

Introduction to Global Music

The [Center for European Studies](#) and other Area Studies Centers at the University of North Carolina at Chapel Hill are collaborating with the student-run radio station [WXYC](#) in the production of the [Global Music Show](#).

This monthly hour-long program features music from a particular area of the world combined with commentary by guest scholars, who discuss the music played in the context of the culture and history of the region that produced it.

To support cultural learning, CES has created student listening guides, pre- and post-listening discussion questions, and resource links for each of their Global Music programs. The programs run about one hour, and so listening and discussion would work well for block schedule classes. If your class runs the traditional hour length, you can have the class listen over two periods, and then discuss. Alternatively, you can assign the listening for homework, and hold the discussion during class time.

Music can teach us much about a culture that never appears in a textbook. Use these programs and teaching resources to connect your students with European cultures in a dynamic, new way. Encourage students to continue their exploration of Europe through music.

Scottish Bagpiping and Music of the 21st Century

With Karl Fetter

Pre-Listening Questions

Ask students to think about these questions before you listen to the program. Write their answers on the board.

1. When you think of bagpipe music, what kinds of events do you think of? What sort of musical feeling do you expect? Is there a particular tune you associate piping with?
2. In this program, you're going to hear music for bagpipes written in the 17th century and in our century as well. Make a prediction. How will the music written long ago and the music very recently be different? How will they be the same?
3. When we think of Scottish music, we think primarily of bagpipes. Make another prediction. Will we hear other instruments besides bagpipes? Will we hear about piping outside of Scotland?

Name _____

Read these questions before you start listening to “Scottish Bagpiping and Music of the 21st Century.” As you listen, write down your answers.

Scottish Bagpiping and Music of the 21st Century

Karl Fetter and Tim Carrs

Playlist:

1. Victoria Police Pipe Band (Introduction)
2. Victoria Police Pipe Band. Competition Medley, World Piping Championship, 1998
3. 78th Fraser Highlanders Pipe Band, Ontario. March, Strathspey, and Reel Set, World Piping Championship, 2000
4. Allan MacDonald. Reels, General MacDonald
5. Alasdair Fraser. Strathspey, Banks of the Spey, Reels, Port Jean Lindsay
6. Jim McGilry, The Groat

Listening Guide

1. The show opens immediately with a piping piece. Besides the bagpipes, what other instruments do you hear? Are there sounds you don't usually associate with piping music? If so, what are they?
2. In what century did Scottish piping begin?
3. How did Karl Fetter become interested in piping? How did he deepen his learning about piping while a student at UNC?
4. Bagpipes used to be heard most often in military training and at dances. According to Fetter, at what gatherings are they also frequently heard now?

5. Karl Fetter comments that he's heard Scottish piping in "the most unlikely places." What are some of the places he names? According to Fetter, how did piping come to be known there?
6. In what part of Scotland did piping begin to develop?
7. "The Groat" was written for a special occasion. What was it?

Post-Listening Discussion

After the class has listened to "Scottish Bagpiping and Music of the 21st Century," use these questions as springboards for discussion.

1. Look back on your predictions of what you would hear in the program. Was your prediction correct? Did anything surprise you about the music you heard?
2. Karl Fetter explains that bagpipers love to compete. Are there other musical, dance, or cultural expressions that are celebrated in competitions?
3. Bagpipe music is divided into *Ceol Mor* ("big" or "great" music, with complex variations on themes) and *Ceol Beag* ("little" music, including reels, dances, and marches). Why do you think dances and marches are considered "little"?
4. Karl Fetter comments that although there are specific rules for bagpipe music, it's permissible to break them "when the pipes are singing." What does he mean?

Activities:

1. Choose three musical pieces from the program for a CD compilation. Give the CD a title and write a short description and history of the Scottish piping tradition for the album notes.
2. Create your own original poster to advertise "Scottish Bagpiping and Music of the 21st Century."

3. Create a report explaining the history of piping. Include links to traditional and contemporary music.
4. Continue learning about piping and Scottish culture by exploring these sites:

Bagpipes

<http://www.bagpipes.co.uk/bagpipes-in-history.html>

History of bagpipes, construction, modern traditions, and different varieties of pipes.

The Royal Scottish Pipe Band Association

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

Information about piping education and competitions.

The National Piping Centre

<http://www.pipingcentre.co.uk/>

History and music of the highland bagpipe.

PipesDrums

<http://www.pipesdrums.com/Default.aspx?sys-Portal=57>

Online piping magazine, including original piping music by members.