We are our grandmothers’ prayers.
We are our grandfathers’ dreamings.
We are the breath of our ancestors.

— Sweet Honey in The Rock
PROGRAM SUPPORT

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CONTRIBUTORS

This Teacher Resource Guide is the product of the UMS Youth Education Program.

Researched by Sigal Hemy and Robin Meisel

Written by Sigal Hemy

Curriculum Development by Linda Grekin

Edited by Omari Rush
“Guidin’ me, inspirin’ me, ancestors live inside me!
Daring me to be the future, pullin’ me I hear them callin’”

— Sweet Honey In The Rock

AT UMS, WE BELIEVE that students’ ability to communicate and contribute in the 21st century is largely based on their cultural literacy. In that vein, this season, our Education Department is presenting a variety of artists from around the world who draw on their diverse backgrounds and histories. In showcasing the Rebirth Brass Band and Sweet Honey In The Rock, though, we assert that you do not have to travel far from home to experience a wide range of cultures. Both groups reach into their own heritage to find a tradition of performance rich in cultural meaning and experience, and both not only adhere to that tradition but build upon it, bringing their history into the present through live, innovative performance. In our presentation of these groups, we urge you and your students to look to your heritage and see if you can do the same.

When Rebirth Brass Band members first came together as high school graduates, they were too young to perform in bars. Although many would see this as a hindrance, Rebirth did not – they took their music to the streets. What they found there was a vibrant tradition of New Orleans brass bands, dating back to colonial days and continuing through present-day Mardi Gras festivities. The group members were eager to join their names to this practice, but wanted to make their own mark. It was then that they decided to infuse the traditional Dixieland jazz of New Orleans street parades with modern-day funk and hip-hop textures. Their success has defied all expectation, and they come to Ann Arbor today a leader in their field.

Sweet Honey In The Rock also joins a long and deep tradition, its of African-American music and protest songs. They too were inspired by but not content with the repertoire before them. Instead, they used elements of the music of their heritage to create their own songs, with both music and lyrics that are relevant in today’s society. By continuing to indict today’s injustices, they carry the spirit of social protest forward.

Rebirth Brass Band and Sweet Honey In The Rock inspire us to explore and embrace our own identities. Yet from these two groups we also learn that being part of a tradition means not only accepting that tradition, but also adding to it. We learn that while we may have the past inside of us as a guide, it is our responsibility to be the future.

Enjoy the performance!

Sigal Hemy

UMS Education Intern
This guide offers various tools and resources to help teachers and their students engage in the Rebirth Brass Band and Sweet Honey In The Rock UMS K-12 programs.

Since these events are aimed at a wide range of both educators and students, the content of this guide varies from broad to comprehensive. Words in bold are designated as vocabulary items.

The guide offers backgrounds for both groups as well as more in-depth information about specific events and related historical, musical, and literary connections. Many musical examples are included in the form of links to youtube videos and QR codes, which, when scanned by a smartphone, will direct the phone to the video.

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ATTENDING THE YOUTH PERFORMANCE
COMING TO THE SHOW

We want you to enjoy your time with UMS!
PLEASE review the important information below about attending the Youth Performance:

**TICKETS**
We do not use paper tickets for Youth Performances. We hold school reservations at the door and seat groups upon arrival.

**DOOR ENTRY**
A UMS Youth Performance staff person will greet your group at your bus as you unload and escort you on a sidewalk to your assigned entry doors of Hill Auditorium.

**ARRIVAL TIME**
Please arrive at Hill Auditorium between 10:30-10:50am to allow you time to get seated and comfortable before the show starts.

**SEATING & USHERS**
When you arrive at the front doors, tell the Head Usher at the door the name of your school group and he/she will have ushers escort you to your block of seats. All UMS Youth Performance ushers wear large, black laminated badges with their names in white letters.

**DURING THE PERFORMANCE**
At the start of the performance, the lights well dim and an onstage UMS staff member will welcome you to the performance and provide important logistical information. If you have any questions, concerns, or complaints (for instance, about your comfort or the behavior of surrounding groups) please IMMEDIATELY report the situation to an usher or staff member in the lobby.

**PERFORMANCE LENGTH**
One hour with no intermission

**DROP OFF**
Have buses, vans, or cars drop off students on East Washington, Thayer or North University streets based on the drop off assignment information you receive in the mail. If there is no space in the drop off zone, circle the block until space becomes available. Cars may park at curbside metered spots or in the visitor parking lot behind the Power Center. Buses should wait/park at Briarwood Mall.

**AFTER THE PERFORMANCE**
When the performance ends, remain seated. A UMS staff member will come to the stage and release each group individually based on the location of your seats.

**BEFORE THE START**
Please allow the usher to seat individuals in your group in the order that they arrive in the theater. Once everyone is seated you may then rearrange yourselves and escort students to the bathrooms before the performance starts. PLEASE spread the adults throughout the group of students.
BUS PICK UP When your group is released, please exit the performance hall through the same door you entered. A UMS Youth Performance staff member will be outside to direct you to your bus.

AAPS EDUCATORS You will likely not get on the bus you arrived on; a UMS staff member or AAPS Transportation Staff person will put you on the first available bus.

LOST STUDENTS A small army of volunteers staff Youth Performances and will be ready to help or direct lost and wandering students.

LOST ITEMS If someone in your group loses an item at the performance, contact the UMS Youth Education Program (umsyouth@umich.edu) to attempt to help recover the item.

SENDING FEEDBACK We LOVE feedback from students, so after the performance please send us any letters, artwork, or academic papers that your students create in response to the performance: UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.

NO FOOD No Food or drink is allowed in the theater.

PATIENCE Thank you in advance for your patience; in 20 minutes we aim to get 3,500 people from buses into seats and will work as efficiently as possible to make that happen.

ACCESSIBILITY The following services are available to audience members:
- Courtesy wheelchairs
- Hearing Impaired Support Systems

PARKING There is handicapped parking located in the South Thayer parking structure. All accessible parking spaces (13) are located on the first floor. To access the spaces, drivers need to enter the structure using the south (left) entrance lane. If the north (right) entrance lane, the driver must drive up the ramp and come back down one level to get to the parking spaces.

WHEELCHAIR ACCESSIBILITY Hill Auditorium is wheelchair accessible with ramps found on the east and west entrances, off South Thayer Street and Ingalls Mall. The auditorium has 27 accessible seating locations on its main floor and 8 on the mezzanine level. Hearing impairment systems are also available.

BATHROOMS ADA compliant toilets are available near the Hill Auditorium box office (west side facing South Thayer).

ENTRY There will be ushers stationed at all entrances to assist with door opening. Wheelchair, companion, or other special seating
This map, with driving directions to the Hill Auditorium, will be mailed to all attending educators three weeks before the performance.
HILL AUDITORIUM was built by noted architectural firm Kahn and Wilby. Completed in 1913, the renowned concert hall was inaugurated at the 20th Ann Arbor May Festival, and has continued to be the site of thousands of concerts, featuring everyone from Leonard Bernstein and Cecilia Bartoli to Bob Marley and Jimmy Buffett.

In May, 2002, Hill Auditorium underwent an 18-month, $38.6-million dollar renovation, updating the infrastructure and restoring much of the interior to its original splendor. Exterior renovations included the reworking of brick paving and stone retaining wall areas, restoration of the south entrance plaza, the reworking of the west barrier-free ramp and loading dock, and improvements to landscaping.

Interior renovations included the creation of additional restrooms, the improvement of barrier-free circulation by providing elevators and an addition with ramps, the replacement of seating to increase patron comfort, introduction of barrier-free seating and stage access, the replacement of theatrical performance and audio-visual systems, and the complete replacement of mechanical and electrical infrastructure systems for heating, ventilation, and air conditioning. Re-opened in January, 2004, Hill Auditorium now seats 3,538.

HILL AUDITORIUM
850 North University Ave
Ann Arbor, MI 48109

Emergency Contact Number:
(734) 764-2538
(Call this number to reach a UMS staff person or audience member at the performance.)
WHEN PREPARING STUDENTS for a live performing arts event, it is important to address the concept of “concert etiquette.” Aside from helping prevent disruptive behavior, a discussion of concert etiquette can also help students fully enjoy the unique and exciting live performance experience. The following considerations are listed to promote an ideal environment for all audience members.

YOUR SURROUNDINGS

- Concert halls and performing arts venues are some of the most grand and beautiful buildings you might ever visit, so be sure to look around while you follow an usher to your group’s seats or once you are in your seat.

- UMS Ushers will be stationed throughout the building and are identifiable by their big black and white badges. They are there to help you be as comfortable as possible and if you have a question (about the performance, about where to go, or about what something is), please ask them, and don’t feel shy, embarrassed, or hesitant in doing so.

SHARING THE PERFORMANCE HALL WITH OTHER AUDIENCE MEMBERS

- Consider whether any talking you do during the performance will prevent your seat neighbors or other audience members from hearing. Often in large rock concerts or in movie theaters, the sound is turned up so loud that you can talk and not disturb anyone’s listening experience. However, in other concerts and live theater experiences, the sound is unamplified or just quite, and the smallest noise could cause your seat neighbor to miss an important line of dialogue or musical phrase. Movements or lights (from cell phones) may also distract your audience neighbors attention away from the stage, again, causing them to miss important action…and there’s no instant replay in live performance!

  - At a performance, you are sharing the physical components of the performance space with other audience members. So, consider whether you are sharing the arm rest and the leg room in such a way that both you and your seat neighbors are comfortable.

  - As an audience member, you are also part of the performance. Any enthusiasm you might have for the performance may make the performers perform better. So, if you like what you are seeing make sure they know it! Maybe clap, hoot and holler, or stand up and cheer. However, when expressing your own personal enjoyment of the performance, consider whether your fellow audience members will be able to see or hear what’s happening on stage or whether they will miss something because of the sound and movement you are making. Given this consideration, it’s often best to wait until a pause in the performance (a pause of sound, movement, or energy) or to wait until the performer(s) bow to the audience to share your enthusiasm with them.

  - Out of respect for the performer(s), if you do not like some part of the performance, please do not boo or shout anything derogatory. Remember, a lot of hard work went in to creating the performance you are watching and it takes great courage for the performer to share his or her art with you.

SHARE YOUR EXPERIENCE WITH OTHERS

- An important part of any performing arts experience is sharing it with others. This can include whispering to your seat neighbor during the performance, talking to your friends about what you liked and didn’t like on the bus back to school, or telling your family about the performance when you get home.

MORE INFORMATION

- For more specific details about coming to the concert (start time, bathroom locations, length), see pages 6-7 of this guide.
REBIRTH BRASS BAND
Friday, November 11 • 11 AM – 12 NOON • HILL AUDITORIUM
Sponsored by David and Jo-Anna Featherman and the
David and Phyllis Herzig Endowment Fund.
GEOGRAPHY
New Orleans is located in southeastern Louisiana. It is built between two bodies of water: the Mississippi River to its North and Lake Pontchartrain in the South, both draining into the Gulf of Mexico. Its location, accessible from the Atlantic Ocean as well as the Mississippi River, makes it one of the largest port cities in the United States.

The city itself is separated into areas developed by its early inhabitants. New Orleans spent time under French, Spanish, and American rule, and its architecture reflects the influence of its historically diverse population. Today, the most recognizable of these areas is the French Quarter, colonized and designed by French explorers seeking to build a life in the New World. Spanish influence is concentrated around what is today known as the Arts District, adjacent to the French Quarter on the west side. In the Garden District, also known as uptown and even farther west, is an area of plantation homes and mansions typical of the American South.
HISTORY AND CULTURE

1682: The French arrive in the New World and name their claimed territory Louisiana, after their king Louis XIV. The French Louisiana Territory is comprised of what are today fourteen states; its borders are the Mississippi River on the east and the Rocky Mountains on the west. Connected to the rest of the territory by the Mississippi River and to Europe by the Atlantic Ocean, New Orleans is the clear choice to be the capital.

The French are tolerant of local culture, even encouraging French immigrants to have children with indigenous Blacks and Native Americans. These children are the beginning of a new race, named “Creole” from the Spanish word Criollo: a race of people of mixed racial descent. As New Orleans develops, Creole people become artisans — skilled manual workers, such as craftsmen, artists, cooks, and often musicians.

1763: Military defeat forces France to cede the Louisiana Territory — and its crown jewel, New Orleans — to Spain. With Spanish rule comes an influx of immigrants from both Spain and its territories in the Caribbean. This, in addition to the stream of European soldiers turned settlers after the French and Indian War, shapes New Orleans into the melting pot of cultural, architectural, and musical styles that it is today.

1803: After Napoleon reacquires the Louisiana territory from Spain, he sells it to US President Thomas Jefferson for fifteen million dollars. Adjusted for inflation, the modern price for the purchase is $2.19 million dollars — about 42 cents per acre of land! Under US rule in a time of slavery, many of the ethnic groups that had previously been embraced are viciously discriminated against. Creole people, formerly skilled artisan workers, are denied employment and quartered with African slaves. Caribbean Blacks who had been living peacefully under the Spanish fare no better. Yet although this is an injustice, it too bears fruit; the sudden confluence of those cultures creates a new tradition, unique to New Orleans: early jazz.
Collective improvisation, arguably the most important musical characteristic of early jazz, arose during the time when African blacks, Creoles, and Spanish Caribbeans were forced to live together in the ‘colored’ areas of New Orleans. Their cultures — and musical styles — came together as blacks on all instruments improvised over Creole tunes, creating countless countermelodies and accompaniments. To this was added what was called a Spanish tinge — the use of syncopation, or stressing of the weak beats, in jazz. As one of the earliest proponents of jazz wrote, “In fact, if you can’t manage to put tinges of Spanish in your tunes, you will never be able to get the right seasoning, I call it, for Jazz.”

Another defining feature of early jazz in New Orleans was the ensemble. The clarinet, trumpet, trombone, tuba, and percussion (snare and bass drums) became the standard group of instruments to form a brass band. Brass bands served the function of marching bands, playing for street parades, carnivals, lawn parties, and picnics. However, unlike traditional marching bands, which were known for playing stiff military marches, brass bands developed a tradition of ragging, or syncopating and improvising over popular written material. This specific instrumentation (for more details see Instruments: The Front Line, pg xx) and performance practice gave the group a jazzy flavor unique to New Orleans.

The primary function of New Orleans brass bands was playing in funeral processions. A traditional funeral procession, including the deceased and his or her family, was joined by the band to comprise the front line. Often hired by churches or lodges, the band played dirges and hymns on the way to the funeral service. The purpose of this music was twofold: to mourn the dead and to announce the funeral, calling people to the service. The people drawn in by the music formed a crowd following the procession to the service and became known as the second line. After the funeral, the procession split off, leaving the band to lead the second line back into town, away from the cemetery. On the way back from the funeral, the music became joyous: a celebration of the living, as a way to honor the dead. The band played popular songs, improvising rampantly, and the second line danced behind the band, often waving handkerchiefs or parasols. The practice of jubilantly following a brass band continues today and its name, second lining, is derived from this tradition.

WATCH AND LISTEN!

King Oliver’s Creole Jazz Band was one of the first groups to record in a collective improvisational style. See if you can hear all the countermelodies being improvised over this popular favorite, “Dippermouth Blues.”

The Rebirth Brass Band leads a parade of modern-day second liners in the French Quarter of New Orleans.
Early Jazz
Musical Characteristics and Functions

Treme Brass Band

Michael White
Glen David Andrews
Big Sam’s Funky Nation
THE FRONT LINE

THE STANDARD INSTRUMENTATION IN A NEW ORLEANS JAZZ GROUP, is trumpet, clarinet, trombone, tuba, and percussion. In this arrangement, each instrument had a very unique and specific role to play in the group’s collective improvisation efforts. Though not included in a traditional Dixieland band, saxophones are modern additions to the group.

TRUMPET The trumpet is a brass instrument. It is built out of 6.5 feet of brass, sometimes silver or gold plated. Its pitch can be changed by pressing and lifting a set of three valves in many different combinations. Trumpet players often use mutes — objects placed in or over the bells of brass instruments to alter their tone — to change the tone of their instrument for effect. A trumpet’s sound is high, clear, loud, and brassy. As the instrument with the most capacity for projection, the trumpet’s role in a New Orleans brass band is to state and repeat the main melody of the tune.

CLARINET The clarinet is a woodwind instrument. It has a long wooden or plastic body with many holes and keys overlaid. It produces sound by creating vibrations of a single reed against a plastic, rubber, or crystal mouthpiece. Its pitch can be altered by covering any holes or pressing any keys on the instrument. The clarinet can play both low and high, and its sound is dulcet and fluid. It is best suited for playing fast, technical passages; this is optimized in brass band music as it embellishes the main melody by playing many notes around it.

SAXOPHONE Although the saxophone is classified as a woodwind instrument because of its use of a single reed, its body is built entirely out of brass. Like the clarinet, the saxophone is played by pressing down any combination of keys on the body of the instrument. While the saxophone was too new an instrument to be popular in the time of original New Orleans brass bands, it assumed a major role in the history of jazz in the swing era of the 1940s. The saxophone has a brighter, larger sound than the clarinet, but it adopts the same role in this music.
TROMBONE The trombone is another brass instrument, created out of 9 feet of tubing, but its pitch is controlled by the use of a slide instead of valves. The slide allows the trombone to play a glissando—a technique where the notes are slurred directly from one to another, producing a continuous rise or fall in pitch. Glissandi are very popular in New Orleans brass bands, and are a primary part of the trombone’s role with the group. Because of its position, standing in the back of the brass band, the trombone was vernacularly referred to as a gut bucket or tailgate.

TUBA The lowest of the brass instruments, the tuba is made out of 16 feet of brass tubing, wound up into the shape you see today. Like the trumpet, the tuba’s pitch is manipulated by pressing one of three or four valves on the instrument. The tuba is the lowest of brass instruments, and has a deep, plodding sound. Because of its low pitch, the tuba’s function is to delineate a tune’s harmonic structure. Its low outlining of chords became known as a bass line. Because the tuba only plays a few bass notes every measure, it also serves as a rhythmic instrument, playing on strong beats with the percussion.

SNARE AND BASS DRUMS Drums are percussion instruments, creating sound when struck. The bass drum is a large, hollow drum that is struck with a mallet. Snare drums were taken directly from military bands, and are struck with wooden drumsticks. A bass drum sounds a low, resonant thud, while a snare drum has a sharper and louder attack. Both drums are used to emphasize the rhythmic structure of a tune.
NEW ORLEANS JAZZ MUSICIANS

THE MOST IMPORTANT EXPORT to come out of New Orleans in the 1920s was its jazz musicians. Although many elements of early jazz existed throughout the country, the music had only crystallized in the New Orleans area. As musicians moved from New Orleans, they taught others the style and cemented jazz as a truly American style of music.

Easily the most famous musician to come out of New Orleans in the 1920s, **Louis Armstrong** was born on August 4, 1901. At age 13, Armstrong began playing cornet, an instrument similar to the trumpet but wider and with a more mellow sound. As a young man, he played second trumpet in King Oliver’s Creole Jazz Band (see earlier clip of Dippermouth Blues). Looking for his own opportunities, he moved to New York City, where his New Orleans style of playing made him a sensation. It was described vividly by a fellow musician in New York:

“Above All — above the electrifying tone, the magnificence of his ideas and the rightness of his harmonic sense, his superb technique, his power and ideas, his hotness and intensity, his complete mastery of his horn — above all this, he had the swing. No one knew what swing was until Louis came along.”

EVEN TODAY, jazz musicians from New Orleans are world-renowned. In fact, one of the top jazz ensembles in the United States is founded and led by another trumpet player from New Orleans, **Wynton Marsalis**. Marsalis began practicing trumpet at the early age of six, and at age eight, joined a New Orleans Baptist Church Band. In his years of mastering the jazz and classical repertoire, he attended The Juilliard School. After graduating, he created the Jazz at Lincoln Center Orchestra, which still today performs widely and to worldwide acclaim. Wynton Marsalis and the Jazz at Lincoln Center Orchestra will perform at UMS on February 22, 2012.

WATCH AND LISTEN!
www.youtube.com/watch?v=W232OsTAMb8

Louis Armstrong is featured on the song “West End Blues.”

Listen to the *cadenza*, or solo passage, in the beginning. Armstrong’s range and technique were better than any trumpet player in his day. The photos accompanying the video are of Armstrong’s New Orleans.

www.youtube.com/watch?v=O3xS6o1XX84

An interview with Wynton Marsalis, including an overview of his role with the JLCO and many playing examples.
“No one knew what swing was until Louis came along”
MARDI GRAS IS A HOLIDAY dating back to the Roman carnival-festival Lupercalia, celebrated in February. It was adopted by early Christians as a means of reveling before the somber fasting days of Lent. In France, the holiday dated back to the Middle Ages — Mardi Gras is French for “fat Tuesday” — and, like many other cultural facets, was imported into the French territories in the New World.

Mardi Gras was celebrated throughout the Louisiana territory when the area was under French rule in the 17th century. The most decorated celebrations, though, were always in the capital city of New Orleans, where the governor of the territory held a large masked ball. The tradition soon expanded to include parades, with masked carnival-goers parading through the city on foot and by carriage. Brass bands played a large role in the parades, drawing a large crowd of second liners and cementing their tradition in the city.

In later years when the city adopted American segregation laws, many blacks took advantage of Mardi Gras costuming and dressed convincingly as Native Americans in order to temporarily enjoy more civil rights. Although the reason is moot today, Mardi Gras Indians are still a fixture of the holiday in New Orleans.

Mardi Gras today still involves many brass bands leading crowds of masked or costumed second liners throughout the South — but the most prominent celebrations remain in the city of New Orleans.
On August 28, 2005, the day before Hurricane Katrina touched land, Dr. Jeffrey Halverston of NASA had had dire predictions for the storm. “This is one of the worst-case scenarios,” he told reporters. “It’s a kind of doomsday scenario. Very rarely have we seen nature conjure up a storm this powerful in the past 100 years.” His predictions for the storm were accurate; the next day, Hurricane Katrina hit the Gulf Coast — and especially New Orleans — with the energy of ten to fifteen atomic bombs. The devastation was rampant. New Orleans is a flood prone city, surrounded by water on three sides and set mostly below sea-level; the force of the hurricane breached its every defense. Nearly 1,500 people died and millions more were relocated.

HBO’s critically acclaimed TV series *Treme* is set in New Orleans, five months after Katrina hit the city. It follows a central group of characters — a musician, a chef, a lawyer, a bartender, and a teacher — as they struggle to rebuild their city and their lives after the destruction. The show is hailed by critics and Katrina survivors alike as very accurate in illuminating both the aftermath of the hurricane and the unique spirit of the city.

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The Rebirth Brass Band has been featured often on the show, most notably in their Grammy-nominated soundtrack to the pilot episode. This Rebirth Brass Band performance, titled *A Night in Treme: The Musical Majesty of New Orleans*, coincides with the opening of the show’s second season, and features other performers central to the show.
PHIL FRAZIER, a founding member of the Rebirth Brass Band, put it simply: “I put the band together in high school. Then it was just a matter of getting out and playing in front of people, getting in the studio, and recording — and there we go, we were off and running.” Too young to play in bars after their 1983 high school graduation, the Rebirth Brass Band took to the streets, performing parades in the New Orleans style. Their fusion of traditional New Orleans jazz and modern rock and funk music was an instant success, and the group skyrocketed into citywide, and then nationwide popularity. Today the Rebirth Brass Band has released over 13 albums, with the newest, Rebirth of New Orleans, currently #1 in the CMJ New Music and Jazz Charts. “In the wake of the sometimes-stringent competition amongst brass bands,” reads their official biography, “Rebirth is the undisputed leader of the pack, and they show no signs of slowing down.”

MEMBERS
Vincent Broussard: Saxophone
Chaderick Honroe: Trumpet
Derek Shezbie: Trumpet
Glen Andrews: Trumpet
Stafford Agee: Trombone
Corey Henry: Trombone
Phil Frazier: Tuba
Derrick Tabb: Snare Drum
Keith Frazier: Bass Drum

The Rebirth Brass Band will also be joined by artists that collaborate with them on HBO’s Treme — Dr. Michael White, clarinet; Donald Harrison, Jr., saxophone; and Glen David Andrews, trombone.

“I put the band together in high school. Then it was just a matter of getting out and playing in front of people, getting in the studio, and recording — and there we go, we were off and running.”
UMS YOUTH EDUCATION PROGRAM

SWEET HONEY IN THE ROCK

Friday, February 17 • 11 AM – 12 NOON • HILL AUDITORIUM

Teacher Resource Guide 2011-2012
THE EVOLUTION OF AFRICAN AMERICAN VOCAL MUSIC

SWEET HONEY IN THE ROCK draws on a rich tradition of African-American music, originally imported to the United States from Africa through the slave trade. This music grew alongside the culture of African-Americans, as blacks in the US evolved through the generations from Africans to Americans, and from slaves to free people.

West African Musical Traditions
West African vocal music was practical in nature, comprised of wordless calls to announce events, greet friends, summon meetings, etc. Often these calls were accompanied by drums, which communicated ideas across long distances by following the cadences of speech.

Field Hollers
The music of the first African slaves imported into the US, field calls were an extension of West African vocal practices. Like African calls, they were wordless and mimicked speech patterns of African languages. They are distinguished from African calls in that they were often embellished with vocal melismas (singing many notes in one syllable) and sung with either exuberance or melancholy. Field Hollers were the first step from communication alone to musical expression.

Work Songs
The next generation of Africans was born into slavery, and their music reflected this singleness of purpose. Work songs were used to coordinate group tasks by creating a beat that everyone involved could follow. The songs were simple, but they were the first African-American music to have distinguishable melodies and a steady beat.

Spirituals
Songs with religious text developed as slaves, now African-American, converted to Christianity and attended church. The common call and response form of spirituals was developed as a practice known as lining, where one literate priest sang a line of bible verse, to be digested and repeated by an illiterate congregation. Spirituals were especially meaningful to slaves, who often used biblical stories to illustrate the injustice of their servitude and the promise of freedom in heaven.
“DIDN’T MY LORD DELIVER DANIEL” is a common spiritual, sung often by working slaves. While on the surface the tone is that of prayer and deliverance, the text (“why not every man?”) was interpreted as hope that God would deliver even slaves from their unjust toil.

**Gospel**

Gospel was also music written by and for freed slaves, but unlike the Blues, it retained its roots in the black church. It has evolved directly from the tradition of spirituals. Its purpose was to frame the folk-tradition, casting it into a professional light. Unlike spirituals, which were known to the entire community and performed in any variety, gospel was professionally orchestrated and arranged. It was harmonized purposefully, and improvisation was used only as embellishment. Many Gospel performances also employed choreographed movement to music. Gospel-style singing was strongly connected to the black church; many participants saw it as a way to connect directly with God.

**Blues**

Even after slaves were freed in the United States, they remained separated from everything in white culture — including music. The Blues was a distinct form of African-American music created by and marketed to freed slaves after the Civil War. Blues were usually vocal, rather than instrumental, and accompanied by a combination of the piano, guitar, and harmonica. The Blues was named after its defining characteristic, blue notes — flatted third or seventh scale degrees. First marketed as “Race Records,” this genre has today evolved into R&B, and remains hugely popular.

**Jazz**

As vocal and instrumental jazz musicians began collaborating, a vibrant tradition of scat singing — using nonsense syllables to improvise a melody — developed. Early jazz singer Billie Holiday described it by saying, “I try to improvise like Les Young, like Louis Armstrong, or someone else I admire. What comes out is what I feel.”

**Didn’t my Lord deliver Daniel?**

Deliver Daniel, deliver Daniel

Didn’t my Lord deliver Daniel?

Then why not every man?

He delivered Daniel from the lion’s den

And Jonah from the belly of the whale

And the Hebrew children from the fiery furnace

Then why not every man?

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SOCIAL JUSTICE IN THE UNITED STATES

Colonial period (1492–1776)

1472: The first slave trade agreement is signed into law by Portuguese officials. In the next 350 years, eleven million Africans will be imported as slaves to the Americas.

1775: The Pennsylvania Society for Promoting Abolition of Slavery is formed; Benjamin Franklin is named the honorary president.

Revolutionary War – Civil War (1776–1861)

1787: The US Constitution is ratified, including a clause defining a slave as three-fifths of a man in determining representation to the House of Representatives.

1849: Harriet Tubman escapes from slavery. She becomes a famous “conductor” on the Underground Railroad, as well as a women’s rights advocate.

1857: The US Supreme Court’s Dred Scott decision declares that blacks, free or enslaved, have no citizenship rights.

1861: The Civil War erupts, setting free states against slave states.

Civil War – Civil Rights Era (1861–1950)

1863: Lincoln signs the Emancipation Proclamation, declaring all slaves freed.

1865: The Civil War ends. Mississippi becomes the first state to enact Black Codes severely restricting the rights and liberties of Blacks. The Thirteenth Amendment, banning slavery, is passed. President Lincoln is assassinated. The Ku Klux Klan is formed.

1866: Congress passes the first Civil Rights Act, stating that all persons born in the United States, regardless of race, are American citizens.

1870: The Fifteenth Amendment is passed, granting suffrage to Blacks.

“We want voting representation! / Voting representation! / We want the vote!”
1896: The Supreme Court passes the Plessy v. Ferguson decision, declaring Blacks “separate but equal.” This promotes continued segregation in the South, as well as widespread use of Jim Crow laws.

1919-1930: The Harlem Renaissance promotes black higher education, creating a new generation of writers, artists, poets, and musicians who celebrated African-American culture.


1955: The Montgomery Bus Boycott begins after Rosa Parks is arrested for refusing to give up her seat for a white man.

1963: Dr. Martin Luther King, Jr. culminates his civil rights movement with the famous “I Have a Dream” speech. The Equal Pay Act is passed by Congress, promising equitable wages for the same work, regardless of the race, color, religion, national origin or sex of the worker.

1964: President Johnson signs the latest Civil Rights Act into law, revoking federal funding for segregated activities. It also includes a prohibition against employment discrimination on the basis of race, color, religion, national origin, or sex.

1968: Martin Luther King, Jr. is assassinated.

1968–Present

2008: Barack Obama is elected the first Black president of the US.

“My God calls to me in the morning dew
The power of the universe knows my name
Gave me a song to sing and sent me on my way
I raise my voice for justice, I believe.”

— Sweet Honey In The Rock

“No mobs of violence and hate / Can turn us from our goal / No Jim Crow law nor police state / Can stop my free bound soul”
INSTRUMENTS ON STAGE

**VOICES** The human voice produces sound through the vibration of the vocal chords. Sweet Honey In The Rock is an a cappella group, meaning that they will sing without the accompaniment of any other non-percussion instruments.

**INTERPRETER** Sweet Honey In The Rock is one of the only singing groups to feature an American Sign Language interpreter as part of the ensemble. Bridging the barrier between deaf and hearing people, an interpreter helps cement Sweet Honey’s anti-discrimination stance by making sure that even those who cannot hear their music can enjoy it.

**KALIMBA (KUH-LIM-BUH)** Also known as a thumb piano, the kalimba is an instrument that evolved in southern Africa. It consists of a wooden board with metal bars of different length attached. The smaller the bars will produce a higher pitch when they are pressed, and the longer ones will produce a lower one. The kalimba makes a plucked, pitched sound, like a rubber band being plucked.

**RHYTHM STICKS** Rods with ridges or grooves carved in, these sticks can be either struck together, creating a percussive hit, or rubbed against one another, creating a rattling noise.

**TAMBOURINE** A drumhead outlined with pairs of metal jingles, known as zils. Tambourines can be struck, shaken, or a combination of the two. A tambourinist can also perform a thumb roll, where he moves his thumb along the rim of the instrument, causing the zils to vibrate quickly. The tambourine makes a jingling, bell-like sound.
**COWBELL** Brass bells of a variety of sizes, originally affixed to cows so that they could not run away without being heard. The bells themselves are hollow, with a **clapper** hanging on the inside. These clappers strike the sides of the bells when they move, producing a sound. Cowbells produce a distinctive, brassy sound and produce a variety of pitches depending on their size.

**FRIKYIWA (FREE-CHEE-WA)**
Also known as a pod bell or African castanet, these bells are placed around the middle finger and struck with an iron ring that is worn on the thumb. The iron material creates a clear, high ring.

**GOURD SHAKER** A traditional West African instrument featuring seeds sewn into a net around a hollowed out gourd. When the instrumentalist shakes or strikes the gourd, the seeds scrape against the surface, creating the sound. Gourd shakers make rattle-like sounds.

**CAXIXI RATTLES (KA-SHEE-SHEE)**
Another traditional instrument, these rattles are closed woven baskets with flat bottoms, filled with seeds or pebbles. Caxixi can produce a variety of sounds and pitches depending on their size, filling, and shape. Often the weavings are dyed in bold colors and designs.

**EGG SHAKERS** Wooden shakers in the shape and size of an egg, easily held and shaken in the palm of one’s hand. Egg shakers are similar to Mexican maracas, but without handles. Egg shakers also sound like rattles, but higher pitched.
Look at the images on pages 30–31 and ask yourselves these questions from the Smithsonian museum to familiarize yourself with the art.

What are its materials?
Where was it made?
How do the surface textures, proportions, and design contribute to the object?
What are recurring or overlapping themes?
Which connections link objects together?
What do you find surprising?

THEN, CONSIDER THE FOLLOWING:

How do these images reflect your perception of African and African-American culture?

How do these images physically represent music?

What are three words you would use to describe these images? How do these words relate to what you know about Sweet Honey In The Rock’s music?

Krahn peoples, Liberia
Face mask (kaogle)
Late 19th century
Wood
Gift of Brian and Diane Leyden, 2006-6-1
Look at the images on pages 30–31 and ask yourselves these questions from the Smithsonian museum to familiarize yourself with the art.

Elizabeth Catlett (American, born 1915)
Sharecropper
1957
Color linocut on cream Japanese paper
Restricted gift of Mr. and Mrs. Robert S. Hartman, 1992.182
READ THESE TWO POEMS by Langston Hughes, a key figure of the Harlem Renaissance. Hughes and his contemporaries fought against racism by promoting African-American education and culture. How do his poems compare to the song lyrics by Sweet Honey In The Rock? How might the author’s time period (Langston Hughes wrote his poems in the 1920s and 30s, whereas Sweet Honey In The Rock’s lyrics were written from the 1990’s until present day) influence any similarities or differences? How do these poems and song lyrics reflect your perception of African-American culture?

I, TOO
Langston Hughes

I, too, sing America.
I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I’ll be at the table
When company comes.
Nobody’ll dare
Say to me,
’Eat in the kitchen,‘
Then.

Besides,
They’ll see how beautiful I am
And be ashamed-

I, too, am America.

HARLEM (DREAM DEFERRED)
Langston Hughes

What happens to a dream deferred?

Does it dry up
like a raisin in the sun?
Or fester like a sore
And then run?
Does it stink like rotten meat?
Or crust and sugar over
like a syrupy sweet?

Maybe it just sags
like a heavy load.

Or does it explode?

I REMEMBER, I BELIEVE
Sweet Honey In The Rock

I don’t know how my mother walked her trouble down
I don’t know how my father stood his ground
I don’t know how my people survive slavery
I do remember, that’s why I believe

I don’t know how the rivers overflow their banks
I don’t know how the snow falls and covers the ground
I don’t know how the hurricane sweeps through the land
Every now and then
Standing in a rainstorm, I believe

I don’t know how the angels woke me up this morning soon
I don’t know how the blood still runs through my veins
I don’t know how I rate to run another day
Standing in a rainstorm, I believe

My God calls to me in the morning dew
The power of the universe knows my name
Gave me a song to sing and sent me on my way
I raise my voice for justice I believe
SWEET HONEY IN THE ROCK

Ensemble History and Mission

SWEET HONEY IN THE ROCK is a female a cappella group, founded by Bernice Johnson Reagon in 1973. Her repertoire is “steeped in the sacred music of the Black church, the clarion calls of the civil rights movement, and songs of the struggle for justice everywhere.” Sweet Honey In The Rock’s musical style draws on a rich tradition of African-American music, from early Blues and African chants to reggae and hip hop. Her music calls for social justice with a message of hope; “Sweet Honey invites her audiences to open their minds and hearts and think about who we are and how we treat each other, our fellow creatures who share this planet, and of course, the planet itself.” Sweet Honey made her UMS debut on January 8, 1993. This will be her seventh appearance with UMS in Ann Arbor.

MEMBERS

Ysaye Maria Barnwell
Nitanju Bolade Casel
Aisha Kahlil
Carol Maillard
Louise Robinson
Shirley Childress Saxon

“Sing for joy to God our strength; shout aloud to the God of Jacob!
Begin the music, strike the timbrel, play the melodious harp and lyre.

... Those who hate the Lord would cringe before him, and their punishment would last forever.
But you would be fed with the finest of wheat; with honey from the rock I would satisfy you.”

— Psalm 81
NATIONAL STANDARDS

The following are national standards addressed through this Youth Performance and through the ideas in the following curriculum connections.

ENGLISH

English K-12
NL-ENG.K-12.2 Reading for Understanding
NL-ENG.K-12.7 Evaluating Data
NL-ENG.K-12.8 Developing Research Skills

SOCIAL SCIENCES

Civics K-4
NSS-C.K-4.2 Values and Principles of Democracy
NSS-C.K-4.3 Principles of Democracy
NSS-C.K-4.4 Other Nations and World Affairs
NSS-C.K-4.5 Roles of the Citizen

Civics 5-8
NSS-C.5-8.1 Civic Life, Politics and Government
NSS-C.5-8.3 Principles of Democracy
NSS-C.5-8.4 Other Nations and World Affairs
NSS-C.5-8.5 Roles of the Citizen

Civics 9-12
NSS-C.9-12.1 Civic Life, Politics and Government
NSS-C.9-12.3 Principles of Democracy
NSS-C.9-12.4 Other Nations and World Affairs
NSS-C.9-12.5 Roles of the Citizen

Geography K-12
NSS-G.K-12.1 The World in Spatial Terms
NSS-G.K-12.2 Places and Regions
NSS-G.K-12.3 Physical Systems
NSS-G.K-12.4 Human Systems
NSS-G.K-12.5 Environment and Society
NSS-G.K-12.6 Uses of Geography

U.S. History K-4
NSS-USH.K-4.2 The History of the Students’ Own State or Region
NSS-USH.K-4.3 The History of the United States: Democratic Principles and Values and the People from Many Cultures Who contributed to its Cultural, Economic and Political Heritage

U.S. History 5-12
NSS-USH.5-12.2 Colonization and Settlement
NSS-USH.5-12.3 Revolution and the New Nation
NSS-USH.5-12.5 Civil War and Reconstruction
NSS-USH.5-12.6 The Development of the Industrial United States
NSS-USH.5-12.7 The Emergence of Modern America
NSS-USH.5-12.10 Contemporary United States

SCIENCE

Science K-4
NS.K-4.4 Earth and Space Science
NS.K-4.6 Personal and Social Perspectives

Science 5-8
NS.5-8.3 Life Science
NS.5-8.6 Personal and Social Perspectives

MATHEMATICS

Mathematics PreK-2
NM-ALG.PK-2.1 Understand Patterns, Relations and Functions

Mathematics 3-5
NM-ALG.3-5.1 Understand Patterns, Relations and Functions

Mathematics 6-8
NM-ALG.6-8.1 Understand Patterns, Relations and Functions
VISUAL AND PERFORMING ARTS

Music K-4
NA-M.K-4.6 Listening to, Analyzing and Describing Music
NA-M.K-4.8 Understanding Relationships between Music, the Other Arts, and Disciplines outside the Arts
NA-M.K-4.9 Understanding Music in Relation to History and Culture

Music 5-8
NA-M.5-8.6 Listening to, Analyzing and Describing Music
NA-M.5-8.8 Understanding Relationships between Music, the Other Arts, and Disciplines outside the Arts
NA-M.5-8.9 Understanding Music in Relation to History and Culture

Music 9-12
NA-M.9-12.6 Listening to, Analyzing and Describing Music
NA-M.9-12.8 Understanding Relationships between Music, the Other Arts, and Disciplines outside the Arts
NA-M.9-12.9 Understanding Music in Relation to History and Culture

Theater K-4
NA-T.K-4.8 Understanding Context by Recognizing the Role of Theater, Film, Television and Electronic Media in Daily Life

Theater 9-12
NA-T.9-12.8 Understanding Context by Recognizing the Role of Theater, Film, Television and Electronic Media in Daily Life

Visual Arts 5-8
NA-VA.5-8.3 Choosing and Evaluating a Range of Subject Matter, Symbols and Ideas
NA-VA.5-8.4 Understanding the Visual Arts in Relation to History and Culture
NA-VA.5-8.6 Making Connections between Visual Arts and Other Disciplines

Visual Arts 9-12
NA-VA.9-12.3 Choosing and Evaluating a Range of Subject Matter, Symbols and Ideas
NA-VA.9-12.4 Understanding the Visual Arts in Relation to History and Culture
NA-VA.9-12.6 Making Connections between Visual Arts and Other Disciplines

APPLIED ARTS

Technology K-12
NT.K-12.1 Basic Operations and Concepts
NT.K-12.3 Technology Productivity Tools
NT.K-12.4 Technology Communication Tools
NT-K-12.5 Technology Research Tools

Language Arts K-12
NL-ENG.K-12.6 Applying Knowledge
NL-ENG.K.12.8 Developing Research Skills
THE UMS YOUTH PERFORMANCES by the Rebirth Brass Band and Sweet Honey In The Rock give students the chance to explore the music, geography, history, communities, and cultures of America. To help connect these performances to classroom curriculum, pick one of these concepts and activities or create an entire interdisciplinary curriculum with these as a base.

Geography and Environment: New Orleans

Practice map and math skills by finding New Orleans on a U.S. map and comparing its location to that of Michigan. Where is it on the map — in which state? How far from Michigan is it? Teach students how to calculate mileage using a map scale. From what you see on the map, can you compare the geography of New Orleans to that of the city in which you live? What can’t you see or learn about New Orleans by looking at the map?

Define economy. There is a lot of good soil in New Orleans. What does the good soil mean for the economy of the city? What kinds of products do the people of Louisiana grow? Do farmers in Michigan grow different crops than farmers in Louisiana? Why? On what kinds of products and activities is the economy of the state and city based? How does that compare with Ann Arbor and Michigan?

Take some time to discuss the importance of water in both Michigan and Louisiana. Ask students to list the ways water might be an important resource for a city or state. Why might people want to build a city near water? How does water affect a state’s economy? Look at a map and find as many cities or states as you can that are built near water. New Orleans and Detroit are both port cities. What does that mean? Compare the port of New Orleans with that of Detroit. Do they have the same kind and number of ships come through? What kinds of goods are shipped from Detroit and New Orleans and what kinds of goods are shipped to them? Find and name some other port cities in the United States or in the world.

Earth Science: New Orleans

The study of rivers, lakes and oceans can be fascinating. A unit on Rivers would be appropriate. Define the mouth of a river. Define the source of a river. Trace the Mississippi River. Through which states does it flow? Name some other large and important rivers in the United States. Trace them. Name some large and important rivers in the world. Find them on a map. This can be done together as a class looking at a wall map or individually if each student has a map to use. What is a delta? What do deltas have to do with New Orleans and the Mississippi River?

What is a levee? There are natural levees and also levees that people build. Why might levees be needed. Students should know that most of modern New Orleans
is at or below sea level with the Mississippi flowing past the city at a height of 10 to 15 feet above sea level. Why are levees important in New Orleans? What is the position of the river in relation to the city?

It would be fun to read students the story of Hans Brinker. The original story can be found by googling Hans Brinker or going to this website: http://members.chello.nl/m.jong9/map12/hansbrinker.html

**History: New Orleans**

The history of Louisiana and, specifically, New Orleans is interesting, but events didn’t occur in a vacuum. Things that occurred in the Eastern part of our country affected events in the Southern part. Start in the 1600s and, as part of your unit on Michigan or U.S. History have your students discover what was happening not just in New Orleans, but in all of the country. This would be a good time to demonstrate the value of timelines and have students make some.

Pose your students these questions about New Orleans history: When was New Orleans settled? Why would people want to settle in New Orleans? What natural features might make it an attractive place to live? Who were the first people to live in the area? Who were the first settlers from abroad? Where did they come from? Why did they come? What difficulties did these first settlers face when they attempted to build and establish the city? Which countries ruled New Orleans in the 1700s and 1800s? How was the founding and settlement of New Orleans similar in to the founding and settlement of Michigan? When did New Orleans become a part of The United States? Explain how the Louisiana Purchase came about.

**History, Music: Slavery, the Power of Music to Unite**

Sweet Honey In The Rock uses its music to bring people together as a community to stand against injustice. Bernice Johnson Reagon, founder of the group, says, “We are about being accountable.” Part of their mission is accomplished by the call and response form they use. It encourages participation by all and in that way binds people together. Sing some songs that require all to participate either with vocal sounds and lyrics, instrumental sounds or physical motions. Ask students to think of some situations in which a whole group of people sings together. Does the singing together create closeness, or a sense of cohesion?

Tell students that when the slaves were working in the fields they were discouraged from talking to each other. Ask them why they think that was. The slave masters were afraid that if the slaves became a cohesive group they might feel strong enough to rebel. To fool their masters, the slaves communicated through song. Sometimes their songs had code words in them. “Steal Away,” for example, was sung to inform the slaves that someone from the Underground Railroad would be coming to help them steal away from the plantation that night. If students are unfamiliar with the Underground Railroad, take some time to talk about it.

Music has great power. Tell students to research banned patriotic music as a project, or simply discuss some examples. Ask why the music was banned and what the people in power were afraid would happen. Cite Poland’s national anthem, the Singing Revolution in Estonia, and the French anthem during World War II. Play and read the musical *The Sound of Music*, in which the national song inspires the people to stand against the Nazis.

**Music: New Orleans**

New Orleans is known for its jazz. Introduce students to the sound of New Orleans jazz by playing some. Ask students to describe the music. Make a list of adjectives, similes and metaphors that describe the music. Give students a large piece of blank construction paper. Play some jazz and have students draw the music.
Read students the book If I Only Had a Horn, a picture book about the early life of Louis Armstrong. Play some of Armstrong’s music. Tell students to move to the music. Form a line and parade, marching and moving to the music. Tell students that just like New Orleans is famous for its special kind of jazz, Detroit is famous for a special kind of music. Ask them if they know what it is. Introduce students to the Motown sound. Just like you did for the jazz, tell students to use adjectives, similes and metaphors to describe this music. Compare the jazz and Motown descriptions. Ask students to explain the difference between the two types of music. Tell students to move to the Motown music. Have them look around at each other moving to the music. Do they move differently to Motown than to New Orleans jazz?

Older students might like to look up some of the famous jazz musicians from New Orleans and some of the famous Motown musicians from Detroit and do an oral or written report about them. They could do a poster as part of the report, a collage depicting the musicians life and music, play some music, or do a power point presentation. Before students begin, discuss resources. If they will be using computers, they should be aware of the different websites that might be helpful and know how to judge if a site is reliable or not.

English: Parables, Names, Character Traits

The name Sweet Honey In The Rock, according to Bernice Johnson Reagon, the founding member of the group, is from a parable about a land so rich that when rocks are cracked open, honey flows from them. Psalm 81:16 relates the story of David, poet and musician, who advised his people that if they would serve the Lord they would be rewarded by being fed honey out of the rock. Ask students if they can define “parable.” If not, read a few parables and see if they can then create a definition. A parable is a simple story illustrating a moral or religious lesson.

Ask students why the performance group would then pick a name like Sweet Honey In The Rock. What could it signify for them?

Reagon compares this parable to African-American women who are strong as a rock on the outside and sweet as honey on the inside. Ask students if they think that is a good way to be. Is it a necessary character trait? Is it a necessary character trait for African-American women?

Ask students if they can think of any historical figure that could be described as strong on the outside and sweet on the inside. If you are assigning a book report, this would be a good time to assign a biography. Ask students if the person they are reading about fits the definition of someone who is strong on the outside and sweet on the inside.

English, History, Music, Art: Slavery, Spirituals, Symbols

The melodies of Black spirituals play an important part in the music of Sweet Honey In The Rock. Ask students if they have heard the term, “spiritual” and, if so, what it means. If they define it as having to do with the spirit or soul as opposed to material or physical things, ask them if there is another definition that relates to music. Tell them that it is a religious folk song of African-American origin.

Play some spirituals for your students. Ask them to listen carefully to the words. If you think it would be helpful, pass out the lyrics to the spirituals you play. Ask students if there is anything they can hear that is common to all the songs they heard. They may list a reference to God, a mention of flying away or leaving, a mention of a better place, of freedom. There may be singing about chariots, gospel trains, ships or rivers. Many songs are about going home.

Define symbol. Tell students that a symbol is one thing standing for or representing another. A symbol is often used when a concrete object represents an abstract idea. For example, a dove often represents peace, and Uncle Sam the U.S. Government.

Begin a discussion on symbols found in the lyrics of Black spirituals by telling students to think of the kind of life led by the slaves working on Southern plantations or as maids and cooks in the houses of the rich. How were they treated? What rights did they have? Ask why they think these slaves might sing about飞行 away, about ships and rivers and chariots. These are all symbols that represent a means of escape. Are there any other symbols you can find?

Read students the book, Wings, by Christopher Myers. This book about prejudice and difference also uses flying as a symbol. Ask students to compare the way flying is used in this book to the way it is used in African-American spirituals. Flight is often used as a symbol. Show students some of Chagall’s paintings in which people are flying. Ask them why he might have his characters fly. To conclude a discussion of the use of symbolism, read older students Riding the Tiger by Eve Bunting. Ask them what they think the tiger stands for.
REPERTOIRE

WHEN THE SAINTS GO MARCHING IN

When the Saints Go Marching In was originally a spiritual, though today it is often heard in Gospel or Jazz style. It was popularized in New Orleans, where it was the original staple of jazz funeral repertoire.

WATCH AND LISTEN!

The Dukes of Dixieland perform When the Saints Go Marching In in this 1896 recording. Listen for the collective improvisation in the instrumental introduction, and the lined call and response format of the singing.

www.youtube.com/watch?v=6Q0zZ0VdUUM

Louis Armstrong performs When the Saints Go Marching In in traditional Dixieland style. Listen for the collective improvisation in his ensemble and the scat syllables that his singer uses.

www.youtube.com/watch?v=wyLjbMBpGDA

Rebirth Brass Band performs When the Saints Go Marching In in concert. What similarities and differences do you hear between their version and the earlier ones?

www.youtube.com/watch?v=hfOCTS2YQOE

LYRICS

We are trav’ling in the footsteps Of those who’ve gone before, And we’ll all be reunited, On a new and sunlit shore,

Oh, when the saints go marching in Oh, when the saints go marching in Lord, how I want to be in that number When the saints go marching in

And when the sun refuse to shine And when the sun refuse to shine Lord, how I want to be in that number When the sun refuse to shine

And when the moon turns red with blood And when the moon turns red with blood Lord, how I want to be in that number When the moon turns red with blood

Oh, when the trumpet sounds its call Oh, when the trumpet sounds its call Lord, how I want to be in that number When the trumpet sounds its call

Some say this world of trouble, Is the only one we need, But I’m waiting for that morning, When the new world is revealed.

Oh When the new world is revealed Oh When the new world is revealed Lord, how I want to be in that number When the new world is revealed

Oh, when the saints go marching in Oh, when the saints go marching in Lord, how I want to be in that number When the saints go marching in

When the sun refuse to shine

And when the moon turns red with blood

Oh, when the trumpet sounds its call

Some say this world of trouble
GREY GOOSE

Grey Goose is a Blues song written about a preacher who tries to kill a grey goose for his family’s Sunday dinner. Because this is a violation of the Sabbath, God keeps the goose alive even after it is shot and boiled in water. Freed slaves flocked to this story of perseverance and deliverance.

WATCH AND LISTEN!

Listen to this recording of Grey Goose by Blues giant Huddie Ledbetter, known as Lead Belly. Listen for the blues characteristics in his version: the guitar accompaniment and the blue notes in the “Lord, Lord, Lord” passages.

www.youtube.com/watch?v=uj41fhds0W0

Listen to Sweet Honey In The Rock’s Grammy-winning adaptation of Grey Goose. How is it similar to the original? How is it different?

www.youtube.com/watch?v=fg-FoiB-V_0

LYRICS

Well, las’ Monday mornin’, Lawd, Lawd, Lawd
Well, las’ Monday mornin’, Lawd, Lawd

My daddy went a-huntin’
Well, he carried along his zulu
Well, along come a grey goose
Well, he threwed it to his shoulder, an’ he ram his hammer’ way back

Well, he pulled on de trigger
Well, down he come a-windin’
He was six weeks a-fallin’
He was six weeks a-findin’
An’ he put him on de wagon,
An’ he taken him to de white house

He was six weeks a-pickin’
Lordy, your wife an’ my wife,
Oh, they give a feather pickin’
An’ they put him on to parboil
He was six months a-parboil’,
An’ they put him on de table,

Now, de fork couldn’ stick him,
An’ de knife couldn’t cut him
An’ they threwed him in de hog-pen,
An’ he broke de ol’sow’s jawbone

An’ they taken him to de sawmill,
An’ he broke de saw’s teeth out
An’ de las’ time I seed him,
Well, he’s flyin’ across de ocean,
Wid a long string o’ goslin’s,
An’ they all goin’: quank quink-quank
OTHER RESOURCES

ORGANIZATIONS

University Musical Society
881 N University Ave
Ann Arbor, MI 48109-1101
(734) 615-0122
umsyouth@umich.edu
www.ums.org

The Ark
316 S Main St
Ann Arbor, MI 48104
(734) 761-1818
www.theark.org

The Program in American Culture at the University of Michigan
3700 Haven Hall
Ann Arbor, MI 48109-1045
(734) 763-1460
ac.ing@umich.edu
www.lsa.umich.edu/ac

The Quarter Bistro
(For a Louisiana-inspired meal)
300 S. Maple Rd
Ann Arbor, MI 48103
www.quarterbistro.com
734-929-9200

WEB SITES

Rebirth Brass Band
www.rebirthbrassband.com

Sweet Honey In The Rock
www.sweethoney.com
(Check out the “For Kids” section for a great Instrument Sounds demo!)

US History
www.ushistory.org

Smithsonian Folkways
www.folkways.si.edu

New Orleans French Quarter
www.frenchquarter.com

The National Institute of African Art
www.africa.si.edu/

FURTHER READING

Morgan, Thomas: Historic Photos of New Orleans Jazz

Schafer, William and Allen, Richard: Brass Bands and New Orleans Jazz

Turner, Richard Brent: Jazz Religion, the Second Line, and Black New Orleans

Stewart, Jack: Funerals with Music in New Orleans

Ferdinand, Wiletta: The Last Walk: Pictoral Depiction of New Orleans Jazz Funerals 1997-2004


Touchet, Leo and Bagneris, Vernel: Rejoice when you Die: the New Orleans Jazz Funerals

Southern, Eileen: The Music of Black Americans: A History

Stewart: African-American Music: An Introduction

Strom, Laura Layton: Built Below Sea Level: New Orleans


<http://www.newsreview.com/sacramento/big-easy/content?oid=46598>


WHAT IS UMS?

THE UNIVERSITY MUSICAL SOCIETY (UMS) is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

One of the oldest performing arts presenters in the country, the University Musical Society is now in its 132nd season. With a program steeped in music, dance, and theater performed at the highest international standards of quality, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational and community activities each season.

UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

UMS EDUCATION AND COMMUNITY ENGAGEMENT DEPARTMENT

MAILING ADDRESS
100 Burton Memorial Tower
881 North University Ave
Ann Arbor, MI 48109-1011

STAFF
Kenneth C. Fischer, *UMS President*
Jim Leija, *Director*
Mary Roeder, *Residency Coordinator*
Omari Rush, *Education Manager*

INTERNS
Emily Barkakati
Sigal Hemy
Matthew Mejia
Rhémé Sloan
Bennett Stein

VOLUNTEERS
*UMS Advisory Committee*
Pat Bantle
Linda Grekin
Robin Miesel
Susan Pollans
Gail Stout
UMS YOUTH EDUCATION PROGRAM

10 THINGS TO KNOW

1 QUALITY

Every student deserves access to “the best” experiences of world arts and culture

• UMS presents the finest international performing and cultural artists.

• Performances are often exclusive to Ann Arbor or touring to a small number of cities.

• UMS Youth Performances aim to present to students the same performance that the public audiences see (no watered-down content).

2 DIVERSITY

Highlighting the cultural, artistic, and geographic diversity of the world

• Programs represent world cultures and mirror school/community demographics.

• Students see a variety of art forms: classical music, dance, theater, jazz, choral, global arts.

• UMS’s Global Arts program focuses on 4 distinct regions of the world—Africa, the Americas, Asia, and the Arab World—with a annual festival featuring the arts of one region.

3 ACCESSIBILITY

Eliminating participation barriers

• UMS subsidizes Youth Performance tickets to $6/student (average subsidy: $25/ticket)

• When possible, UMS reimburses bus-sing costs.

• UMS Youth Education offers personalized customer service to teachers in order to respond to each school’s unique needs.

• UMS actively seeks out schools with economic and geographic challenges to ensure and facilitate participation.

4 ARTS EDUCATION LEADER

One of the premier arts education programs in the country

• UMS’s peer arts education programs: Carnegie Hall, Lincoln Center, Kennedy Center.

• UMS has the largest youth education program of its type in the four-state region and has consistent school/teacher participation throughout southeastern Michigan.

• 20,000 students are engaged each season by daytime performances, workshops and in-school visits.

• UMS Youth Education was awarded “Best Practices” by ArtServe Michigan and The Dana Foundation (2003).

5 K-12 SCHOOL PARTNERSHIPS

Working directly with schools to align our programs with classroom goals and objectives

• 15-year official partnerships with the Ann Arbor Public Schools and the Washtenaw Intermediate School District.

• Superintendent of Ann Arbor Public Schools is an ex officio member of the UMS Board of Directors.

• UMS has significant relationships with Detroit Public Schools’ dance and world language programs and is developing relationships with other regional districts.

• UMS is building partnerships with or offering specialized services to the region’s independent and home schools.

6 UNIVERSITY EDUCATION PARTNERSHIPS

Affecting educators’ teaching practices at the developmental stage

• UMS Youth Education is developing a partnership with the U-M School of Education, which keeps UMS informed of current research in educational theory and practice.

• University professors and staff are active program advisors and workshop presenters.
Kennedy Center Partnership

- UMS Youth Education has been a member of the prestigious Kennedy Center Partners in Education Program since 1997.
- Partners in Education is a national consortium of arts organization and public school partnerships.
- The program networks over 100 national partner teams and helps UMS stay on top of best practices in education and arts nationwide.

Professional Development

“I find your arts and culture workshops to be one of the ‘Seven Wonders of Ann Arbor!’”

–AAPS Teacher

- UMS Youth Education provides some of the region’s most vital and responsive professional development training.
- Over 300 teachers participate in our educator workshops each season.
- In most workshops, UMS utilizes and engages resources of the regional community: cultural experts and institutions, performing and teaching artists.

Teacher Advisory Committee

Meeting the actual needs of today’s educators in real time

- UMS Youth Education works with a 50-teacher committee that guides program decision-making.
- The Committee meets throughout the season in large and small groups regarding issues that affect teachers and their participation: ticket/bussing costs, programming, future goals, etc.

In-School Visits & Curriculum Development

Supporting teachers in the classroom

- UMS Youth Education places international artists and local arts educators/teaching artists in classes to help educators teach a particular art form or model new/innovative teaching practices.
- UMS develops nationally-recognized teacher curriculum materials to help teachers incorporate upcoming youth performances immediately in their daily classroom instruction.

UMS Youth Education Program
umsyouth@umich.edu | 734-615-0122
www.ums.org/education
SEND US YOUR FEEDBACK!

UMS wants to know what teachers and students think about this Youth Performance. We hope you’ll send us your thoughts, drawings, letters, or reviews.

UMS YOUTH EDUCATION PROGRAM
Burton Memorial Tower • 881 N. University Ave. • Ann Arbor, MI 48109-1011
(734) 615-0122 phone • (734) 998-7526 fax • umsyouth@umich.edu
www.ums.org/education