions, have students summarize their personal responses to music and the role music plays in their life. This project could take the form of a brief oral presentation, a poster, Power Point slides, or a written paper. Develop an assessment checklist or rubric and share with students before they begin their work. Assessment criteria could include writing elements, appropriate references to musical elements that contributed to their responses, and identification of roles of music in their lives.

Extension:

Have students interview an older relative of another generation about musical preferences and the role music plays in their lives. How is it similar to their discoveries from the music journal activity? How is it different? What might account for these differences? As a class project, students might compile highlights from these interviews and combine them with their own responses to reflect the variety of roles music can play in our lives.

Other Possible Standards Links:

To address the following writing standard, students could write a personal narrative based on one of their musical journal entries. They could also write a poem about a piece of music to which they responded strongly.

Arizona Writing Standards Strand 3: Applications

Concept 1: Expressive, includes personal narratives, stories, poetry, songs, and dramatic pieces. Writing may be based on real or imagined events

Grades 3-8 PO 1: Write a narrative based on real or imagined events, observations, or memories that includes characters, setting, plot, sensory details, clear language, and logical sequence of events.

PO 2: Write in a variety of expressive forms (e.g., poetry, skit) that may employ figurative language, rhythm, dialogue, characterization, plot, appropriate format

Grade 10 PO1: Write a reflective personal narrative that describes a sequence of events, communicating the significance of the events to the audience, sets scenes and incidents in specific times and places, describes with specific details the sights, sounds, and smells of the scenes, describes with specific details the actions, movements, gestures, and feelings of the characters, uses interior monologue, and uses figurative language (e.g., simile, metaphor, personification).

Educational Activity #3: Music and Community

Arizona Music Standards Strand 2: Relate

Concept 2: Understanding music in relation to history and culture.

Grade 5: PO 1 describing the historical context and or influence of music on daily life, culture, politics, etc

Performing Ensembles Advanced PO 306: Identifying various roles of music in daily experiences.

Performing Ensembles Advanced PO 308: Identifying and discussing the roles/careers

musicians play in various societies and investigate opportunities for lifelong participation in music.

Objectives:

- Students will be able to describe at least three different roles for music in the community.
- Students will be able to identify places in their community where they can hear music in at least three different types of settings.
- Students will be able to describe music that would be appropriate for at least three different settings.

Materials Needed:

Local or community newspaper arts listings

Computer with Internet connection (for streaming the video segment of Mark Dix and the Downtown Chamber Series) www.azpbs.org/buzz/educator-resources/default.aspx

1. After viewing the Mark Dix video segment, have students make a list (individually, with partners, or in small groups) of differences between the Phoenix Symphony Pops concert and the chamber music performance excerpted in the video. Differences might include size of hall and audience, distance of musicians from audience, and types of music performed. Share ideas in class discussion and point out several ways that musical events function in our communities.

2. Individually, or in small groups, have students make a list of the musical events they have attended in the following categories (or others you find relevant):

A concert in which music was the main focus.

An event where music shared the focus with some other art (dance, theater, etc.)

An event where music was part of the activity, but not the main focus (festivals, weddings, religious observances, etc.)

3. Have students search music listings in the newspaper or online to find at least one upcoming musical event for each category in their community. Have them list musical group, venue, ticket cost (if any), and the type of music. Here are some suggested online resources:

<http://www.showup.com>

<http://www.azcentral.com/ent/music/> (lists genre of music and ticket prices)

<http://www.kjzz.org/events/>

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

4. In small groups, have students answer the following questions:

What purposes does music serve in your community? (Try to list as many as you can.)

For the events that you attended, how (if at all) was the music different when it was the main focus than when it was part of other activities?

What did you enjoy most about the music in each of the different categories?

If you were a professional musician, how would you plan your music differently for the three different categories above?