



## GUIDE OVERVIEW

### *Dring Dring* ANA SOKOLOVIĆ



For Soprano 1, Soprano 2, Mezzo-Soprano, Baritone.

**Performance Date:** October 20, 2010

**Length of Recording:** 6:07 minutes

## CURRICULUM CONNECTIONS

Recommended for Grades 6 to 12

**Music** – Theory and Terminology – demonstrate an understanding of, and use correct terminology related to, the concepts of notation. E.g. use graphic notation to reflect environmental source material in a soundscape.

**Media Arts** – Using Technologies, Tools, and Techniques: Explore a variety of traditional and emerging technologies, tools, and techniques, and use them to produce effective media art works.

## MAJOR THEMES

Communication; Telephones; Soundscapes

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## ABOUT SOUNDMAKERS RESOURCES

The Soundstreams' series of SoundMakers Study Guides have been created for educators to enhance the SoundMakers.ca experience. There is a wealth of *free* streamable and downloadable music available on SoundMakers. These guides give background information, activity ideas, and curriculum connections to help teachers get the most out of the Soundstreams commissions catalogue which is available online.

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.

For more information or to provide us with feedback please contact:

[resource@soundmakers.ca](mailto:resource@soundmakers.ca) or call 416-504-1282

[soundstreams.ca](http://soundstreams.ca)

This Resource Guide was written by Jessi Linn Davies

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## INSPIRATION

Ana Sokolović describes her composition *Dring Dring* as a “little musical theatre piece inspired by the telephone and the actions we take around that common object.”

This piece explores the mechanical sounds of the phone, accomplished through extended vocal sounds — clicks, clacks and peeps — creating a musical patchwork of familiar aural experiences. Sokolović is able to take the mechanical and make it musical through translation of these common sounds. The dial tone, the busy signal, and the tones of the dialing all become musical gestures.

Our own relationship with the phone is further reflected by the four voices “answering” in English, French, Spanish and Serbian. This piece gives the audience the fractured experience of multiple languages.

## ABOUT THE COMPOSER

### b.1968, SERBIA

Ana Sokolović studied composition with Dušan Radić and Zoran Erić. She completed a Masters degree at Université de Montréal under the direction of José Evangelista. Her repertoire consists of works for soloists to large orchestra, from concert music to incidental music. In 1995 and 1998, Ana was a three-time winner in the Competition for Young Composers of SOCAN. In 1996 and 2009, she represented Canada at UNESCO’s International Rostrum of Composers in Paris. In 1999, her work *Géométrie Sentimentale* obtained a first prize in the chamber music category and Grand Prix of the 13th CBC Radio National Competition for Young Composers. In 2005, Sokolović won the Joseph S. Stauffer Prize from the Canada Council for the Arts in recognition of her exceptional talent and achievement in composition. In 2007, she won the Prix Opus Prize, presented by the Quebec Music Council, for composer of the year. In 2008, she won Jan Matejcek SOCAN’S Prize for concert music.

She wrote her first opera in 2005, *The Midnight Court*, for Queen of Puddings Music Theatre Co., which was performed at the Royal Opera House, London, England in June 2006.

In 2009, she received the National Art Centre Award, commissions and residencies for the NAC Orchestra for the next five years. Ana lives in Montréal and teaches composition at Université de Montréal.

## IN THE MUSIC - CLICK CLACK

This activity will be especially fun as an introduction to performance, bringing more reluctant students’ voices out. Students may feel more confident speaking in rhythm rather than singing on their own or in a small group.

Obtain a sample of the score (one page is available for free download via SoundMakers.ca; complete scores can be purchased or borrowed from the Canadian Music Centre\*) and share it with the class. Try reading the music to perform this piece on your own!

Go Further: Encourage students, on their own, to write a one-person-band type of score for a partner to perform. Use symbols for claps, stomps, snaps, clicks, hoots, etc. for the performer to decipher and present.

\*This score can be borrowed for free from the Canadian Music Centre [musiccentre.ca](http://musiccentre.ca) for perusal purposes – the centre will even pay the return postage! Follow the “purchase this score” link from SoundMakers.ca to request your copies for classroom use.

### TELEPHONES IN CULTURE

- What classic sounds are associated with telephones?
- Do these sounds correspond with the phones you use now?
- Describe the oldest telephone you’ve ever seen.
- What does your telephone represent to you (e.g. security, social life, connection). To your parents? To a traveling salesperson? To a celebrity?
- How many people in your class have their own cell phone?
- How many have a landline phone at home?

## WORTH A LISTEN

Ana Sokolović has composed a related composition, *ASAP 4 SATB*, which is inspired by texting. Listen to *ASAP 4 SATB* at SoundMakers.ca.

- What differences and similarities do you note between these two recordings?
- If these two pieces were part of a trilogy, what would you title the third composition?

## ACTIVITY - COMMUNICATION GAMES

The following two partner-activities address clarity of message and varied interpretation. Fold Like Me is about procedural precision and getting one's message across clearly; Draw Like Me celebrates individual creativity as each person uniquely interprets the same instructions. Both activities can lead to debriefing discussions of communication, listening, point of view, and/or making assumptions.

### FOLD LIKE ME

**Need:** Each person in the partnership needs the same sized paper as his/her partner.

**The Game:** Partner up and give a sheet of paper to each player. Partners sit back to back. One partner is the talker, one is the listener. The talker folds his paper, explaining just what he's doing. His partner follows along, folding her own paper. The listener can't ask any questions. After the folding is complete (as judged by the talker) show what each has created. Make sure to switch roles so that players get a chance to be each role.

### DRAW LIKE ME

**Need:** A piece of paper and marker for each player.

**The Game:** Position each player so that no one can see his/her drawing. Each player, in turn, states an instruction for everyone to follow. "Draw a happy sun in the bottom left corner," or "Draw a long, lethargic snake across the top of the page," etc. After a few rounds, share the drawings.

### Extensions/Variations

- Change the nature of the instructions from literal ("draw a two-inch diameter circle in the exact centre of the page") to abstract ("draw love in the middle of the page").
- Play a couple of rounds with different instructions each time.
- Share images and use them to spark stories.

## ACTIVITY - THE MEDIUM IS THE MESSAGE

Marshall McLuhan's notion, that the way in which we transmit information is itself part of the information we convey, is an important one. And he lived before cell phones, texting, IMs, and Skype. Make a list of communication tools and display it in the classroom (ex. phone call, text). Now make a list of various messages one might need to convey to someone else. Discuss and debate which is the best and the worst medium for each message.

### Sample Messages

- "We need to break up."
- "I love you."
- "We are meeting at the coffee shop."
- "You are invited to my birthday party."
- "I am applying for the job you posted."
- "Your goldfish has died."
- "The president has died."
- "I need to apologize."
- "You must evacuate immediately."
- "You have something in your teeth."

### Sample Media

Email, text, cellphone call, Skype video chat, Facebook status, music video, hand-written note, composed song, instant message, public speech, televised announcement, sky writing, newspaper article, etc.

### Discuss

- Is the appropriateness of a medium more influenced by who the sender is, who the recipient is, or the content of the message?
- Does the age of the sender affect the appropriateness of a chosen medium?
- How do you receive most of your information from friends? Parents? School? What is most effective?
- Do you have a mixed-message story of your own to share?

### Extension

Write a short story or improvise a dramatic scene that centres around a message sent via the wrong medium.

## ACTIVITY - SOUNDSCAPES

Some pieces of music tell stories, some convey deep emotion, and some immerse you in a world of their own. A soundscape composition paints a picture with sounds; through listening, the other senses can be evoked to create a rich landscape of images, scents, tastes, tactile experience, or emotional connection.

- Choose a location (ex. Haunted House) to explore through sound.
- Brainstorm a list of sounds that might be heard in your location.
- Brainstorm a list of other sensory experiences that might be experienced in that location. Can you arrange your sounds to evoke those sensory experiences?

### CREATING SOUNDSCAPES

Create a rich sound environment with your group. Have students sit in a circle, spread out from one another. After allowing students to explore the different sounds they can make, guide the work by bringing everyone to silence. Build various sound environments with each group member taking part. Guide the exercise with your voice or another auditory cue, bringing the group from silence to a din to silence again.

Sample Environments:

A busy office, jungle, factory, city street, hospital, wild western town.

#### Variations

- Add rhythm as a component so the class is creating a cohesive, rhythmic soundscape.
- Tell a story through sound only, working together to shift focus from one sound to the next (for advanced groups).
- Allow students to use words, though only one or two, to add to the other sounds.
- Team up sound-makers (foley artists) with actors so that the actor's movement indicates sounds to be made, and created sounds inform the action. Play improvised scenes based on a given location or create performances for presentation.

#### Homework: Soundscape Composition

Score your own soundscape and then bring it in for your classmates to try to perform.

- Divide into three or four sound creation sections.
- Decide what sorts of sounds each section is responsible for (A: ghosts, B: wind, C: cat screech, D: drips, scratches and squeaks).
- Decide whether sections perform at the same time or in a staggered way.
- Put it down on paper. Use the musical staff and note down the musical instructions in the most clear way you can.

## GLOSSARY

**Soundscape** is a sound or combination of sounds that forms or arises from an immersive environment. The study of a soundscape is the subject of acoustic ecology. The idea of a soundscape refers to both the natural acoustic environment, consisting of natural sounds, including animal vocalizations and, for instance, the sounds of weather and other natural elements; and environmental sounds created by humans, through musical composition, sound design, and other ordinary human activities including conversation, work, and sounds of mechanical origin resulting from use of industrial technology.<sup>[1]</sup>

**Marshall McLuhan** Herbert Marshall McLuhan, CC (July 21, 1911 – December 31, 1980) was a Canadian philosopher of communication theory. His work is viewed as one of the cornerstones of the study of media theory, as well as having practical applications in the advertising and television industries. McLuhan is known for coining the expressions “the medium is the message” and “the global village”, and for predicting the World Wide Web almost thirty years before it was invented.<sup>[2]</sup>

**Foley Artists** Foley is the reproduction of everyday sound effects which are added in post-production to enhance the quality of audio for films, television, video, video games and radio. These reproduced sounds can be anything from the swishing of clothing and footsteps to squeaky doors and breaking glass. Foley art helps to create a sense of reality within a scene. Without these crucial background noises, movies feel unnaturally quiet and uncomfortable.<sup>[3]</sup>

[1] <http://en.wikipedia.org/wiki/Soundscape>

[2] [http://en.wikipedia.org/wiki/Marshall\\_McLuhan](http://en.wikipedia.org/wiki/Marshall_McLuhan)

[3] [http://en.wikipedia.org/wiki/Foley\\_artists](http://en.wikipedia.org/wiki/Foley_artists)