



GUIDE OVERVIEW

Time Zones PETER HATCH



For marimba duo.

Premiere: April 27, 2010

Length of Recording: 7 minutes

CURRICULUM CONNECTIONS

Recommended for Grades 1 to 6

Social Studies* – Maps and Globe Skills –
Understands Time Zones

Music – Elements of Music – Duration

*2013 revised Curriculum

MAJOR THEMES

Exploring Rhythm; Time Zones

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ABOUT SOUNDMAKERS RESOURCES

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In-class workshops are also available through Soundstreams. Soundstreams composers and artist-educators can visit your school or organization for in-class workshops or for a staff learning session.

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This Resource Guide was written by Jessi Linn Davies

SoundMakers Resources have been made possible by the generous support of:



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INSPIRATION

Hatch wrote *Time Zones* while he was living for a short time near Sydney, Australia. Through his frequent real-time conversations via Skype with people back home in Canada, he became vividly aware of how people in different parts of the world are separated by time as well as space. While he was still experiencing morning in Australia, for instance, those he was speaking to in North America were getting ready for bed. Written in up to eight different parts with eight different tempi and/or downbeats, *Time Zones* gives each of the two players' four mallets its own "time zone." Performance of the work requires a drum-set player's "limb independence," but with the drummer's independent use of arms and legs replaced by independence in the use of the mallets — a feat that Hatch describes as "not unlike trying to rub your tummy while tapping your head, but much more difficult."

ABOUT THE COMPOSER

b. 1957, CANADA

Composer, music curator, and teacher, Peter Hatch has composed works in a large number of genres, from orchestral and chamber music to instrumental theatre, electroacoustics and installations. Known for his interest in revitalizing the listening experience, Hatch's compositions are both heady and playful, profound and humourous. His works are performed and broadcast internationally and have been featured at festivals such as the ISCM World Music Days, the Darmstadt Ferienkurse fur Neue Musik, Montréal's Espaces Improbable, the Vancouver New Music Festival, the Vancouver Early Music Festival, by organizations such as Aventa, Soundstreams, Arraymusic, the Winnipeg, Vancouver, Edmonton, Windsor, Victoria, and Kitchener-Waterloo Symphonies, and by members of the Berlin Philharmonic. Hatch's music been recorded on numerous compact discs under the CBC Musica Viva, CMC Centrediscs, Conaccord, CBC, and Artifact labels. As well as his compositional work, Peter has been very active as the artistic director of new music ensembles and festivals. He founded NUMUS Concerts in 1985, and the Open Ears Festival of Music and Sound in 1998, two organizations that have continued to

thrive years after their beginnings. Peter was Composer-in-Residence with the Kitchener-Waterloo Symphony from 1999-2003 and is currently Arts and Culture Consultant with the Perimeter Institute for Theoretical Physics. Peter is a Professor at the Faculty of Music, Wilfrid Laurier University, where he was University Research Professor for the 2006-07 academic year.

IN THE MUSIC - THE MARIMBA

The marimba is a large wooden percussion instrument. It resembles a xylophone but is much larger, with a wooden keyboard and resonators under each bar. It is played with mallets, and players will often hold two mallets in each hand.

Try holding two pencils in each hand. To play different harmonies on the marimba, percussionists need to be able to accurately change the distance between the two mallets in their hands. Can you change the distance between your two pencils? Rock out: Try playing air marimba along with the recording of *Time Zones*.

Can you believe that the music in this recording is played by only two performers!?

TIME ZONES

Before a coordinated system of time zones was adopted, most regions kept record of their own time, judging from the sun's position in the sky. Noon was when the sun was most directly above the observer. As railroads (and airplanes and conference calls) provided a need for more standardized times nationally and globally, coordinated time systems eventually evolved into the current system.

Why are time zones important? What would the world be like if we didn't have time zones? Have you been somewhere with a different time zone from ours? Do you speak with anyone who lives in a different time zone?

Check out a map of the world's time zones at:

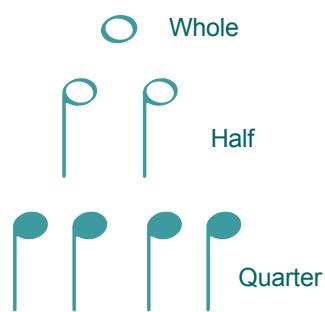
dateandtime.com or

worldtimezones.com

ACTIVITY - JUMP TO THE BEAT

Explore rhythm

kinaesthetically with this fun, active way to learn about different rhythms and time signatures. You'll need two colours of masking tape (or painter's tape, which will guarantee no residue on your floors) and a metronome or a drummer with good rhythm.



1. Find an open indoor space in which to work.
2. Place two long lines of tape on the floor; make them parallel to each other and about 4 feet apart. These will act as our “one bar” markers and we will jump around rhythms created inside (between) these two tape lines.
3. Instruct all participants to stand between the two lines.

WHOLE NOTE

Working, for now, in 4-4 time, begin “jumping” whole notes. Set your metronome to an adagio tempo (around 72). Counting each click of the metronome “1-2-3-4-1-2-3-4....” have all participants jump on the “1”. A whole note lasts for four beats.

HALF NOTES

Add a new colour of tape and make a new parallel line on the floor that is right between the first two lines. Start all participants on one side of this line. Still counting “1-2-3-4-1-2-3-4 etc.”, participants now jump back and forth over the new line on the “1” and the “3”, because Half notes last for two beats. Remember the “1” jump always happens in the first segment, so you may want participants to start ‘off’, i.e. totally outside your tape lines. It may also help if the leader claps on the “jump beats.”

QUARTER NOTES

Now, divide the two halves again so there are four aisles to jump into. Starting at one end, participants jump every count to the other side. Remember to “reset” by doing a big jump at each “1” so you always begin at the start of the bar. Try removing one of the inner tape lines so you have a combination of quarter and half notes to jump to (i.e. “1-2-3-4-1-2-3-4...” jumping on the 1's, 2's, and 4's only).

Keep Playing (variations and extensions)

- Keep dividing the bar into eighth notes, or sixteenths.
- Vary the tempo.
- Vary the time signature (3/4 time or 5/8 time, for example).
- Give participants a length of tape and have them create their own rhythm for others to try to jump along with.
- Display a bar or two of musical notation on the board and have participants translate that to floor tape and jump along with it.
- Divide into groups of three and combine three different jump rhythms into a choreographed piece.

Working with the Music

- Listen to Time Zones and identify one distinct rhythm that repeats throughout. In music, this is called an ostinato. Create a jump pattern or choreographed action that highlights that rhythm as you listen to the work. Combine with others who have chosen different rhythms and weave your actions into an impromptu dance piece.
- Using Time Zones as inspiration, create two tape patterns, one for your feet and one for your hands. Can you do these simultaneously? What if hands follow one metronome and feet follow another set at a different tempo?

ACTIVITY - A MOMENT IN TIME

Think about your own daily routines (getting dressed, walking to school, band practice, etc.) and choose one event. Note the time that your chosen event takes place (for example: “brush teeth, 8:03 a.m.”).

Now choose 3 to 5 cities that are in different time zones from your own. Note what time it would be there when you are doing your chosen action. (8:03 a.m. in Toronto is 3:03 p.m. in Athens, etc.)

Next, imagine a person, a specific character, from each of your listed locations. Imagine what he/she might be doing at that moment. Each of these characters doing something in the moment we'll call a ‘scene.’

Share your ideas through:

- Visual art: create a collage, image, drawing, painting inspired by your scenes.
- Sound: assign a significant sound or rhythm (each lasting 4 to 8 beats) to each scene. These could be “found sounds” based on the action occurring in each scene. Layer these sounds together to create a composition of the moment.
- Creative Writing: create a poem using one sentence or one word for each scene. Try to be as descriptive as possible.

Extensions:

This activity could complement any social justice or world studies curricula that you are using in class. If you are studying a particular region of the world, you could include those in the students’ time zone lists. If you are studying different regions of Canada, use this activity to explore our nation’s different communities, coast to coast.

GLOSSARY

Time Signature is a notational convention used in Western musical notation to specify how many beats are in each bar and which note value constitutes one beat. In a musical score, the time signature appears at the beginning of the piece, as a time symbol or stacked numerals.^[1]

Ostinato In music, an ostinato (derived from Italian: stubborn, compare English: obstinate) is a motif or phrase that persistently repeats in the same musical voice, usually at the same pitch.^[2]

[1] http://en.wikipedia.org/wiki/Time_signature

[2] <http://en.wikipedia.org/wiki/Ostinato>