

**The Music Center  
Performing Artists  
in Schools and  
Neighborhoods**

**Exciting  
Dance  
Music  
Theatre  
Storytelling  
Performances  
Come To You**

# **CRAIG WOODSON'S WORLD ORCHESTRA**

# Let's Get Started!

Enclosed is a packet of information about the scheduled program. Please review all of the documents carefully, as they are the materials you will need to host a successful program.

## THE DAILY SCHEDULE

It is important that the daily schedule be maintained as specified on the confirmation document. If special circumstances occur, notify The Music Center staff as soon as possible. Changes may be accommodated pending artist availability (which can be limited). We request that all participants be seated in the performance area and ready to begin at the scheduled times.

## YOUR FINANCIAL ARRANGEMENTS

After the performance, you'll receive an invoice via email. You have 30 days to pay upon receipt of the invoice. We do ask that you wait until you receive the invoice before sending payment.

## ARTIST INTRODUCTION & STAGING REQUIREMENTS

Please introduce the artist with the enclosed introduction. There is also specific information you will need to prepare for the arrival of each artist. Please give the tech sheet to the personnel in charge of setting up the performance area well in advance of the scheduled dates. Be sure to have ready any equipment which may be required.

## PRESS RELEASE AND POSTER

A template press release is included should you wish to publicize the event. If you wish to use it, simply copy the text into a word document and fill in the blanks with the appropriate information. A premade poster is also included to let your community know about the upcoming event.

## CURRICULUM CONNECTION FOR CLASSROOM TEACHERS

These pre- and post-event classroom activities are designed to deepen the understanding and engagement of the program. Please duplicate this preparation material and distribute to all teachers whose students will be attending the event to allow them to fully prepare the students.

## STUDENT SUPERVISION AT SCHOOL SITES

In accordance with California law, The Music Center requires that a classroom teacher be present with students at all times. It is expected that teachers will attend events with their class and actively participate in the learning experience.

We applaud your commitment to arts education and look forward to working with you. If you have any questions, please don't hesitate to call us at 213-972-4310.

## Performance Introduction

"I would like to introduce today's performance which is presented by The Music Center of Los Angeles County. This performance is called Craig Woodson's World Orchestra. Using simple tools and materials, Dr. Woodson will demonstrate how to create homemade musical instruments from around the world that you can build yourself. Please welcome Dr. Craig Woodson!"



Feel free to encourage the adult members of your audience to share the experience on social media!

Tag us on X, Instagram, Facebook, and TikTok at @MusicCenterLA and we might repost your photos!

## SPACE

- 16' wide x 8' deep minimum
- Portable stages must be sturdy, level and securely lashed

## SURFACE

- Freshly mopped (not waxed)
- Irregularities covered with tape
- Extraneous clutter removed

## OUTDOOR PERFORMANCE

If the performance must be held outdoors, the following conditions must be met:

- Shaded – no direct sunlight
- Protected from wind and excess traffic or playground noise

## EQUIPMENT

- One microphone on a stand, with a 20' cord
- One electrical outlet within 20' of stage or performance area
  - Sound system

## ARRIVAL

- 60 minutes prior to the scheduled start time to prepare and set up

## PARKING

- One space close to the venue for loading and unloading

## ASSISTANCE

- Please have a school representative ready to welcome the performer and stay and help as needed

## START TIME

- Please prepare to start the program on time
- Students should be in the venue, seated and ready to begin at the listed times

## CRAIG WOODSON'S WORLD ORCHESTRA

**ART FORM:** Music

**STYLE:** Classical and Folk

**CULTURE:** Asia, Africa, Europe, Middle East and the Americas

### MEET THE ARTIST:

Dr. Craig Woodson, an educator, author, musician, and musical instrument maker, holds a doctorate in music from UCLA. His professional career as a musician includes playing drums to back up singers Elvis Presley and Linda Ronstadt. In 1974 he founded the company Ethnomusic, Inc. as an outgrowth of his knowledge and love of African drumming, world music, and his specialization in instrument making. Later, he was invited to spend three years as a researcher in Ghana, West Africa where he had first-hand experiences with the people and their musical traditions. In the 1980s, he began presenting his lively, interactive school assemblies to teach young people and teachers about world music, African drumming and percussion. He facilitates drum circles and leads student and teacher workshops on world drumming, drum set, and simple instrument making. As a consultant to the Remo drum company, he has helped design several products, such as Sound Shapes and flat drums. Dr. Woodson is also the author of "Roots of Rhythm," a K-8 teacher's guide. Presented in two volumes, the guide introduces 16 percussion instruments from around the world through hands-on musical activities and the lens of geography, history, culture, and musical styles. He is the recipient of grants from the Percussion Marketing Council (PMC) and International Music Products Association (NAMM) to teach his "Roots of Rhythm" guide.

### ABOUT THE PERFORMANCE:

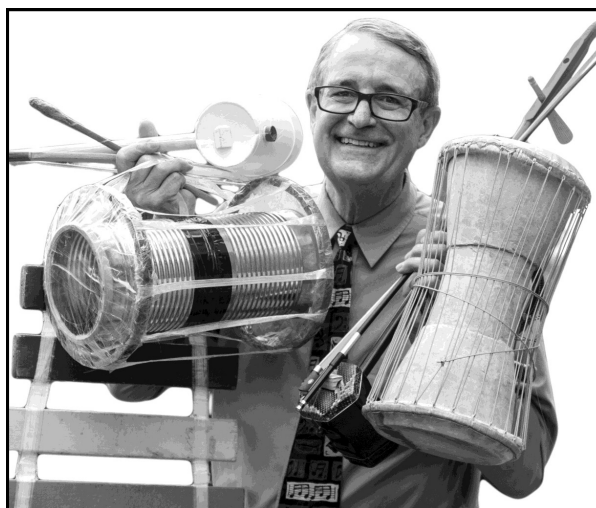
In his upbeat and educational "World Orchestra" assembly, Dr. Craig Woodson leads students and teachers in an exploration of instruments from around the world. His performance style is dynamic and filled with audience participation. Dr. Woodson uses simple tools and common materials to build twelve, easy-to-make musical instruments, based on children's ideas from world cultures. The audience plays 'body music' that represents the musical families -- string, air, drum and idiophone (self sounding). Examples of 'body music' include a cheek drum, lip buzz, musical hair, and clapping. These are ways our ancestors produced sound 20,000 years ago. Dr. Woodson shows how instruments evolved from early sound ideas to sophisticated versions. For example, how a fishing pole became a musical bow, then transformed into a guitar and violin. Using common items like a Styrofoam cup, fishing line, coat hangers, dental floss, and packing tape, he assembles homemade versions of folk instruments. These include: a coat hanger harp, a bobby pin "thumb piano," and a picture frame drum. By the assembly's end, Dr. Woodson has children and teachers on stage, performing as A World Orchestra in a fun-filled improvisation.

### PREPARING FOR THE EXPERIENCE:

The music and instruments introduced in Dr. Craig Woodson's performance are part of five broad musical cultures studied by ethnomusicologists. These include: Africa, Asia, Europe, the Middle East, and the Americas. On each of these continents, there exists music which is based on an oral tradition, that is, music learned by listening and then imitating what is heard. This is a different approach than the one traditionally taken in Western art music. In this tradition, the music is often written down with symbols, and students begin their study by learning the written musical language through symbols.

Music based on an oral tradition is typically passed on from master to student and from one generation to the next. This imitative process provides the student with a clear model to guide his or her own musical development. 'Oral transmission' is found in most countries and includes highly accomplished artistic traditions. Historically the music of the royal court, the high priests and the upper classes was often learned by listening rather than reading a score.

In music passed on orally, rather than in written form, change is common. These subtle evolutions help to make the music a living art. The music also changes when people add their own musical ideas to the traditional melodies and rhythms which may account for the many versions of certain popular songs. This view of music-making, as something everyone can do, is different from our traditional Western idea. That is, Western music is performed by highly skilled professionals for an audience whose only function is to listen.



## DISCUSSION QUESTIONS:

- What most impressed or surprised you about this performance?
- What is the difference between noise and a musical sound? Define what 'noise' is to you. Where might you find it in a musical performance? What might be musical in a noisy sound?
- Can you recall the classification of musical instrument families talked about in the performance? (air, string, drum and self-sounding)
- What is an oral tradition? Can you think of songs, dances, nursery rhymes or stories that have been passed on by the oral tradition in your own family?
- What are things that you learned about making instruments from the performance? What instruments would you choose to make for yourself to enjoy? Why?

## FRAMEWORK FOCUS—SCIENCE:

All sounds are vibrations. To see as well as hear a vibration, place a thin wooden ruler on a table so that about nine inches sticks out beyond the edge. Hold it firmly with one hand near the table edge and with the other thumb pull down and quickly release the free end. The vibrations can be seen, heard, and felt. To make a change in the pitch (higher or lower sound), gradually pull the ruler back from the edge, shortening the length that is off of the table. Pull down and release the free end every half- to one-inch. As the free end gets shorter, the pitch will rise.

The sound of the human voice is also a vibration. To feel the vibrations, place the finger gently on the Adam's apple (cartilage at the middle of the throat) and sing. Not only can the vibrations be felt, but also the up and down movement of the cartilage as the pitch is changed. Discuss your experience and what you learned about sound.

## ACTIVITIES TO ENHANCE THE EXPERIENCE:

**Cn** Create a 'Word Web' of Musical Instruments. Ask students to name musical instruments they know and write these on the board. When all answers are listed, remind students about the four families of instruments they learned about in the show: *string* - produced by bowing, plucking or strumming; *winds* - produced by blowing into or across a mouthpiece; *drums* - sound produced by striking, shaking or scraping a membrane; *self-sounding*—sounds produced by using the instrument body itself. Then, write these categories on the board and challenge students to relate the instruments from the word web into the four categories. Discuss *self-sounding* ideas that they may not have thought of originally.

**Cr** Encourage students to list sounds they hear around them. This might include such things as: door bell; phone; clock; dripping water; people laughing; traffic sounds such as horns beeping; and keys jingling. Ask students to think about how they could make an ordinary sound into a musical sound. What could they do to plan and make it sound musical (give it a *rhythm*, organize the sounds into a *composition* or musical idea, clap a *steady, continuous beat* and purposefully add the sounds in chosen or improvised way). Ask students to experiment with ordinary sounds using some of the ideas above. Have one group keep a *steady beat* with snapping or clapping and the other group improvise sounds over the top. Discuss the ideas and what made them work or not.

**Cr** Create some simple *rhythmic patterns* that can be done in a traditional 'Call and Response' manner. This is one of the ways that music is learned in traditional cultures. Here are a couple of examples to try: **Pattern #1** - Clap hands (counts 1, 2), slap knees (count 3), rest (count 4). Repeat several times moving back and forth between the leader and the group. Then try in unison several times. **Pattern #2** - Clap (count 1), stamp (counts 2, 3), slap knees (count 4). Then, challenge students to create their own original *patterns*. Ask some to be the leader or caller and the group will respond by repeating the presented *pattern*. Then, again try in unison 4-8 times.

## SUGGESTED RESOURCES:

Randel, Don Michael, ed. *Harvard Dictionary of Music*, Fourth Edition. Cambridge, MA.: Belknap Press, 2003.

Craig offers a free 300-page curriculum guide at:

<http://tinyurl.com/craigwoodson>

(registration is required)

Craig also offers three short videos on making a can drum, some shakers and a xylophone.

You can find these videos in a section called, 'Fun With Drums' on this non-profit site: <https://www.playdrums.com/fun-with-drums>

### California Arts Standards: Artistic Processes

|           |                                 |
|-----------|---------------------------------|
| <b>Cr</b> | Creating                        |
| <b>Pr</b> | Performing/Producing/Presenting |
| <b>Re</b> | Responding                      |
| <b>Cn</b> | Connecting                      |

Learn more at:

<https://tinyurl.com/ArtsStandardsCA>

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

Phone: \_\_\_\_\_

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## \_\_\_\_\_ AND THE MUSIC CENTER ANNOUNCE CRAIG WOODSON'S WORLD ORCHESTRA TO PERFORM ON \_\_\_\_\_

\_\_\_\_\_ and The Music Center today announced the upcoming performance of Will and Company. The performance is presented by The Music Center's education department, part of TMC Arts, which provides many offerings including live performances, classroom workshops, scholarship and training programs, online arts curriculum, on-campus events and professional development.

Dr. Craig Woodson is an educator, musician and musical instrument maker with a doctorate in ethnomusicology. Inspired by children's ideas around the world, he has created more than 250 easy-to-make musical instruments from simple materials that reflect the cultures of Africa, Asia, Europe and the Americas. In his fun-filled educational performances, Dr. Woodson explores the origin, science and playing techniques of twelve homemade musical instruments.

For more than 40 years, The Music Center Performing Artists in Schools and Neighborhoods have been the premier resource for high-quality educational performances, offering one of the most compelling and diverse artistic rosters. The Music Center's incredible artists bring the magic of live performance to audiences throughout Los Angeles County, with an emphasis on programs that are an excellent fit for educational and neighborhood settings. All Music Center Performing Artists in Schools and Neighborhoods performances include standards-based curriculum materials that feature background information on the artists and their performance, as well as related classroom activities with connections to multiple curricular disciplines. Schools can choose from more than 60 performances in music, dance, theatre and storytelling from an internationally acclaimed roster of artists seen across the globe in films, theaters, concert halls, television shows and museums.

### **About The Music Center**

The Music Center convenes artists, communities and ideas with the goal of deepening the cultural lives of every resident in Los Angeles County. The \$70 million non-profit performing arts organization has two divisions: TMC Arts and TMC Ops. TMC Arts, The Music Center's programming engine, provides year-round programming inside The Music Center's four theatres, on Jerry Moss Plaza, outside at Grand Park—a 12-acre adjacent green space—in schools and other locations all over Los Angeles County and on a digital platform called The Music Center Offstage. TMC Arts presents world-class dance with Glorja Kaufman Presents Dance at The Music Center, free and low-cost public concerts and events, as well as live and digital K–12 arts education programs, workshops, performances, interactive experiences and special events. TMC Ops manages the theatres, the Plaza and Grand Park, which comprise \$2 billion in county assets, on behalf of the County of Los Angeles. The Music Center is also home to four renowned resident companies—Center Theatre Group, Los Angeles Master Chorale, LA Opera and LA Phil. For more information, visit [musiccenter.org](http://musiccenter.org). Follow The Music Center on Facebook, Instagram and X @MusicCenterLA.

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*For more information, please contact The Music Center at 213-972-3332. Members of the media are welcome to cover this performance. Please contact The Music Center prior to sending a reporter or photographer to the school.*

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Exciting  
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## CRAIG WOODSON'S WORLD ORCHESTRA



**DATE:** \_\_\_\_\_

**TIME:** \_\_\_\_\_

**LOCATION:** \_\_\_\_\_



[musiccenter.org/performingartists](https://musiccenter.org/performingartists)  
@MusicCenterLA

THE  
MUSIC  
CENTER  
A TMC Arts Program



## ARTS INTEGRATION PARTNERSHIPS

Music Center teaching artists work in classrooms to empower student creativity and develop their artistic, workforce and life skills. The program deepens learning across the curriculum in collaboration with classroom teachers by combining dance, music, theatre, visual and media arts with content areas including English Language Arts, history, science and social emotional learning for students of all ages and abilities.

## PROFESSIONAL DEVELOPMENT

The Music Center's professional development programs bring educators together to participate in an experiential and immersive approach to integrating dance, music, theatre, visual and media arts into their classrooms. The focus is on meeting educators where they are and building their capacity over time and in depth — both at school sites and at The Music Center. As but one example, each year The Music Center's Arts Integration Symposium engages participants in all grade levels, art forms and content areas.

## DANCE LEARNING PROGRAMS

*Glorya Kaufman Presents Dance at The Music Center* offers Student Matinee performances during each season featuring world-class dance performances that celebrate the diversity of L.A. communities; invited rehearsals that provide young people with an inside look at the creative process of dance companies in residence; master classes focused on technique, choreography and dialogue with professional dancers; and creative residencies where local youth engage with visiting dance companies for multiple days, including the Ailey school residency program.

## STUDENT FESTIVALS

The Very Special Arts Festival engages students of all abilities as artistic creators and contributors. At the Blue Ribbon Children's Festival, fifth graders across the county experience live performances and dance together as a community.

## SPOTLIGHT YOUNG ARTISTS PROGRAM

A nationally acclaimed, free arts training and scholarship program that develops the creative capacity of high school performing artists in Southern California.

## ARTS GROWN LA

A new platform for artistic expression already thriving in communities throughout Los Angeles County. From performances at parks, community centers, libraries, senior centers and civic events, to Hip Hop dance parties and youth lessons, Arts Grown L.A. collaborates with community partners and neighborhoods to uplift artists and creativity, complementing existing local programs.

## ARTSOURCE®

The Music Center's Artsource® curriculum is designed to bring the expressive world of the arts into classrooms. The materials are available online free of cost.

## OTHER ON-CAMPUS MUSIC CENTER OFFERINGS:

*Glorya Kaufman Presents Dance at The Music Center*, Grand Park, Dance DTLA, L.A. County Holiday Celebration, Plaza Concerts, and Symphonian Campus Tours, among other activities

For all our offerings, please visit us at [www.musiccenter.org](http://www.musiccenter.org)