

2013-2014
UMS LEARNING GUIDE

JAZZ AT
LINCOLN
CENTER
ORCHESTRA
WITH WYNTON
MARSALIS,
TRUMPET

 **ums**
BE PRESENT



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UMS SCHOOL DAY PERFORMANCE

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS, TRUMPET

Monday, March 31, 11 AM
Hill Auditorium



THANK YOU!

Thank you for your interest in learning about or attending one of our UMS School Day Performances.



UMS.ORG / 734.615.0122

DETROIT TRUMPETER MARCUS BELGRAVE MEETS WITH DETROIT SCHOOL OF ARTS STUDENTS FOLLOWING HIS UMS SCHOOL DAY PERFORMANCE.



ATTEND

Coming to your E-mail Inbox!

Map and Driving Directions

Logistical Details (drop-off/pick-up locations)

Venue Information

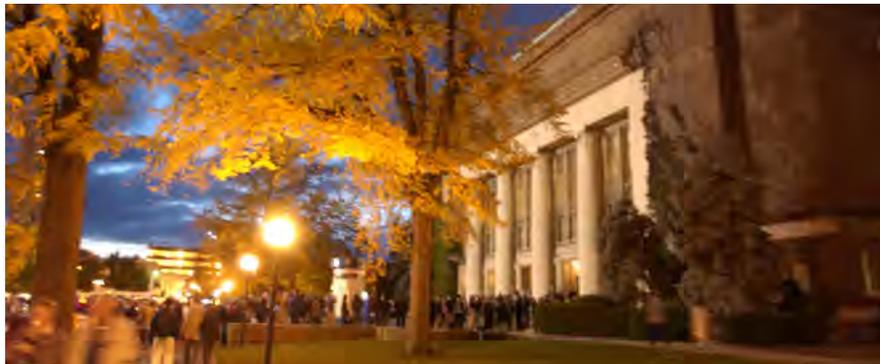


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ATTEND

THE DETAILS



VENUE ADDRESS

Hill Auditorium, 825 North University Avenue, Ann Arbor, MI 48109

EMERGENCY CONTACT NUMBER

734-764-2538

ARRIVAL TIME

Between 10:30-10:50am

TICKETS

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

FOOD

No food or drinks (including school lunches) are allowed in the theater.

ACCESSIBILITY

We aim to maximize accessibility at our performances and below are details regarding this performance's points of accessibility. If you have further questions e-mail umsyouth@umich.edu or call 734-615-0122.

WHEELCHAIR ACCESSIBILITY

Courtesy wheelchairs are available for audience members. Hill Auditorium is wheelchair accessible and has 12 seats for audience members with special needs.

PARKING

There is handicapped parking very close to the Power Center on Fletcher Street and in the parking structure behind the Power Center on Palmer Drive. The first three levels of the Palmer Drive structure have 5 parking spots on each level next to each elevator. There are a total of 15 parking spaces in the garage.

BATHROOMS

ADA compliant toilets are available in the green room (east corner) of the Hill Auditorium for both men and women.

ENTRY

The front doors are not powered; however, there will be an usher at that door opening it for all patrons. There is a ramp entrance on the west side of the auditorium.

LEARN

Jazz at Lincoln Center Orchestra
with Wynton Marsalis, Trumpet



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WHY?

UMS EDUCATION ARTISTIC STATEMENT

“

JAZZ MUSIC IS AMERICA'S PAST AND ITS POTENTIAL SUMMED UP AND SANCTIFIED AND ACCESSIBLE TO ANYBODY WHO LEARNS TO LISTEN TO, FEEL, AND UNDERSTAND IT. THE MUSIC CAN CONNECT US TO OUR EARLIER SELVES AND TO OUR BETTER SELVES-TO-COME. IT CAN REMIND US OF WHERE WE FIT ON THE TIME LINE OF HUMAN ACHIEVEMENT, AN ULTIMATE VALUE OF ART.

— Wynton Marsalis

”

Jazz functions as a living representation of American history, culture, society, and artistry. While clear that it is an essential part of American life, jazz historians, educators, and musicians often have conflicting ideas about the best way to present jazz to audiences today. Recognizing jazz's beginnings in clubs and dance halls, some people believe that it cannot be fully enjoyed in a formal setting. Others feel that jazz's musical sophistication means that it must be heard on the world's most prestigious stages.

Wynton Marsalis and Pedrito Martinez, both of whom headline a UMS School Day Performance this season, draw from different yet equally compelling backgrounds in jazz. Julliard-educated Marsalis has contributed to a greater institutionalization of the genre, creating the Jazz at Lincoln Center program and performing in concert halls with ensembles like the Berlin and Los Angeles philharmonics. Pedrito Martinez, who never studied at a music conservatory, is more likely to be heard in a café than a concert hall. The stunning artistry of both Pedrito Martinez and Wynton Marsalis illustrates the fact that there is no single best approach to playing and presenting jazz, and we hope that this artistry ignites joy in audience members and sparks discussion about the cultural importance of jazz.

LEARN

WHY?

ONLINE: CONNECTING TO THE PERFORMANCE



If you have questions about how to connect this performance to classroom curriculum standards or prepare for this field trip, post it on the **UMS Lobby** and retired elementary school music teacher and local teaching artist Linda Jones will give you her thoughts and suggestions.

<http://bit.ly/umsEdConvo>

ARTIST

JAZZ AT LINCOLN CENTER AND WYNTON MARSALIS: FIVE THINGS TO KNOW

01

Wynton Marsalis comes from an intensely musical background. His father introduced Wynton and his brothers Delfeayo, Branford, and Jason, to music at an early age. Of his parents, Wynton writes “My father was an example to me, because of the type of integrity he had when he would play. I also liked the musicians that my father played with. My mama stayed on us about practicing. She took her time to take us to music classes and see that we received an education. So, in terms of discipline and investing her time and love and energy in us – she was always doing that for me and all my brothers.” He made his debut with the New Orleans Philharmonic at age 14 and appeared as a soloist with many other orchestras and jazz bands during his teen years.

02

Accomplished in classical music as well as jazz, Marsalis was the first person to win a Grammy award for albums in both categories in a single year (1983). He repeated this feat in 1984 and has won a total of nine Grammy’s to date.

03

Marsalis also works as a composer; his epic oratorio *Blood on the Fields* tells the story of a couple’s escape from slavery. He has also written pieces for symphony orchestra and orchestra with chorus.

04

Marsalis founded the Jazz at Lincoln Center program in 1987 and contributed to the opening of the Frederick P. Rose Hall, the world’s first concert hall dedicated solely to jazz performance. Jazz at Lincoln Center has since evolved into a large and influential organization offering concerts, touring ensembles, dance, film, radio and TV broadcasting, and educational programming.

05

The Jazz at Lincoln Center Orchestra (JLCO) includes saxophones, clarinets, trombones, bass, drums, and, of course, trumpet. The ensemble’s 15 musicians are all in demand outside of the JLCO as soloists, ensemble musicians, arrangers and composers.

LEARN

ARTIST

ONLINE: GETTING TO KNOW WYNTON MARSALIS

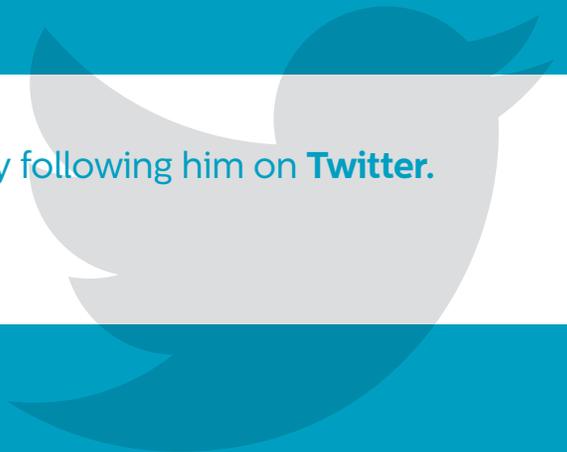


In this **video** from the *New York Times*, Wynton Marsalis eloquently compares jazz to...basketball!

<http://nyti.ms/1oNUSeP>

You can also get to know Wynton better by following him on **Twitter**.

<https://twitter.com/WyntonMarsalis>



LEARN

ART FORM

IMPROVISATION



Improvisation is defined by the Harvard Dictionary of Music as “the creation of music in the course of performance.” Improvisation is present in almost every genre of music worldwide, and is of particular practical and spiritual importance to jazz. While a jazz musician is free to play any note or rhythm she chooses, jazz solos typically use elements of the piece’s harmonic and melodic content to inspire and structure the improvisation.

Improviser and educator Stephen Nachmanovitch describes improvisation as an integral part of daily life: “It is the most normal thing in the world to improvise. We improvise every time we say a sentence, but we are told in our veneration of the masters that the creative process is some sort of mysterious and godlike thing only possessed by a few people – when in fact we are improvising all the time, creating all the time.”

Composing on the spot can feel intimidating and vulnerable, but one just needs to start playing, with confidence, in order to create an improvisation.

ART FORM

ONLINE: IMPROVISATION



Improvisation is a universal art form. The following links are examples of similar improvisational techniques in the context of three different musical styles.

Improvised Indian Carnatic music
<http://bit.ly/1fwakVc>

Improvised trumpet solo
<http://bit.ly/1ffLkqd>

Improvised classical concerto cadenza
<http://bit.ly/1eNFhTH>

LEARN

PERFORMANCE

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS, TRUMPET

“

ADVICE TO YOUNG
MUSICIANS: “PRACTICE
EVERY DAY. YOU DON’T
HAVE TO PRACTICE FOR
HOURS. JUST GET ON
YOUR HORN EVERY DAY
AND LISTEN TO THE
PEOPLE WHO REALLY
CAN PLAY. DON’T BE
DISCOURAGED. JUST TRY
TO KEEP GOING AND
DEVELOP.

- WYNTON MARSALIS

”



LEARN

PERFORMANCE

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS, TRUMPET



MEMBERS

Wynton Marsalis, Trumpet

Ryan Kisor, Trumpet

Marcus Printup, Trumpet

Kenny Rampton, Trumpet

Vincent R. Gardner, Trombone

Elliot Mason, Trombone

Chris Crenshaw, Trombone

Sherman Irby, Saxophones

Ted Nash, Alto and Soprano
Saxophones, Clarinet

Walter Blanding, Tenor and
Soprano Saxophones, Clarinet

Victor Goines, Tenor and
Soprano Saxophones, Bb and
Bass Clarinets

Paul Nedzela, Baritone
Saxophone

Dan Nimmer, Piano

Carlos Henriquez, Bass

Ali Jackson, Drums

ABOUT THE PERFORMANCE

This performance will include several styles of jazz, from “standards” (pieces that jazz musicians have been playing for generations) to the blues to new works by Wynton Marsalis and others. Many songs will feature a particular member of the orchestra in an improvised solo. If you like what you hear, there is no need to wait until the end of the piece to acknowledge the performer. It is polite to clap when the solo concludes, even while the rest of the orchestra is still playing.

LEARN

PERFORMANCE

ONLINE: JLCO



This school day performance will likely have a format and aesthetics similar to this full length **concert** from NPR Music.

<http://n.pr/1kSLLc9>

FORD HONORS

THE FORD HONORS PROGRAM: FIVE THINGS TO KNOW

Wynton Marsalis and Jazz at Lincoln Center will receive the 2014 UMS Distinguished Artist Award during their March 30 concert at Hill Auditorium.

01

The Ford Honors Program is an annual event that recognizes a world-renowned artist or ensemble from the UMS season.

02

The concert and award are presented in conjunction with a fundraising gala that benefits the UMS Education and Community Engagement Program. This program provides school day arts education initiatives including free or low-cost performances, teacher workshops, master classes, community events, and school programs.

03

The honoree receives a commemorative crystal piece made by Tiffany & Co., delivered in their signature blue box.

04

UMS also presents the DTE Energy Foundation School of the Year and Educator of the Year awards at the gala. This year's honorees are Washtenaw Technical Middle College and Kristi Bishop of Bach Elementary School.

05

The Distinguished Artist Award has been awarded each year since 1996. Previous recipients include Jessye Norman (1997), Dave Brubeck (2006), and Yo-Yo Ma and the Silk Road Project (2013).

The Ford Honors Program recognizes the longtime generous support of UMS's Education and Community Engagement program by



Ford Motor Company Fund

LEARN

FORD HONORS

ONLINE: GETTING TO KNOW THE FORD HONORS GALA CHAIR



Cheryl Cassidy is leading the Ford Honors efforts this season as the Gala Chair. She is a resident of Ann Arbor and a professor in the English department at Eastern Michigan University. In this **online interview**, Cheryl shares her personal thoughts about Ford Honors, UMS, and Jazz at Lincoln Center.

<http://bit.ly/1m9O5d6>

CONNECT

Being an Audience Member

Arts Online

Recommended Reading

Writing about Live Performance

Visual + Performing Arts

About UMS



UMS.ORG / 734.615.0122



BEING AN AUDIENCE MEMBER

WATCHING AND LISTENING

When preparing to attend a live performing arts event, we hope you will think about the concepts of concert conduct and manners. This is not just about saying “please” and “thank you;” rather, it’s like an unspoken agreement you have with everyone else in the performance space, to be thoughtful and considerate in what you do so that everyone can fully engage with the unique and exciting live performance experience. Here’s what we mean:

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 name 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 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 quiet), and the smallest noise could cause your seat neighbor to miss an important line of dialogue or musical phrase. Lights (from a cell phone or music player, for instance) and movements (body wiggling or shaking) may also distract your 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 a small physical space with other audience members. So, consider whether you are sharing — the arm rest and the leg room, for instance — in such a way that both you and your neighbors are comfortable.

- As an audience member, you are also part of the performance. Any enthusiasm you might have for the performance may help 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.

*Special thanks to **Emily Barkakati** for her role in developing this resource.*

BEING AN AUDIENCE MEMBER

RULES AND TOOLS

We share the following “Rules and Tools” to help audience members at UMS School Day Performances connect with the performance and environment around them. As a general suggestion, we encourage audience members to **Notice**, **Feel**, and **Interpret**.

“

IF SOMETHING IS BORING AFTER TWO MINUTES, TRY IT FOR FOUR. IF STILL BORING, THEN EIGHT. THEN SIXTEEN. THEN THIRTY-TWO. EVENTUALLY ONE DISCOVERS THAT IT IS NOT BORING AT ALL.

- JOHN CAGE, COMPOSER

”

(Renowned composer John Cage is simply saying sometimes it takes a little longer than expected to find a point of personal interest in a performance, so don't give up the search too quick.)

1. BE PRESENT.

Being bored means you're not engaging. In the performance, you might feel any of the following:

happy	sorrow	pain	horror
inspiration	confused	pride	content
joy	sad	beauty	enlightened

The beauty of live performance is the connection between the audience and artist and the energy they share and pass between each other. Have you ever given a presentation and spoken better because people in the room were smiling at you? You have an ability to affect the performance as an audience member and we encourage you to use it during the performance.

2. INTERPRET: YOU CAN CHOOSE WHAT IT MEANS.

Sometimes an artist will share what the performance is supposed to mean or share the performance's story. Sometimes there won't be a story or any meaning beyond creating movement or sound. Either way, feel empowered choosing what the performance means to you or imagine your own story...you can change your mind at any point too.

3. CHECK YOUR OWN EMOTIONS & FEELINGS.

Ask yourself: How am I feeling? Am I tired, sore, in a bad mood, sad, upset, sick, etc.? These feelings and emotions can affect how you perceive the performance. Be open to letting the performance improve your condition or make you think differently or more deeply about your condition.

BEING AN AUDIENCE MEMBER

RULES AND TOOLS

QUESTIONS

The following questions are used during TalkOut* and can help audience members connect with or reflect on a performance:

- How does this performance relate to where I live?
- What does this performance remind me of?
- What moment in the performance will I remember?
- What question will I ask my teacher back at school?

*For more information about TalkOut, visit <http://bit.ly/18rzBzh>.

ELEMENTS

At any point during a performance, you should feel empowered to notice or focus on any element of the performance – on stage or off stage.

SPACE:

venue/building, stage, distance between objects

LIGHTING:

location of light, use of darkness, color of light, movement of light, light in the audience

SOUND:

sound created by voices or movements of performers or audience members, the location of sound (behind the audience or off stage), use of musical instruments or recorded music

MOVEMENT:

movement of performers, images, objects, or audience members; speed, size, or shape of movements

PEOPLE:

performers or audience members, the number of people, type and amount of clothing on people, facial or emotional expressions of people

POEM

Consider how the poem below relates to your field trip, the performance venue, or the performance:

“Museum Piece” by Richard Wilbur
The good gray guardians of art
Patrol the halls on spongy shoes,
Impartially protective, though
Perhaps suspicious of Toulouse.

Here dozes one against the wall,
Disposed upon a funeral chair.
A Degas dancer pirouettes
Upon the parting of his hair.

See how she spins! The grace is there,
But strain as well is plain to see.
Degas loved the two together:
Beauty joined to energy.

Edgar Degas purchased once
A fine El Greco, which he kept
Against the wall beside his bed
To hang his pants on while he slept.

*Special thanks to **Emily Barkakati, Sigal Hemy, Jim Leija, Lisa Murray, and Anna Prushinskaya** for their roles in developing this resource.*

ARTS ONLINE:EXPLORE AND DISCOVER

SEARCH LIKE A DETECTIVE

Consider the following suggestions and ideas when searching for information online.

TRIANGULATE AND FORM OPINIONS SLOWLY

When looking for information online:

1

SEARCH,
SEARCH AGAIN,
AND THEN
SEARCH AGAIN

2

THEN
COMPARE
INFORMATION
FROM YOUR
SEARCHES

3

THEN SEARCH
ONE MORE
TIME BASED ON
WHAT YOU'VE
DISCOVERED
IN YOUR
COMPARISON

SEEK OUT IDENTIFIABLE SOURCES

Reputable articles, journals, or magazines should cite an author whose identity can be verified and cite a list of sources, either throughout the piece or in a bibliography.

CHECK THE DATE

Consider whether the content is old or outdated. Has the site been maintained?

LOOK FOR BIAS

Is the site or its author's objective to sell you something?

Is the site's content overly positive or negative?

Does the site's content lean toward only one viewpoint?

Does the site's content clearly omit facts?

If your answer to any of these questions is yes, then the site might not represent a reliable information source.

BEWARE

- Sites with an abundance of advertising, especially ads that look cheap, are neon and blinking, or constantly pop up on the screen
- Sites with grammar, spelling, and formatting errors

Note: Good looking sites don't necessarily have fair, unbiased, or accurate information (for instance, sites for political candidates are often beautiful, but contain information that ONLY portrays their candidate positively).

ARTS ONLINE:EXPLORE AND DISCOVER

SITES WE SUGGEST

GO TO THE SOURCE

If searching for information about an artist or organization, first try visiting their homepage where they are likely to post information, links, and media they approve.

For instance:

[Wynton Marsalis](http://www.WyntonMarsalis.com) - www.WyntonMarsalis.com

[Hubbard Street Dance Chicago](http://www.HubbardStreetDance.com) - www.HubbardStreetDance.com

[UMS](http://www.UMS.org) - www.UMS.org

RELIABLE SITES (GENERALLY):

.EDU

educational institutions

.GOV

government (particularly good for statistics and reports)

.ORG

organizations (though, only those without a political bias or advocacy agenda)

SEARCHING FOR VIDEO

You will find the best videos online when you search for ones posted by the artist or posted by the “generally reliable” sites having the characteristics detailed in this document. Avoid bootleg videos posted by random individuals with no relationship to the artist, as the video might not be representative of the artist’s work.

LESSON PLAN SOURCES

The following sites have a variety of standards-based lesson plans for teachers and interactive learning resources for families that celebrate an art form, connect the arts to the full range of non-arts subjects, or offer cultural context for the global arts.

ARTSEGE

www.ArtsEdge.org

PBS

www.pbslearningmedia.org

NATIONAL GEOGRAPHIC

www.education.nationalgeographic.com

EDSITEMENT

<http://edsitement.neh.gov>

THREE ‘GO TO’ SITES

The following sites are consistently good and reliable sources of information about arts and culture.

THE NEW YORK TIMES

www.nytimes.com

THE GUARDIAN

www.theguardian.com

NATIONAL PUBLIC RADIO (NPR)

www.npr.org

VISIT UMS

Let us do the work for you! Visit our sites www.ums.org and www.umslobby.org for great and engaging videos, blog posts, photos, and web links about artists and art forms.

RECOMMENDED READING

TEENS

The following listing of literature for teens and youth was developed by the Ann Arbor District Library to connect to the 2013–2014 UMS School Day Performance Series. All titles are in circulation at the library. For more information about the Ann Arbor District Library and their programs for youth, teens, teachers, and schools, visit www.aadl.org.

HUBBARD STREET DANCE CHICAGO

Stained Glass: Masterpieces of the Modern Era

by Xavier Barral i Altet

This eye-catching book of stained glass photography includes descriptions of context and history.

Speaking of Dance: Twelve Contemporary Choreographers on Their Craft

by Joyce Morgenroth

Twelve separate choreographers provide narratives about dancing and artistry.

Ballet and Modern Dance (Second Edition, Revised)

by Susan Au

Learn about the history of dance and how it has developed over time.

UKULELE ORCHESTRA OF GREAT BRITAIN

The Ukulele: A Visual History

by Jim Beloff

Experience the history of the ukulele through large photographs and approachable text.

Back Roads Great Britain (DK Eyewitness Travel Series)

Learn about Great Britain with its scenic routes, stunning landscapes, and authentic cuisine.

Hawaiian Music and Musicians: An Illustrated History edited

by George S. Kanahele

This is an excellent and thorough history of Hawaii's music, instruments, artists and traditional culture.

BROOKLYN RIDER

Beethoven: The Universal Composer

by Edmund Morris

This biography covers the life and music of Ludwig van Beethoven.

The Life of Schubert

by Christopher H. Gibbs

This is an approachable text on Franz Schubert's life.

From Metal to Mozart: The Rock and Roll Guide to Classical Music

by Craig Heller

This book relates classical works and composers to modern rock music.

BASSEKOU KOUYATÉ AND NGONI BA

Seydou Keïta

by Seydou Keïta

Black and white photographs represent the people and culture of Mali.

How the Spider Became Bald: Folktales and Legends from West Africa

by Peter Eric Adotey Addo

West Africa comes alive in this collection of short stories.

South of the Sahara: Traditional Cooking from the Countries of West Africa

by Elizabeth A. Jackson

This cookbook of West African recipes offers descriptions of their cultural significance.

RECOMMENDED READING

TEENS

COMPAGNIE KÄFIG

The Little Capoeira Book

by Nestor Capoeira

This introduction to capoeira, a martial art and dance hybrid from Brazil, also includes some history and techniques.

The Latin Beat: The Rhythms and Roots of Latin Music from Bossa Nova to Salsa and Beyond

by Ed Morales

Detailed descriptions of specific genres of Latin music include their historical influences.

Bring the Noise: 20 Years of Writing About Hip Rock and Hip Hop

by Simon Reynolds

Compiled essays, interviews, and critiques make an overall history of hip hop.

SPHINX COMPETITION HONORS CONCERT

Uncommon Rhythm: A Black, White, Jewish, Jehovah's Witness, Irish Catholic Adoptee's Journey to Leadership

by Aaron P. Dworkin

In his autobiography, Dworkin, founder of Sphinx, recalls his experience becoming a classical musician and inspiring others to do so, even in the face of discrimination.

Reminiscences of an American Composer and Pianist

by George Walker

Pulitzer Prize-winner George Walker writes of his life and how he became a composer of classical music.

The Billboard Illustrated Musical Instruments Handbook

by Lucien Jenkins

Jenkins has written an informative and easy-to-use guide to the listener's appreciation of music.

PEDRITO MARTINEZ GROUP

Cuban Music: From Son and Rumba to the Buena Vista Social Club and Timba Cubana

by Maya Roy

Roy provides an excellent introduction to the history of Cuban musical traditions, instruments, and genres.

Cuba and Its Music: From the First Drums to the Mambo

by Ned Sublette

This account of the influences that led to Cuban musical genres also discusses how these genres affect American music and culture.

The Oxford Book of Caribbean Short Stories

edited by Stewart Brown and John Wickham

This compilation of short stories features many varied cultures.

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS, TRUMPET

To a Young Jazz Musician: Letters from the Road

by Wynton Marsalis and Selwyn Seyfu Hinds

Renowned trumpeter Marsalis shares his opinions on modern and traditional jazz.

Moving to Higher Ground: How Jazz Can Change Your Life

by Wynton Marsalis and Geoffrey Ward

Marsalis' autobiography about growing up with jazz contains many reflections on his musical career.

The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz

by Jeffrey Magee

This is a thorough but accessible biography of jazz pianist Fletcher Henderson, well known for his contributions to swing and big band jazz.

RECOMMENDED READING

YOUTH

HUBBARD STREET DANCE CHICAGO

Modern Dance

by Andrew Solway

Solway provides an introduction to modern dance artists, techniques, and history.

When Stravinsky Met Nijinsky: Two Artists, Their Ballet, and One Extraordinary Riot

by Lauren Stringer

Learn how the modern ballet *Rite of Spring* began and how it was received by audiences.

José! Born to Dance: the Story of José Limón

by Susanna Reich and Raul Colon

José Limón was a modern dancer who created his own technique.

UKULELE ORCHESTRA OF GREAT BRITAIN

Introduction to Musical Instruments: Strings

by Dee Lillegard

Learn more about various string instruments.

Music From Strings

by Josephine Paker

This introduction to the history of string instruments also covers their cultural context.

Great Britain (Discovering Cultures)

by Sharon Gordon

Discover Great Britain and its food, culture, and history.

BROOKLYN RIDER

Valentine and His Violin

by Philip Hopman

A young musician, eager to share his music with everyone, plays his violin with some negative but humorous results.

Stradivari's Singing Violin

by Catherine Deverell and Andrea Shine

This is a true story of a boy who was determined to make a better-sounding violin.

The Cello of Mr. O

by Jane Cutler; illustrated by Greg Couch

An elderly man plays music for his war-torn community.

BASSEKOU KOUYATÉ AND NGONI BA

Cultures of the World Mali

by Ettagale Blauer and Jason Laure

Experience the customs, food and people of Mali.

A Flavour of West Africa

by Alison Brownlie

This overview of West African countries includes typical cuisines and holidays.

The Singing Man: Adapted from a West African Folktale

by Angela Shelf Medearis; illustrated by Terea Shaffer

A folktale featuring a young man who, despite his parents' wishes, wants to become a musician.

RECOMMENDED READING

YOUTH

COMPAGNIE KÄFIG

Capoeira: Game! Dance! Martial Art!

by George Ancona

This introduction to capoeira contains a brief history and main elements of the art form.

Hip-Hop and Urban Dance

by Tamsin Fitzgerald

Learn the main elements of hip hop, how it got started, and how it has evolved over time.

Cats' Night Out

by Caroline Stutson; illustrated by J. Klassen

Cats of the city decide to have some nighttime fun and dance a variety of styles, including samba, conga, and tango.

SPHINX COMPETITION HONORS CONCERT

William Grant Still: African-American Composer

by Catherine Reef

William Grant Still composed classical music in a time of extreme cultural tensions.

Meet the Orchestra

by Ann Hayes; illustrated by Karmen Thompson

Meet all of the members of the orchestra, colorfully represented by wild animal musicians.

Who Was Wolfgang Amadeus Mozart?

by Yona Zeldis McDonough; illustrated by Carrie Robbins

Learn about the life of Mozart, the composer who began writing classical music at the age of five.

PEDRITO MARTINEZ GROUP

My Name is Celia/Me llamo Celia: The Life of Celia Cruz/La Vida de Celia Cruz

by Monica Brown; illustrated by Rafael Lopez

Meet Celia Cruz, an international Latina singer whose vibrant music is widely popular today.

Sugar Cane: A Caribbean Rapunzel

by Patricia Storage; illustrated by Raul Colon

Experience the magic of the classic tale of Rapunzel, this time set in the Caribbean, featuring Cuban customs, music, and food.

Under the Moon & Over the Sea: A Collection of Caribbean Poems

edited by John Agard and Grace Nichols

Read about Cuban lifestyles and culture through poetry for children.

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS, TRUMPET

Blowing on the Changes: The Art of the Jazz Horn Players

by Leslie Gourse

Learn about famous jazz musicians and the chronological history of jazz.

Jazz A-B-Z: A Collection of Jazz Portraits

by Wynton Marsalis; illustrated by Paul Rogers and Phil Schaap

This series of biographical poetry features a famous jazz musician for each letter of the alphabet.

Dizzy

by Jonah Winter; illustrated by Sean Qualls

This is the inspiring story of Dizzy Gillespie, who started playing music to escape his traumatic home life.

*Special thanks to **Tim Grimes** and **Kayla Pennoyer** for their roles in developing this resource.*

WRITING ABOUT LIVE PERFORMANCE

The following writing exercises were developed by 826michigan, a non-profit organization dedicated to supporting students ages 6 to 18 with their creative and expository writing skills, and to helping teachers inspire their students to write. For more information about 826michigan and its free programs for students, visit www.826michigan.org.

A LETTER TO PERFORMERS

Primary Audience: Elementary School Students

BEFORE THE PERFORMANCE

Before you attend the performance, make a list of what you already know about the following things:

1. Live Performances
2. The Art Form
3. The Artist(s)
4. Origin of the Art Form or Artist(s)

DURING THE PERFORMANCE

To help you organize your observations during the performance, consider the following:

I Notice...

I Feel...

I Wonder...

Once the performance is done, write down your notes as soon as possible (either on the bus or back in the classroom) to help you remember your observations of the performance.

AFTER THE PERFORMANCE

Use your observations to help you write a letter to the performer(s). Remember, these artists are real people who want to know what audiences think about their work. This letter is your opportunity to share your impressions with the people who created the art you just experienced.

When starting your letter, be sure to use a greeting like “Dear [performer’s name].” Next, be sure to tell the performer(s) where and when you saw them. Every live performance is different, so it will help them to know which show you are talking about. Then you can use the notes you took about the performance to share your experience with the performer(s). At the end of your letter, be sure to include any other information—about yourself or the performance you saw—that you think the performer(s) would like to know. To finish the letter, include a closing like “Your fan” or “Thank you!” and then sign your name. Your teacher or parent can help you find the best way to get your letter to the performer!

WRITING ABOUT LIVE PERFORMANCE

TWO THUMBS UP: WRITING A REVIEW FOR PUBLICATION

Primary Audience: Middle and High School Students

BEFORE THE PERFORMANCE

Imagine your local newspaper has asked you to write a review of the event you are going to see: this will be your opportunity to write an argument about your opinions and explain your reasoning. Reviewers attempt to sort through the feelings they're already having in advance of a performance—not to put those feelings aside, but rather so that they are aware of what effect pre-performance opinions may have on the review.

Before the performance begins, answer the following questions:

- What expectations do I have for the performance?
- Do I already have an opinion about what I will experience at the performance?
(Additionally, consider some of the Questions and Elements outlined in the “Being an Audience Member” section of this guide.)

DURING THE PERFORMANCE

During the performance, take mental notes about the performance—the key is making a little note of something of interest while being aware of the entirety of the performance. As soon as possible after the performance ends, write down (using whatever paper or electronic device is handy) thoughts and words that come to mind related to the performance.

Things to consider:

- What is striking to me?
- Is it vastly different from what I thought it would be?
- Has the venue transformed into something else during the performance? How?
- Are there images or ideas popping into my head? What are they?
- Is there something about the performance I may remember forever? What made it so?
- Is the audience quiet and drawn in to what is happening? Are they loud? Are they interacting directly with the performers? Are the performers directly interacting with the audience?

AFTER THE PERFORMANCE

After the performance has concluded—back in class, riding home on the bus, or back at home—think back on what you just saw; it's like looking at the performance in a rear-view mirror. Take the list of words and thoughts you wrote and compare it with the words you wrote beforehand. Now, remove all the words that came up twice. These words, the most obvious ones that come to mind, are off limits (you can use synonyms), but the remainders will help you remember how you felt about the performance. Take these less obvious words and expand upon them. In the first draft of your review get all of your ideas down on paper. Make sure to include your thoughts on the performance and how they may have changed, stayed the same, or morphed into new feelings. Discuss any preconceptions you may have had and how they changed or stayed the same after viewing the performance.

When you're ready to work on your second draft, read back through your writing and try to identify the main idea of your review—what themes keep coming up? What is the tone? What do you ultimately feel about the performance? Use that main idea to come up with a hook (a bold, attention-getting statement to set the review in motion and give your readers a sense of what's to come).

Things to consider:

Remember — this review will take a stance on the performance based on the ways you've interpreted the elements you considered before, during, and after the show. Your teacher, parents, or friends (or a broader audience if you're writing for a newspaper) are very interested in your thoughts about the performance, and you can pretend they're on the fence about it—try and persuade them over to your side with your views about the performance. Don't be afraid to make strong statements—just be sure you can back up your argument with evidence you collected throughout the performance! A cold, play-by-play of exactly what happened isn't fun to read, and it doesn't let the readers, who likely didn't get to see the same performance that you did, use their imaginations to tell the story and fill in some (but not all) of the blanks.

WRITING ABOUT LIVE PERFORMANCE

THE SUN IS RED NOISE: POETRY ABOUT PERFORMANCE

Primary audience: Elementary, Middle, High School Students

In white pleated trousers, peering through green
sunshades, looking for the way the sun is red
noise, how locusts hiss to replicate the sun.

-Elizabeth Alexander, from "Stravinsky in LA"

The poem excerpted above and "Museum Piece," the poem by Richard Wilbur at the beginning of this guide are examples of ekphrastic poetry. Ekphrastic poetry is written in response to a piece of art, theatrical performance, writing, or music. The poem can be written about art, from the point of view of a character or the artist, or about the experience of viewing/hearing the art.

BEFORE THE PERFORMANCE

- Think about the way you describe the music that you like to a friend. How would you describe your favorite song to someone who had never heard it? How about to someone who could not hear?
- List the tools in your poetry toolbox (description, simile, metaphor, and imagery) that will help you describe the art in new ways.

DURING THE PERFORMANCE

Keep a record of:

- Words and phrases that come to mind in response to performance.
- Feelings you had about the art, the stage, the audience, the event.
- Images (like colors, ideas, memories, smells) that came to mind while you were listening to the music.
- Songs/images/ideas repeated throughout the performance.

AFTER THE PERFORMANCE

Younger students:

Pick one thing that you heard or saw in the performance and try to describe it in a new way to someone who wasn't at the performance. Use all five senses in your descriptions. Even if you didn't smell something, what do you imagine the art could smell like?

Older students:

- For five minutes straight (time can be adapted based on age group), write down everything you can remember about the performance you attended. Every detail that comes to mind is an important one.
- Take at least three things that you remember and create an image around each of them with using some of the tools in your poetry toolbox.
- Use one (or all) of these three images to start your poem about the performance. If it made you feel a certain way (happy, angry, afraid, alone, joyful), use words and images that match that mood to start. What kinds of words and images would you use to write a joyful poem? A lonely one?
- Can you use repetition in the poem in the same way it was used in the music you heard? If you saw a play, can you use language that reflects what you heard?
- Imagine you are the artist who created/composed the work of art on the day you were inspired to create it. What did you see, hear, smell, taste, touch, experience? Write a poem that takes us through that day, using the images you've crafted already.

Special thanks to Catherine Calabro, Erin Mernoff, Jeremy Peters, David Riva, and Kati Shanks for their roles in developing this resource.

CONNECT

VISUAL + PERFORMING ARTS

For more information about the U-M Museum of Art and their programs for teachers and schools, visit www.umma.umich.edu.

At a UMS event, you will hear world-class music and see spectacular dance. You and your students may notice the rhythm of the music or the space, light, sound and movement of the dance. You may feel joy, confusion, sorrow or any number of emotions. You may interpret what you experience with some help from the artist or all by yourself.

When looking at visual art, you use the same skills and have similar feelings.

Elsewhere in this resource guide you are encouraged to notice, feel, and interpret which are strategies of engagement that work with visual as well as performance art. Here is a work of art from the University of Michigan Museum of Art with a connection to the 2013/2014 UMS School Day Performance series that can be used to demonstrate these engagement strategies.

This work is a delicate, small sculpture and also a whistle. This whistle was used to call upon the spirits of ancestors to help solve problems in this world. You may notice that it is made of two components. The superstructure is a wooden carving of two birds that face each other, bellies touching, with a small round object between

them, so that each is holding it in their beaks. The birds' talons clutch the base of the sculpture. The base has a hole in the center into which an antelope horn is pegged. Looking at this whistle you may imagine what the highly polished birds would feel like or how running your fingers along the antelope horn would create a rough and bumpy rhythm. Both the sculptor of this whistle and UMS artist Bassekou Kouyaté were inspired by their particular African culture as they created memorable works of art.

If you would like to make other connections with the visual arts, please visit the UMMA website for information about tours and exhibitions:

<http://www.umma.umich.edu/education/>

If you would like more information about Artful Thinking, a strategy for teaching with art developed by Harvard Project Zero which is similar to the UMS strategy of notice, feel, interpret, visit:

http://www.pz.gse.harvard.edu/artful_thinking.php.

Special thanks to Pam Reister, U-M Museum of Art Curator for Museum Teaching and Learning, for her role in developing this resource.



Artist Unknown,
African, Vili Peoples Congo Republic
Whistle (nsiba), 1925-1975
wood, antelope horn
Gift of Candis and Helmut Stern, 2005/1.181

ABOUT UMS



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One of the oldest performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. With a program steeped in music, dance, and theater, UMS contributes to a vibrant cultural community by presenting approximately 60–75 performances and over 100 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

Learning is core to UMS’s mission, and it is our joy to provide creative learning experiences for our entire community. Each season, we offer a fun and fascinating lineup of workshops, artist Q&As, conversations, and interactive experiences to draw you in and out of your comfort zone, connect you to interesting people and unexpected ideas, and bring you closer to the heart of the artistic experience. We exist to create a spark in people, young and old alike, exposing them to things they haven’t seen before, and leaving them with a lifelong passion for creativity and the performing arts.

ABOUT UMS

2013-2014 SCHOOL DAY PERFORMANCES



HUBBARD STREET DANCE CHICAGO *ONE THOUSAND PIECES*

Friday, September 27, 11am - 12pm

UKULELE ORCHESTRA OF GREAT BRITAIN

Tuesday, November 12, 11am - 12pm

BROOKLYN RIDER

Monday, November 25, 11am - 12pm

ONE NIGHT IN BAMAKO BASSEKOU KOUYATÉ AND NGONI BA

Friday, February 7, 11am - 12pm

COMPAGNIE KÄFIG

Friday, February 14, 11am - 12pm

SPHINX COMPETITION HONORS CONCERT

Friday, February 21, 12-1pm

PEDRITO MARTINEZ GROUP

Friday, March 14, 11am - 12pm

JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS, TRUMPET

Monday, March 31, 11am - 12pm



THANK YOU!

CREDITS AND SPONSORS

THIS LEARNING GUIDE IS THE
PRODUCT OF THE UMS EDUCATION
AND COMMUNITY ENGAGEMENT
DEPARTMENT.

WRITTEN & RESEARCHED BY
Jordan Miller

EDITED BY
Omari Rush

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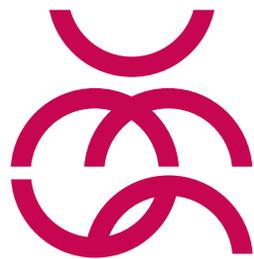
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