

Dramatic Interpretation as a Method in Multicultural Music Education

Dramatic interpretation of the Jiddish song “Tsen Brider sajen mir gewes’n” (“We have been ten brethren”), which deals with migration in a symbolic way.

Method of the workshop: teachers play the role of students in order to learn how the method “feels”. Motto: whatever teachers want students to do, they have to be able to do themselves.

<i>in this workshop</i>	
Basic experience	Feeling the “off-beat” which is characteristic of Klezmer and East-European Music.
	Learning the refrain in a foreign language.
Identifying with the atmosphere	Articulating first impressions to pictures of Jewish life in East Europe in a standardized form.
Identifying with a character, “role mannerisms”	Reading role-cards in different ways (different languages!), experimenting with different gestures , meeting others and communicating (this communication with “musical” aspects of speech, gesture and other non-verbal factors). <i>In this workshop it is not possible to dress or work with suitable objects, as is very important with students at school.</i>
Presentation of the role in a formalized way	Each verse of the song is played (from a CD), the picture of the role-card is shown and all persons, who had indentified themselves with the role, present their “role mannerisms”. At the end the refrain is sung together. Once in a while: “questioning” by the teacher (“facilitator”)
Short reflection	“flash answers” on the first “feelings” within the role
<i>not in this workshop</i>	
more musical skills	Learning the “singing gesture” of the verses, learning to play an instrumental arrangement
Presentation of the roles as Mini-Oratorio	Presentation without the help of the CD, singing and accompanying live.
1. Phase of reflection	Meaning of the last verse? Suggestions, how to develop a convincing dramatic interpretation of this meaning, how to handle the different languages etc.
Semi-public presentation	-Practicing for the presentation of the discussed meaning: Recapitulation of the “Mini-Oratorio” with different feedback-methods such as the “freeze frame methods” etc. -Presentation .
2. Phase of reflection	More information on Klezmermusic, on Jewish live, on the history of the song “tsen brider” (for exp. in KZ, USA, Europe after the 1970’s etc.), discussion oft different interpretations of the song.

Aims:

(In general) Learn about music within a cultural context as a method of acquiring reality. Learn how people reflect reality with musical means in a very indirect, symbolic and even sarcastic way.

(in this case) Learn how Millions of Jews from East Europe migrated around 1900, how they did sing about this fate within a rather strange and contradictory way (painful verses and lively refrain), a way which is said to be typical “Jewish”. Also learn that a very simple song can be full of “history” an has a deep inner story. Also learn, that by identifying with characters/roles it is a possible to detect this “inner story”. Also learn, that one can communicate without understanding the language.

Download of wokshop-material via www.interkulturelle-musikerziehung.de.