



EDUCATION
YOUTH

2002/2003 UMS

This guide is unfinished; the youth perf. was cancelled prior to its completion.

Voices of Brazil

University Musical Society
Teacher Resource Guide

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About UMS

The goal of the University Musical Society (UMS) is to engage, educate and serve Michigan audiences by bringing to our community an ongoing series of world-class artists who represent the diverse spectrum of today's vigorous and exciting live performing arts world.

Since 1879, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts series. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us into this new millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live performing arts.

UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, opera and theater. Through educational endeavors, commissioning of new works, youth programs, artists, residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The University Musical Society now hosts over 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers for performances in venues throughout Ann Arbor, Ypsilanti, and Detroit.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus and a regular collaborator with many University units, UMS is a separate non-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants and endowment income.

2002/2003 UMS

YOUTH EDUCATION

Voices of Brazil

University Musical Society
2002/2003 Teacher Resource Guide

Youth Performance
Friday, January 31, 2003
11am -12:30pm
Michigan Theater, Ann Arbor

Sponsored by



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SHORT ON TIME?

We've starred the most important pages.

ONLY HAVE 15 MINUTES TO PREPARE YOUR STUDENTS?

Try the Word Search on p. 39.

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UPDATE FOR VOB



Leila Pinheiro, "Queen of the Bossa Nova." Photo courtesy of the artist.

OVERVIEW

Cover Photos, from left to right: João Bosco, Zelia Duncan, Ivan Lins, Leila Pinheiro, Ed Motta

Coming to the Show



Cendrillon Youth Performance
April 2002

We want you to enjoy your time in the theater, so here are some tips to make your youth performance visit successful and fun!

How do we get off the bus? You will park your car or bus in the place marked on your teacher's map. Only Ann Arbor Public Schools students and students with disabilities will be dropped off in front of the theater.

Who will meet us when we arrive? UMS Education staff will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door, where ushers will meet your group. The ushers know that your group is coming, so there's no need for you to have tickets.

Who shows us where we sit? The usher will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting? You will know that the show is starting because you will see the lights in the auditorium get dim, and a member of the education staff will come out on stage to say hello. He or she will introduce the performance.

What if I get lost? Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

What do I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance



Orfeo ed Euridice Youth Performance
November 2001



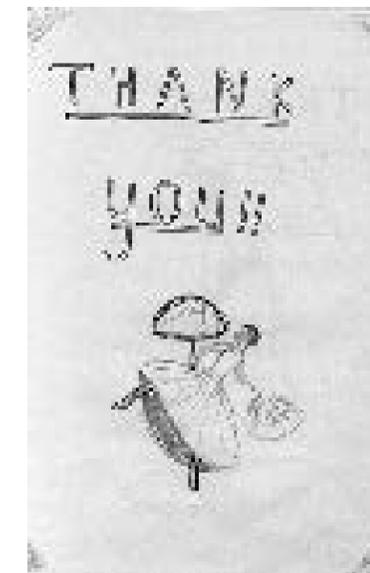
Balé Folclórico da Bahia Youth Performance
October 2001

How do I show that I liked what I saw and heard? As a general rule, the audience claps at the end of each performance. This clapping, called applause, is how you show how much you liked the show. Applause says, "Thank you! You're great!" The louder and longer the audience claps, the greater the compliment it is to the performers. In jazz, it is traditional to clap at the end of each song and after solos (when one instrument gets to play a special part on its own). If you really enjoy the show, stand and clap at the end. This is called a standing ovation.

What do I do after the show ends? Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teacher out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought? We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. What did your friends enjoy? What didn't they like? What did they learn from the show? Tell us about your experiences in a letter, review, drawing or other creation. We can share your feedback with artists and funders who make these productions possible. If you had a wonderful time or if you didn't enjoy the experience, we want you hear your thoughts. Please send your opinions, letters or artwork to:

Youth Education Program
University Musical Society
881 N. University Ave.
Ann Arbor, MI 48109-1011
Fax: 734-647-1171



Student Response to
Alvin Ailey
Youth Performance,
February 2001

Update audience behavior

Voices of Brazil At A Glance



The Voices of Brazil Youth Performance has been nicknamed a “Brazilian Song Summit.” On one stage, at least three of the five artists described here

* Finish this when you know which artists are performing.

* Brief bio of each - why each is so special

* Brief description of Brazilian music culture

* Brief description of samba, bossa nova, and MPB

Captions: who is who

INCOMPLETE



João Bosco. Photo courtesy of the artist.

THE ARTISTS

Ivan Lins

Ivan Lins, a self-taught pianist since the age of 18, was greatly influenced by jazz and bossa nova. In the 60's, while finishing his degree in engineering, Lins participated in music festivals. In 1970, he performed "O Amor É o Meu País" (by Ivan Lins and Ronaldo Monteiro de Souza) at the finals of the 5th International Song Festival, being placed second.

Lins' first breakthrough as a composer came with the song "Madalena" (by Ivan Lins and Ronaldo Monteiro), recorded by the acclaimed Brazilian singer Elis Regina. In the 70's, Lins hosted the TV show Som Livre Exportação, and along with songwriters Gonzaguinha and Aldir Blanc, he made the recordings which would launch his career abroad. Some of his greatest hits are "Abre Alas" (1974), "Somos Todos Iguais Esta Noite" (both by Ivan Lins and Vitor Martins, 1977) and "Começar de Novo" (1979).

In the second half of the 80's, Ivan Lins pursued a career abroad, particularly in the United States, where Quincy Jones, George Benson, Ella Fitzgerald, Sarah Vaughan, Carmen McRae and Barbara Streisand recorded his songs. A Grammy nominee, Ivan Lins is currently one of the most recorded Brazilian composers abroad.

Ed Motta

A true native of Rio de Janeiro, Motta listened to soul and funk from an early age until he shifted to rock'n'roll and became a connoisseur of the genre. He was the singer for the hard rock band Kabbalah, which was very much influenced by Deep Purple, Black Sabbath and other bands from the 70s. He became interested in Afro-Brazilian music while working as a DJ.

In the mid-eighties he met guitarist Comprido, and together they created the band Conexão Japeri, whose first album was released in 1988. The band's big hits were "Vamos Dançar" and "Manuel". Soon after, Motta left the group to pursue a solo career in New York. He developed his own style, combining a range of vocal sounds. The realms of Brazilian Popular music and classical music can be found in Motta's musical concept.

Back in Brazil, Motta wrote songs in collaboration with other Brazilian musicians. He also wrote the soundtrack for the feature film "Little Book of Love" and toured abroad. In 1997, Ed Motta released the CD "Manual Prático para Festas, Bailes e Afins, Vol. 1", which includes a dance-driven repertoire without jeopardizing his commitment to jazz and traditional Brazilian music. At the beginning of year 2002, he released "Dwitza", a samba-jazz-oriented album. With this effort, Ed Motta has established himself as one of the most creative contemporary musicians in Brazil.

Joao Bosco

Encouraged by his family, João Bosco started playing the guitar at 12 years-old. Years later, when Bosco was studying engineering in Ouro Preto, he discovered jazz, bossa nova and tropicalism.

In 1971 Bosco met lyricist Aldir Blanc, with whom he has written a series of great songs, such as "Bala com Bala" and "O Rancho da Goiabada". In the following year, he received his degree and finally moved permanently to Rio de Janeiro, where he recorded his first song, "Agnus Sei" (by João Bosco and Aldir Blanc). Many of his tunes were recorded by singer Elis Regina, who turned them into BPM standards, such as "Mestre-sala dos Mares" and "O Bêbado e a Equilibrista". The latter has become an anthem for the political amnesty movement. In the 70's, he released his first solo albums and was praised and labeled as a virtuoso guitarist and outstanding composer by international artists such as John McLaughlin. In the 80's and 90's, Bosco has composed big hits with other music partners, as well as his son and poet, Francisco Bosco, with whom he wrote the tracks of the album "As Mil e Uma Aldeias". In 1998, Bosco also wrote the music score "Benguelê" for the Brazilian ballet company Grupo Corpo.

Leila Pinheiro

Born in Belém, Leila Pinheiro started playing the piano at the age of 10. At 20 she dropped out of medical school and starred in the show "Sinal de Partida". In that same year Leila moved to Rio de Janeiro, where she made her first independent album, "Leila Pinheiro" (1983). Two years later, she won the "Best New Artist" award with the song "Verde" (Eduardo Gudin, José Carlos Costa Netto), at a music festival sponsored by a TV network. In 1987, Leila Pinheiro signed up a deal with Polygram and released the album "Olho Nu", which helped her win the Best Performer Award at the Yamaha World Festival in Japan. Amazing awards, Leila recorded two more albums, including "Rêncão, Bossa Nova", a special tribute to the 30th anniversary of bossa nova. The disc was specially geared to the Japanese market, turning her into a big hit both in Japan and Brazil. Since then, Leila has been regarded as a bossa nova specialist, particularly after her 1994 album "Isso É Bossa Nova". Two years later, she recorded a totally different album, "Catavento e Girassol", which included compositions by Guinga and Aldir Blanc.

By the end of the 90's, Leila Pinheiro performed with Ivan Lins in the United States and participated in a tribute concert to Tom Jobim at the Carnegie Hall, in New York. She also released the "Na Ponta da Língua", whose tracks were written by new composers, and toured Brazil in 1999 and 2000.

Zelia Duncan

Zelia Duncan debuted professionally in the early 80s in Brasília and as a soloist in 1987, in Rio de Janeiro. She released "Outra Luz" on Eldorado in 1990. In 1992, she recorded a track on a Dorival Caymmi songbook. In 1992, she switched her name from Zélia Christina to Zélia Duncan (her mother's maiden name). In 1994, the CD "Zélia Duncan" came out, featuring the hit "Catedral" (a version of Tanita Tikaram's hit), which drew attention to her as a singer, guitarist and songwriter. She recorded "Intimidade" in 1997 and toured Japan and Europe. In the following year, she released "Acesso", produced by Christian Oyens.

Caption

Caption

Caption

ADDPHOTOS&
CAPTIONS(can
be same as p.8)

What Will the Performance Be Like?

How do Jazz Musicians Choose What They'll Play?

When you sit down to listen to CDs, do you plan what you'll listen to far in advance? Of course not - you decide as you go, depending on what mood you're in. One day, you might listen to songs about one topic (like love); another time, you might choose songs written by the same artist. Jazz musicians are like you. They can't tell us in advance what they'll feel like playing. It can depend on the mood they're in and the mood that they sense from the audience.

UPDATE FOR VOB
-OR MAYBE CUT
ALTOGETHER?

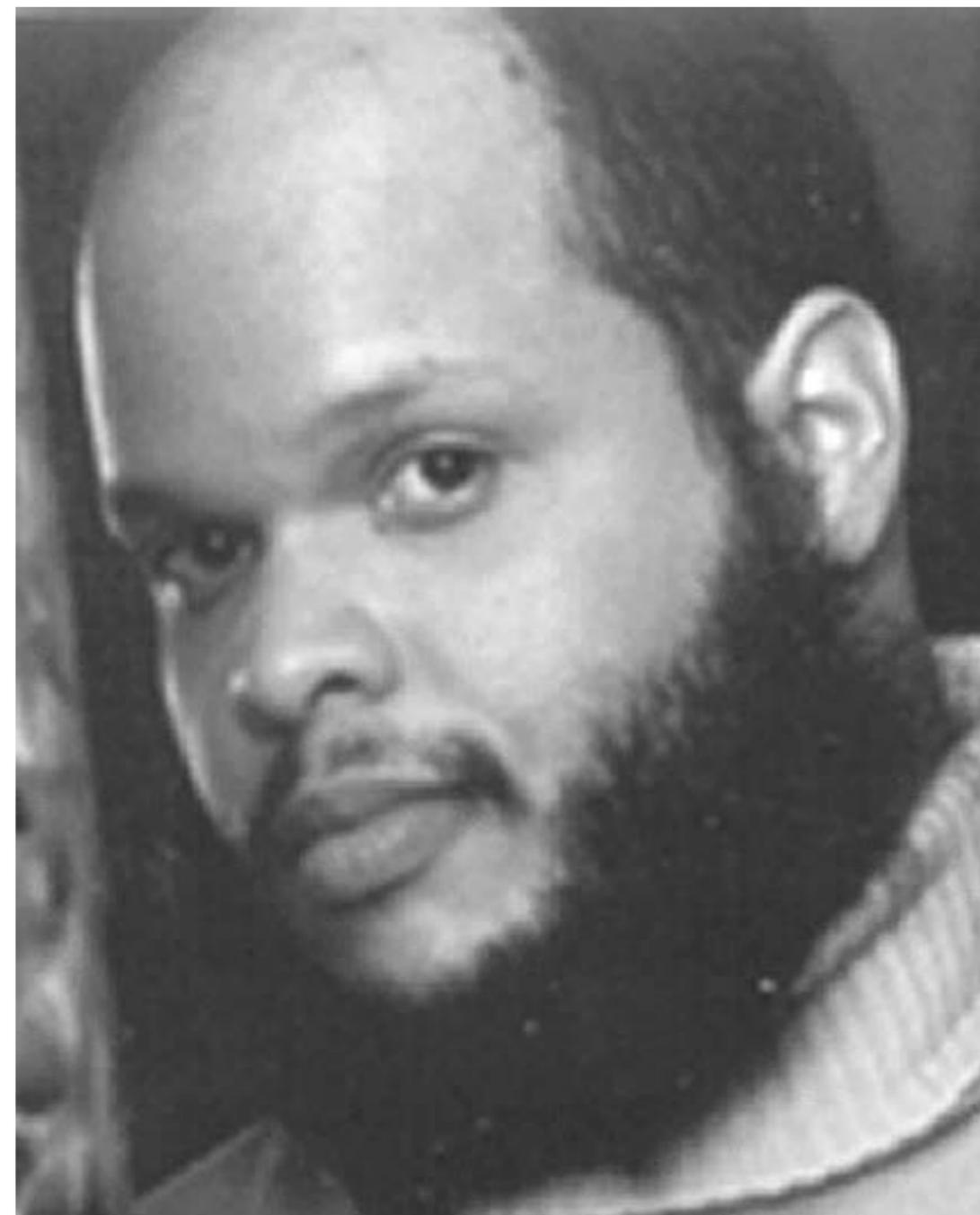
Jazz artists have copes - sometimes even hundreds - of songs memorized and don't decide in advance which ones they'll play or exactly how they'll play them.

Herbie Hancock and his Quartet will announce their song choices from the stage.

The Herbie Hancock Quartet consists of the following musicians:

Herbie Hancock, piano
Gary Thomas, saxophone
Scott Colley, bass
Terri Lyne Carrington, drums

This roster is subject to change.



Ed Motta. Photo courtesy of the artist.

BRAZIL

Full country name: República Federativa do Brazil

Population: 172 million

Capital city: Brasília

People: 55% European descent, 38% mulatto, 6% African descent (according to the 1980 census). In reality, these figures are skewed by whiteness being equated with social stature in Brazil.

Language: Portuguese

Religion: 70% Roman Catholic; also a significant proportion who either belong to various cults or practice Indian animism

Government: Federal republic

President: Fernando Henrique Cardoso

Major industries: Textiles, shoes, chemicals, lumber, iron ore, tin, steel, motor vehicles and parts, arms, soybeans, orange juice, beef, chicken, coffee, sugar

Is all data still accurate? Use Map of Brazil here map from p.2 of THE BRAZILIAN SOUND (xerox in blue binder)

The Portuguese were the first European settlers to arrive in the area, led by the adventurous Pedro Cabral, who brought in the colonial period in 1500. The Portuguese reportedly found native Indians numbering around seven million. Most tribes were nomadic, with only limited agriculture and temporary dwellings, although villages often had as many as 5000 inhabitants. Cultural life appears to have been richly developed, although both tribal warfare and cannibalism occurred. The few remaining traces of Brazil's Indian tribes reveal little of their lifestyle, unlike the evidence from other Andean tribes. Today, fewer than 200,000 of Brazil's indigenous people survive, most of whom inhabit the jungle areas.

Other Portuguese explorers followed Cabral in search of valuable goods for European trade but also for unsettled land and the opportunity to escape poverty in Portugal itself. The only item of value they discovered was the pau do brasil (brazil wood tree) from which they created red dye. Unlike the colonizing philosophy of the Spanish, the Portuguese in Brazil were much less focused at first on conquering, controlling, and developing the country. Most were impoverished sailors, who were far more interested in profitable trade and subsistence agriculture than in territorial expansion. The country's interior remained unexplored.

Nonetheless, sugar soon came to Brazil, and with it came imported slaves. To a degree unequaled in most of the American colonies, the Portuguese settlers frequently intermarried with both the Indians and the African slaves, and there were also mixed marriages between the Africans and Indians. As a result, Brazil's population is intermingled to a degree that is unseen elsewhere. Most Brazilians possess some combination of European, African, Amerindian, Asian, and Middle Eastern lineage, and this multiplicity of cultural legacies is a notable feature of current Brazilian culture.

The move to open the country's interior coincided with the discovery in the 1690s of gold in the south-central part of the country. The country's gold deposits didn't pan out, however, and by the close of the 18th century the country's focus had returned to the coastal agricultural regions. In 1807, as Napoleon Bonaparte closed in on Portugal's capital city of Lisbon, the Prince Regent, Dom Joao, shipped himself off to Brazil. Once there, he established the colony as the capital of his empire. By 1821 things in Europe had cooled down sufficiently that Dom Joao could return to Lisbon, and he left his son Dom Pedro I in charge of Brazil. When the king attempted the following year to return Brazil to subordinate status as a colony, Dom Pedro flourished his sword and declared the country's independence from Portugal (and his own independence from his father).

In the 19th century coffee took the place of sugar as Brazil's most important product. The boom in coffee production brought a wave of almost one million European immigrants, mostly Italians, and also brought about the Brazilian republic. In 1889, the wealthy coffee magnates backed a military coup, the emperor fled, and Brazil was no more an imperial country. The coffee planters virtually owned the country and the government for the next thirty years, until the worldwide depression evaporated coffee demand. For the next half century Brazil struggled with governmental instability, military coups, and a fragile economy. In 1989, the country enjoyed its first democratic election in almost three decades. Unfortunately, the Brazilians made the mistake of electing Fernando Collor de Mello. Mello's corruption did nothing to help the economy, but his peaceful removal from office indicated at least that the country's political and governmental structures are stable.

Food and Dining

Whether at home or in a restaurant, meals are special. They are not just a time to eat, but also an important time to share with family and friends. Some Brazilians have a joke that if you see people sitting around a table in the US, having lunch for longer than 1/2 hour, it must be a business lunch. It is very unusual in Brazil to see someone eating in the office, on a bus, or while they walk or drive. Instead, they usually take the time to sit down, enjoy a meal, and socialize with colleagues and friends in restaurants and cafés.

Breakfast is a simple affair in Brazil: coffee, milk, bread and jam, sometimes cheese and ham, with fresh fruit. A special breakfast might include mangoes and an avocado cream. For lunch and, depending on the location, also dinner, Brazilians have wonderful, inexpensive restaurants where home-style meals are sold buffet-style by kilo. You pile the food on your plate and someone will weigh it for you. The same goes for desserts. You order drinks from your waiter and pay him at the end of your meal.

Dinner is served much later than in the US. In the big cities, children are a common sight in restaurants at night, since Brazilians will take their kids out to dinner as part of family or social gatherings. As a result of this and the traditional Sunday lunches, Brazilian kids learn table manners and etiquette at an early age. Dinner is a lighter meal than lunch, such as café au lait, bread, cheese and cold cuts.

ADD MORE (i.e. body language, holidays and festivals,...blahblah)

Roots of Brazilian Music

Brazilian music developed primarily out of two different cultures: that of the Portuguese colonists, and of the African slaves. Just as modern Brazilians are distinguished by their diverse heritage, so is modern Brazilian music recognized for its cohesive blend of traits from several unique musical backgrounds.

As colonists arrived in Brazil from Europe, they brought with them the popular art of their culture, including traditional dances, lullabies, nursery rhymes, poetical and lyrical forms, and almost all of the basic musical instruments we hear in Brazil today: flute, clarinet, cavaquinho (similar to the ukelele), guitar, piano, violin, cello, accordion and the tambourine. The first pianos arrived in Brazil in 1808, in the ships that transported the entire Portuguese court to Bahia and Rio de Janeiro following Napoleon Bonaparte's invasion of Lisbon.

African slaves, who began arriving in Brazil around 1538, contributed significantly to the development of both rhythm patterns and dance, the most famous of which is the samba. An extensive array of percussion instruments common to Brazil are of African origin ranging from atabaques, drums used in Afro-Brazilian religions, to the tamborim used for social samba dancing. A distinctively Brazilian instrument is the berimbau de caxixi, a bow stretched by a wire, with an open gourd attached to one end resting against the abdominal cavity for resonance. The percussionist plays it with a stick while holding a type of rattle in his hand. It is the main instrument used in the capoeira, an exciting and beautiful Brazilian martial art that the African slaves developed into an art form.

The first musical genre to emerge as a distinct blend of these two cultures was Choro, which literally translates to "weeping," due to the genre's hallmark melancholy guitar melodies. It developed in Rio de Janeiro in the 1870s as a Brazilian way of playing European dance music, such as waltzes and polkas. The music is primarily instrumental, usually including guitars, cavaquinho, flute, clarinet or bandolim, and it is characterized by improvisation and the virtuosity of soloists. Hundreds of choro groups (called chorões) would spend the night playing music in exchange for food and drink, in private homes or botequins (Rio's equivalent of the French bistro).

Samba

Bossa Nova

Capoeira

Tropicalismo

incomplete

should reflect content for teacher workshop

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Students at Go Like the Wind! Montessori School during a UMS classroom visit, November 2001.

LESSON PLANS

Introduction

The following lessons and activities offer suggestions intended to be used in preparation for the Youth Performance. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guideline. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students, and your intended learner outcomes.

Learner Outcomes

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

Arts Education

- Standard 1: Performing All students will apply skills and knowledge to perform in the arts.
- Standard 2: Creating All students will apply skills and knowledge to create in the arts.
- Standard 3: Analyzing in Context All students will analyze, describe, and evaluate works of art.
- Standard 4: Arts in Context All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.
- Standard 5: Connecting to other Arts, other Disciplines, and Life All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

English Language Arts

- Standard 3: Meaning and Communication All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.
- Standard 6: Voice All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.

Social Studies

- Standard I-1: Time and Chronology All students will sequence chronologically eras of American history and key events within these eras in order to examine relationships and to explain cause and effect.
- Standard I-3: Analyzing and Interpreting the Past All students will reconstruct the past by comparing interpretations written by others from a variety of perspectives and creating narratives from evidence.
- Standard II-1: People, Places, and Cultures All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.
- Standard VII-1: Responsible Personal Conduct All students will consider the effects of an individual's actions on other people, how one acts in accordance with the rule of law, and how one acts in a virtuous and ethically responsible way as a member of society.

Math

- Standard I-1: Patterns Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships, and construct representations of mathematical relationships.
- Standard I-2: Variability and Change Students describe the relationships among variables, predict what will happen to one variable as another variable is changed, analyze natural variation and sources of variability, and compare patterns of change.
- Standard III-3: Inference and Prediction Students draw defensible inferences about unknown outcomes, make predictions, and identify the degree of confidence they have in their predictions.

Science

- Standard I-1: Constructing New Scientific Knowledge All students will ask questions that help them learn about the world; design and conduct investigations using appropriate methodology and technology; learn from books and other sources of information; communicate their findings using appropriate technology; and reconstruct previously learned knowledge.
- Standard IV-4: Waves and Vibrations All students will describe sounds and sound waves; explain shadows, color, and other light phenomena; measure and describe vibrations and waves; and explain how waves and vibrations transfer energy.

UPDATE FOR VOB

Career and Employability

Standard 1: Applied Academic Skills All students will apply basic communication skills, apply scientific and social studies concepts, perform mathematical processes, and apply technology in work-related situations.

Standard 2: Career Planning All students will acquire, organize, interpret, and evaluate information from career awareness and exploration activities, career assessment, and work-based experiences to identify and to pursue their career goals.

Standard 3: Developing and Presenting Information All students will demonstrate the ability to combine ideas or information in new ways, make connections between seemingly unrelated ideas, and organize and present information in formats such as symbols, pictures, schematics, charts, and graphs.

Standard 4: Problem Solving All students will make decisions and solve problems by specifying goals, identifying resources and constraints, generating alternatives, considering impacts, choosing appropriate alternatives, implementing plans of action, and evaluating results.

Standard 5: Personal Management All students will display personal qualities such as responsibility, self-management, self-confidence, ethical behavior, and respect for self and others.

Standard 7: Teamwork All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, learn from others, new skills, serve clients or customers and contribute to a group process with ideas, suggestions, and efforts.

Technology

Standard 2: Using Information Technologies All students will use technologies to input, retrieve, organize, manipulate, evaluate, and communicate information.

Standard 3: Applying Appropriate Technologies All students will apply appropriate technologies to critical thinking, creative expression, and decision-making skills.

World Languages

Standard 8: Global Community All students will define and characterize the global community.

Standard 9: Diversity All students will identify diverse languages and cultures throughout the world.

Health

Standard 3: Health Behaviors All students will practice health-enhancing behaviors and reduce health risks.

Objective

For students to understand three important elements in music (melody, harmony, and rhythm) and how instruments in jazz fulfill these roles. This lesson may be better suited to younger students.

Standards

Arts Education 3: Analyzing
Math I-1: Patterns

Materials

Your voice or a musical instrument

Opening Discussion

At different times, instruments in jazz perform one of three jobs: being the melody, providing the harmony, or setting the rhythm. The melody is the tune. The harmony is the notes above and/or below the tune that make the tune sound richer. The rhythm is the beat.

Activity

1. Ask the class to

choose a common childhood song. We recommend

1. simple tunes like "Mary Had a Little Lamb" or "Jingle Bells."
2. First, ask the class to sing the song (or the first verse) as a group. Remind them that this "main tune" is the melody; it's the part of the song everyone knows best.
3. Now, ask students to hold their hands over their heart and to hear their heartbeat. It has a regular pattern or rhythm. Ask students to tap their desk at the same time they hear a heartbeat.
4. Next, ask them to sing the song again, while they tap the rhythm on their desks. Melody and rhythm are working together.
5. Ask them to sing and tap again. This time, join the singing by adding a harmony line that you sing or play.
6. Now take turns altering one of the elements. What happens if the melody changes? If the rhythm accelerates or slows down? If the harmony complements the melody? If it clashes?
7. Show students the instruments on the following page. Point out that in most jazz, rhythm is played by the drums. Often, the bass "keeps time" (keeps the rhythm), too. The piano can be a rhythm instrument or a melody instrument. (Even though the quartet is named for Herbie Hancock, he doesn't always play the melody.) The saxophone, especially in Hancock arrangements, is often a melody instrument.

Discussion/Follow-up

When students listen to the samples in the coming lessons, ask them to listen for which instruments are playing which roles.

UPDATE FOR VOB

Cut - replace w/a new lesson or one from Bahia guide

Cut - replace w/a
new lesson or one
from Bahia guide

Objective

For students to distinguish syncopated beats. This lesson may be better suited to younger students.

Standards

Arts Education 2: Creating; 4: Arts in Context
Career and Employability 7: Teamwork

Materials

None

Opening Discussion

Create a definition for syncopation for the class. The Kennedy Center defines syncopation as, "a type of rhythm that is the shifting of accent and stress from what are normally strong beats to the weak beats. Syncopation often involves playing one rhythm against another in such a way that listeners want to move, nod heads, clap or tap hands, or dance." A simple mnemonic system for remembering this is to say "Syncopation is putting the em-PHA-sis on a different syl-LAB-le."

Activity

To illustrate syncopation, try this activity:

1. "Happy Birthday" is usually accented like this, with the stress on the strong beats.
HAP-py BIRTH-day
But if we syncopated these words, we'd choose different syllables to stress, so we might pronounce it:
hap-PY birth-DAY
As a class, chant "happy birthday" with the usual accents, then change it by placing unexpected, syncopated accents into the words.
2. Now clap your hand and move your body to the beat. Are you keeping a steady rhythm, or are you clapping each time you use a syncopated beat?
3. Try this activity with other phrases or with the names of your classmates. For example, "Herbie Hancock" is usually pronounced "HER-bie HAN-cock," but a syncopated pronunciation could be "her-BIE han-COCK."
4. Try creating a syncopated version of "Happy Birthday" or other familiar tunes by choosing unusual syllables to accent.

Discussion/Follow-up

How does changing the accents/syncopation change the mood? the tempo?

Lesson 3: Listening to Herbie Hancock

Objective

For students to gain an understanding of Herbie Hancock's career and music.

Standards

Arts Education 3: Analyzing in Context; 4: Arts in Context; 5: Connecting
English Language Arts 3: Meaning and Communication
Social Studies I-1: Time and Chronology; II-1 People, Places, and Cultures
Math I-1: Patterns; III-3 Inference and Prediction
Science IV-4: Waves and Vibrations

Materials

Enclosed CD (The Definitive Herbie Hancock from Ken Burns' Jazz CD Series)

Opening Discussion

Many recording artists become famous because they imitate one type or genre of music. Unlike them, Herbie Hancock has gained worldwide respect not only for his extraordinary musicality but because he has continued to explore and expand our definition of music, and of jazz in particular. The Herbie Hancock CD released as part of the Ken Burns Jazz Collection demonstrates key moments in Hancock's career. The questions in this lesson were developed in partnership with UMS Programming Manager Mark Jacobson, who curates (selects) the artists for the UMS Jazz Series each season.

Activity

This activity concentrates on selected tracks from the enclosed CD. Each selection is noted by its track number, composer, album of origin, recording date, and artists. Tracks are accompanied by information, listening tips, and questions.

TRACK 1: Watermelon Man

Composed by Herbie Hancock

Available on CD: Takin' Off (Blue Note CDP 7 46506-2)

Recorded May 28, 1962

Herbie Hancock, piano; Freddie Hubbard, trumpet; Dexter Gordon, tenor saxophone, Butch Warren, bass; Billy Higgins, drums

From Mark Jacobson, UMS Programming Manager:

- The instruments playing the melody are known as the "front line."
Listen for Freddie Hubbard on trumpet and Dexter Gordon on tenor saxophone, who are playing the "front line."
- This piece is an example of "hard bop" style, which came after the bebop style of the mid- to late-1940s. It has a similar instrumentation to bebop but is less frenetic.
- This is an example of 12-bar blues, where the core is 12 measures long.
Listen for Hancock on the piano and count off the bars.
- Listen to the very beginning of this piece. Hear the rhythm section

(including piano) establish its rhythm and chord structure during the opening seconds of the song. Now keep listening as the trumpet/front line begin to play. Does the rhythm section stick with the same rhythm patterns? the same chords? If they change, how and when do they change? (You should hear the chords become "richer" and more complex as the song continues, although it often returns to the same simple structure you hear at the very beginning of the piece.)

Think About It

- Why do you think this piece is entitled "Watermelon Man"? (Older students may wish to explore the racist stereotype of African-Americans as "watermelon-eaters.")
- Does this song sound primarily pre-planned or primarily improvised?

Did You Know?

- "Watermelon Man" has been recorded by over 200 artists.
- Many middle and high school jazz bands include this piece in their repertoire.

* * * * *

TRACK 2: Cantaloupe Island

Composed by Herbie Hancock

Available on CD: Emyrean Isles (Blue Note CDP 7 84175-2)

Recorded June 17, 1964

Herbie Hancock, piano; Freddie Hubbard, trumpet; Ron Carter, bass; Tony Williams, drums

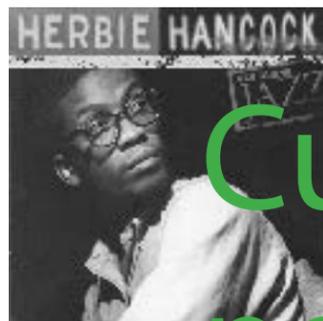
From Mark Jacobson, UMS Programming Manager:

- Even though this was recorded in 1964, it got new attention in 1993 when the British group Us3 sampled "Cantaloupe Island" and created a new piece with lyrics called "Cantaloop (Flip Fantasia)." You can hear a sample of this music from their album Hand on the Torch at www.amazon.com. Just search for "Us3" or Hand on the Torch.

Think About It

- Why do you think this piece is called "Cantaloupe Island"?
- This is another example of blues chord progressions as in "Watermelon Man." How is it similar to "Watermelon Man"? How is it different?
- Who is on the "front line" in this piece?
- Concentrate on the structure of this piece much as you did for "Watermelon Man." When does the rhythm section seem to repeat the phrases from the introductory bars of this piece? When does it elaborate? When does the music seem to become more complex?
- Why do you think jazz composers would choose to have this repeating rhythm section?

* * * * *



Cover to the CD The Definitive Herbie Hancock, produced by Columbia Legacy as part of the PBS Special Jazz by Ken Burns



Cover to the CD Takin' Off



Cover to the CD Emyrean Isles

Cut - replace w/a new lesson or one from Bahia guide



Cover to the CD Maiden Voyage

TRACK 3: Maiden Voyage

Composed by Herbie Hancock

Available on CD: Maiden Voyage Blue Note CDP 7 46339-2)

Recorded March 17, 1965

Herbie Hancock, piano; Freddie Hubbard, trumpet; George Coleman, tenor saxophone; Ron Carter, bass; Tony Williams, drums

From Mark Jacobson, UMS Programming Manager:

- This piece sounds very different from the previous two. By the time this was recorded in 1965, Hancock was already performing with Miles Davis. In his album Kind of Blue, Davis introduced a new chord structure, a modal chord structure, to jazz. For those familiar with Western European classical music, this modal structure was also used by Impressionists Debussy and Ravel.
- A modal chord structure represents a more harmonically advanced type of composition by Hancock.
- By 1965, Miles Davis was king of the pop industry and the strongest innovator in jazz; in today's terms, he might be compared to Puff Daddy or Britney Spears.
- This "modal jazz" is often called cool jazz. It's mostly associated with West Coast jazz. Think of laid-back musicians "just hanging out," saying, "Yeah, man, this is cool."

Listening Closely to Modal Music

- From the moment this piece starts, it has a different feeling from the previous two songs. In the previous pieces, the rhythm section established a formal musical phrase and played it again and again. This time Hancock chooses chords, changing them every four measures (or 16 beats). Their rhythm pattern remains similar, however. Listen to how Hancock chooses a chord, playing it over and over, instead of creating a "tune" for the rhythm section.

- Listen to the chord change pattern during the first minute of the piece. Hear how it changes every 4 measures (or every 16 beats)? How is this different from what you heard in earlier tracks?

:00-:16 Rhythm section establishes chord rhythm and pattern

:17 - :44 The "head" of the piece - the 'core' phrase that will be repeated again and again

:48 Listen to how the melody changes, yet the rhythm section plays the identical patterns from the "head"

1:04 The melody returns

1:20 Coleman saxophone solo (listen carefully - the rhythm section is still playing with its same harmonic/chord/rhythm structure). Says Mark Jacobson, "You can still sing the melody along with the harmonic structure - it's still the same."

2:26 Freddie Hubbard trumpet solo. Solos are a chance for musicians to express their individuality.

3:24 Hubbard's solo gets faster and more energetic. This is a change from how the piece has been so far.

3:57 Listen carefully to how Hancock starts to mimic Hubbard's flurry

of notes, then slows down the piece again when he begins his solo. Mark Jacobson says, "Listen to how he uses chords to get the piece 'cool' again. He elongates the beat." Jacobson says that this solo is better-developed. "A solo should take you on a journey." Listen to how it gains in volume, emphasis, and energy. Jacobson says it's "chilled--then the melody -- then intense."

6:00 Hancock's solo rhythm seems to fall apart. Notes seem to be tumbling. He is, says Jacobson, "playing with time." His exploration at "losing a sense of time" is what became known as free jazz.

6:08 Hancock hasn't really lost control of time; suddenly, the song "snaps" back to the head.

6:24 - end The song ends exactly with what you started with at the top.

7:30 At the very end, Hubbard, on trumpet, "noodles" (or casually trills through a few notes) to help the song fade away. Listen for tension and release of that tension. "Bazz," says Jacobson is the tension between structure and the freedom within the structure."

Think About It

- This piece represents a new kind of music for Hancock. How might that information connect to why it, in the album in which it was released, are called "Maiden Voyage"? (In ship vocabulary, a ship's "maiden voyage" is its first trip to sea. For example, the Titanic sank on its maiden voyage.) After all, this was not Hancock's first recording.
- Look up tone poem in a musical dictionary. In the liner notes for the enclosed CD, Peter Keepnews refers to this track as an "ethereal tone poem." Explore what this means.

Did You Know?

- Hancock's nickname for Miles Davis was "The Sorcerer," and he wrote a composition for Davis with the same title.

* * * * *

Cut - replace w/a new lesson or one from Bahia guide



Cover to the CD Headhunters

TRACK 6: Chameleon

Written by Herbie Hancock, Harvey Mason, Bernie Maupin, and Paul Jackson

Available on CD: Headhunters (Columbia/Legacy CK 65123)

Recorded in 1973

Performed by The Headhunters: Herbie Hancock, electric piano and Synclavier synthesizer; Bernie Maupin, flute, alto flute, soprano saxophone, tenor saxophone, bass clarinet; Paul Jackson, electric bass

From Mark Jacobson, UMS Programming Manager:

• In 1968, Rock and Roll hit America. Suddenly, Miles Davis was no longer the idolized celebrity he had been. Performers like James Brown, Sly Stone, and Jimi Hendrix rose to stardom. Davis couldn't stand this idea. He looked at the elements that he thought "made" rock and roll: electric guitars and synthesizers. He decided to bring these elements into jazz, thinking that by doing so, young audiences would return to him. He recorded two landmark albums, *In a Silent Way* and *Bitches Brew*, and created jazz fusion. Jazz fusion was originally defined as adding rock and roll-style electric instruments into jazz but now refers to any kind of jazz that incorporates another style.

• By 1970, every jazz musician was exploring electric instruments. Hancock had studied engineering and music in college, and this was the perfect opportunity for him to combine his instruments in fusion.

• The Headhunters, Hancock's band that recorded this piece, was one of two major funk bands. The other was Weather Report. Both incorporated funk elements pioneered by James Brown.

Think About It

• Some people would call this style not jazz, not fusion, but funk. (Think about 1970s TV shows or movies and the style of music you hear in them.)

This piece sounds dramatically different from the other you have heard in this activity. You're not the only one who feels this way. When *Headhunters* was released in 1973, some Hancock fans thought he had abandoned jazz because its songs like "Chameleon" "didn't sound like jazz." At the same time, it was the best-selling jazz record of the decade. In your opinion, is this jazz?

- Does it need to be labeled "jazz" just because Hancock is a jazz artist?
- If you owned a record store, where would you place this album? Under jazz? funk? fusion? alternative? Why?
- Listen to the tempo (speed) of this piece. Does it stay the same or get faster? Try playing a metronome along with the piece to find out.
- Compare the structure of this song to the others. What do you discover?

Did You Know?

- The "headed" figure on the album cover (see left) that represents Hancock at the keyboard is on the splash page of Hancock's website, www.herbiehancock.com.

Objective

For students to gain increased appreciation for and understanding of the Herbie Hancock Quartet by observing the performance closely.

Standards

Arts Education 3: Arts in Context

Language Arts 3: Meaning and Communication

Social Studies II-1: People, Places, and Cultures

Materials

None (This activity could also be done with the video *The Jazz Channel Presents Herbie Hancock*. See resource page for details on this video or contact UMS at 734.615.0122 or umsyouth@umich.edu to borrow our copy.)

Opening Discussion

Going to a live performance is different from listening to a CD. The audience gains visual cues and clues that can enhance the music (or even detract from it). The following questions can help you feel more "tuned into" what is happening on stage.

Activity

Encourage students to look for the following at the Youth Performance.

1. Who appears to be leading the musicians? Anyone? Is it Herbie Hancock, for whom the group is named?
2. Does the leader play the melody, harmony, or rhythm? Does the same person lead each piece?
3. How does the leader use his/her body to show the musicians what he/she wants to hear?
4. Do the musicians look at and listen for each other? How can you tell?
5. How are the musicians dressed? Tuxedo? T-shirt and jeans? Suits? How does their clothing affect how you respond to them as people? As musicians?
6. Do the musicians use their bodies (or faces) or just their instruments to express how they're feeling?
7. Do any of the musicians play more than one instrument? Who? How are the sounds of those instruments similar? Different?
8. Is the bass a leading instrument or a following one? Why? What about Hancock at the piano? Any of the others?
9. What instruments seem to be the most important? The least? How did you determine how important they are? Do the leading and/or melody instruments stay the same with each song or change?
10. Songs can convey different moods, emotions, stories, or feelings. Do most of the performed songs communicate similar feelings?
11. Which parts of the songs seem pre-written? Which seem improvised?

Discussion/Follow-up

If you were to meet Herbie Hancock, what comments would you give him? What advice?

Cut - replace w/a new lesson or one from Bahia guide

UPDATE FOR VOB - adapt as needed

Objective

For students to learn about the workings of an arts organization, increase Internet research skills, and become familiar with a wider variety of art forms and performers.

Standards

Arts Education 2: Creating; 3: Analyzing in Context; 5: Connecting to Life
 English Language Arts 2: Meaning/Communication; 4: Language; 6: Voice
 Social Studies II-1: People, Places, and Cultures; V-1: Information Processing
 Career & Employability 1 - 4; 6
 Technology 1 - 4

Materials

Internet Access

Opening Discussion

OK AS IS

At arts organizations such as University Musical Society, a great deal of work is needed to put on a concert series. UMS has 8 departments, 38 staff members, and over 20 interns working together to help concerts go as well as possible!

Each year, the organization must decide what artists it will hire, when they will perform, and in what venue. It is very important to have a variety of art forms. For example, UMS offers dance, theater, jazz, orchestral, chamber music, and soloists throughout the season. It is also important to UMS to choose performers who will appeal to people from different backgrounds. For the 2002-2003 season, several shows are centered on Brazilian culture. UMS also tries to include concerts that showcase African American heritage, Asian art forms, and other cultures. In order to meet these goals, negotiations between UMS staff and the performers' representatives sometimes begin years in advance.

Activity

- After explaining briefly how an arts organization like UMS works, explain that the students will be designing a concert series of their own.
- Direct the students to UMS's website at www.ums.org. Let them explore and read about the different performances being presented this season. What shows are most interesting to them? Is there an art form or style they particularly like?
- Keeping in mind the concerns arts administrators have when planning a season, have them select concerts they would put on their own concert series. Feel free to include performers that may not be appearing at UMS this season. Why did they select those specific artists? How are the concerts linked? Is there a theme connecting them all (cultural, same art form, good variety)? (Consider limiting 5 shows to start.)
- Write a memo to Ken Fischer, president of University Musical Society, Tell him what shows you think should be presented and why you selected them. Mail the memos to the Youth Education Department, and we'll give them to Mr. Fischer ourselves!

Discussion/Follow-up

What did you learn from this experience? How was your list different from that of others? How did you justify your choices?

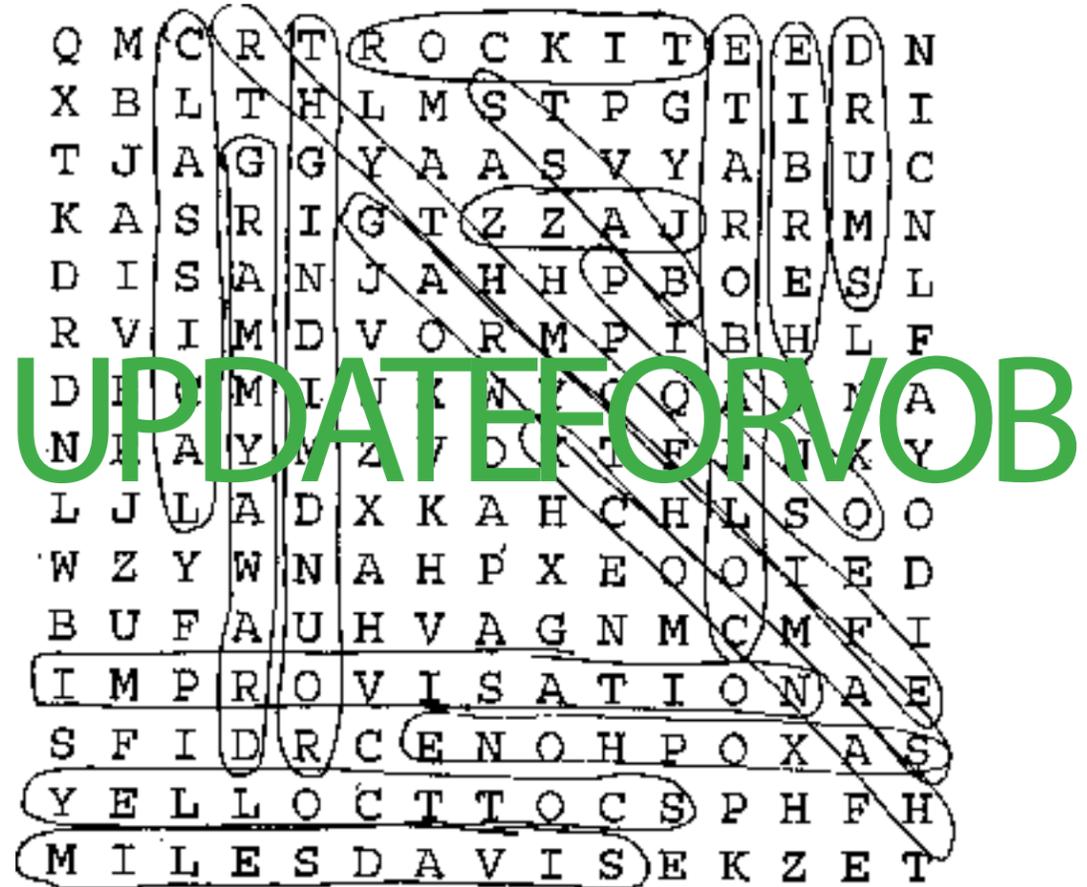


UPDATE FOR VO

The words in the left column relate to the Herbie Hancock Youth Performance.

Herbie	First name of this imaginative jazz pianist and composer
Hancock	Last name of this imaginative jazz pianist and composer
Improvisation	Making up a song or dance on-the-spot without rehearsing it first
Jazz	A musical genre created in America; improvisation is important
Scott Colley	Bassist of the Herbie Hancock Quartet
Bass	A stringed instrument taller than most humans with a very low sound. In jazz, the bass often provides low, rhythmic pulses to the music.
Classical	A Western European style of music that is hundreds of years old. Hancock was a gifted classical pianist as a child.
Collaborate	To collaborate means to work together as a group, an important skill for improvising jazz musicians.
Gary Thomas	Saxophonist for the Herbie Hancock Quartet.
Saxophone	A brass instrument common in jazz.
Grammy Award	A prestigious music award. Herbie Hancock has won eight Grammys.
Drums	Drums provide the "beat" for jazz music; Herbie Hancock's drummer is female percussionist Terri Lyne Carrington.
Miles Davis	Famous 20th century jazz trumpeter. Herbie Hancock's jazz career began with the Miles Davis Quintet. Hancock nicknamed Davis "The Sorcerer" and named a song after him.
Piano	Hancock's instrument
Rhythm of Life	Hancock's not-for-profit organization bringing technology to those who cannot afford it otherwise.
Rockit	A 1983 hit song by Hancock featuring electronic music.
'Round Midnight	Hancock won an Academy Award for best Film Score for this film.

Word Search Solution



Make your own word searches and other puzzles online for free!
www.puzzlemaker.school.discovery.com



Zelia Duncan. Photo courtesy of the artist.

RESOURCES

YOU ASKED FOR IT!

We've heard from teachers that it's helpful to have a paragraph or two describing a Youth Performance that they can include in a letter/permission slip to send home to parents.

Please adapt this information so it meets the requirements of your school or district.

Dear Parents and Guardians,

We will be taking a field trip to a University Musical Society (UMS) Youth Performance of the Herbie Hancock Quartet on Wednesday, November 6, at 11am at the Michigan Theater in Ann Arbor. We will travel by (car/school bus/private bus/walking), leaving school at approximately _____am and returning at approximately _____pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor. Herbie Hancock is truly a jazz legend. A child prodigy in classical music, he transitioned to jazz and began his professional career playing piano with renowned jazz innovator and trumpeter Miles Davis. 40 years later, he remains an innovative experimenter. He collaborates with jazz musicians and with artists from other genres, including Stevie Wonder, Joni Mitchell, the Orpheus Chamber Orchestra, Chick Corea, and, for several decades, saxophonist Wayne Shorter. Hancock is a master of jazz in all its elements and continually transforms himself as an artist. His recordings range from classic to experimental jazz, from funk to rock, from electronic music to traditional orchestrations, including the Academy Award-winning film score to 'Round Midnight to an album celebrating George Gershwin to his 1980s electronic music hit Rockit, which ushered in the MTV generation.

This performance features Hancock in a traditional quartet of piano, horn, bass, and drums and a repertoire of acoustic jazz. We chose this Youth Performance because of its artistic diversity, because of Hancock's extraordinary contributions to jazz, and because it exposes students to improvisation and group creation, much as we ask them to do in our classrooms every day. This performance also connects to our curriculum by _____.

We (need/don't need) additional chaperones for this event. Please (send/don't send) lunch along with your child on this day. If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the Education section of www.ums.org. Copies of the Herbie Hancock Quartet Teacher Resource Guide are available for you to _____.

(insert additional information as required by your school or district)

If you have any questions, please don't hesitate to call me at _____ or email me at _____.

Sincerely,

-----Please detach and return by this date:-----

My child, _____, has my permission to attend the UMS Youth Performance of the Herbie Hancock Quartet on Wednesday, November 6, 2002. I understand that transportation will be by _____.

(insert additional information as required by your school or district)

Signature _____ Date _____

Relationship to child _____

Daytime phone number _____

Arts Resources

www.ums.org

The official website of UMS. Visit the Education section for study guides, information about community and family events, and more information about the UMS Youth Education Program.

www.artsedge.kennedy-center.org

The nation's most comprehensive website for arts education, including lesson plans, arts education news, grant information, etc.

Brazilian Culture Resources

<http://www.educationplanet.com/search/redirect?id=22161&mfcount=45&mfkw=brazil&startval=0>

Education Planet's Brazilian resource pages. Excellent graphics and links to teaching aids.

http://www.lonelyplanet.com/destinations/south_america/brazil/

General information on Brazilian culture, history and points of interest. Condenses and summarizes information into accessible and enjoyable reading material.

www.umich.edu/~iinet/lacs/

The University of Michigan's International Institute, Latin American and Caribbean Studies. Includes K-12 resources and outreach information, as well as information on local events and activities.

<http://www.sonia-portuguese.com/>

An accessible guide to learning basic words and phrases in Portuguese.

<http://www.maria-brazil.org/>

An excellent resource for details of daily Brazilian culture and lifestyle told from the point of view of a Brazilian who recently moved to the United States.

Brazilian Music Resources

www.uol.com.br/allbrazilianmusic/

Excellent resource for Brazilian music. Includes articles and bios searchable by artist and by genre.

www.rosebudus.com/lins/index.html

Official site for Ivan Lins

www.uol.com.br/edmotta/

Official site for Ed Motta. In Portuguese, with selected portions in English.

www.joaobosco.com.br/

Official site for Joao Bosco.

www.leilapinheiro.com.br/

Official site for Leila Pinheiro. In Portuguese.

www.zeliaduncan.com.br/

Official site for Zelia Duncan. In Portuguese.

Although UMS previewed each website, we recommend that teachers check all websites before introducing them to students, as content may have changed since this guide was published.

UPDATE FOR VOB

Recommended Listening

Hancock on jazz v. classical music:

When asked in a 1988 DownBeat interview what he thought of the view that pop music should not be considered on a par with jazz and classical, he was reported to have said, "My opinion is that... on a human level, the garbage man is just as important as the teacher or a rock star or a president, because you have to have them. The world would have been dead a long time ago without garbage men."

A Sampler of Herbie Hancock Recordings (Additional recordings are listed in the CD jacket.)

Takin' Off, 1962.

Debut album introducing "Watermelon Man." Dexter Gordon, who starred in 'Round Midnight in 1986 (for which Hancock won an Academy Award for film score), plays tenor saxophone.

Emprean Isles, 1964.

Features the Hancock classic "Cantaloupe Island" and outstanding jazz musicians Freddie Hubbard on trumpet, Ron Carter on bass, and Tony Williams on drums.

Headhunters, 1973.

One of the first jazz/funk albums to go gold. Features "Chameleon" and a funk version of "Watermelon Man" quite different from the recording on Takin' Off.

Future Shock, 1983.

Hancock helped usher in the MTV age with this album and its hit "Rockit." This was one of the first mainstream recordings to feature a turntable artist.

Cershwin's World, 1983.

Won three Grammy Awards, including Best Traditional Jazz Album and Best R&B Vocal Performance for Stevie Wonder's "St. Louis Blues." So many critics consider this album to be the pinnacle of Hancock's career. Collaborators on this album include Joni Mitchell, Stevie Wonder, opera soprano Kathleen Battle, the Orpheus Chamber Orchestra, frequent collaborator Wayne Shorter, and fellow jazz pianist Chick Corea. Also features a rare recording of Hancock playing classical piano.

Future2Future, 2001.

Hancock says on the website www.future2future.com (where you can listen to the album and learn more about it) "The music ... is a bold statement of creativity possibilities for the 21st century. Every piece has its own character and explores the use of spoken word, songs with a message, African chants, environmental sounds, ethnic sounds from many lands, with jazz, hip-hop ..., new electronic ambient sounds, and other musical elements assembled with the latest technological editing techniques ... the spirit is very much one of spontaneity and improvisation."

Selected Video Recordings

DeJohnette, Hancock, Holland, and Metheny - Live in Concert. VHS or DVD. Pioneer Video, 1990.

Hancock at the 1990 Mellon Jazz Festival with jazz greats Dave Holland on bass, Pat Metheny on guitar, and Jack DeJohnette on drums.

Herbie Hancock and the Rockit Band. VHS. Twentieth Century Fox, 1984.

Features "Rockit," his electronic hit.

Herbie Hancock Trio: Hurricane! VHS. View Video, 1984.

Hancock with drummer Billy Cobham and bassist Ron Carter.

The Jazz Channel Presents Herbie Hancock. Videocassette. Dist. Image Entertainment. VHS. BET On Jazz, 2001.

Similar style to what will be performed at the Youth Performance. Songs include "Fascinating Rhythm," "St. Louis Blues," "Blueberry Rhyme," "Cantaloupe Island," and "Maiden Voyage," as well as an interview with Hancock. To borrow UMS's copy, contact UMS Youth Education at 734.6015.0122 or umsyouth@umich.edu

'Round Midnight. dir. Bertrand Tavernier. VHS. Warner, 1986.

Not suitable for young children. Hancock won an Academy Award for composing this film's score. Stars Dexter Gordon.

Community Resources

University Musical Society

University of Michigan
Burton Memorial Tower
881 N. University
Ann Arbor, MI 48109-1011
734-615-0122
umsyouth@umich.edu
www.ums.org

Ann Arbor School for the Performing Arts

4090 Geddes Road
Ann Arbor, MI 48103
734-995-4625
<http://community.mlive.com/cc/arts>

ArtServe Michigan

17515 West Nine Mile Road, Suite 250
Southfield, MI 48075
248-557-8288 x 16
www.artservemichigan.org

Arts League of Michigan

1528 Woodward Avenue, Suite 600
Detroit, MI 48226
313-964-1670

Brazilian Cultural Club

P.O. Box 37360 (Oak Park Branch)
Detroit, MI 48237
313.861.2177

Univ. of Michigan Center for Latin American and Caribbean Studies

2607 Social Work/Int'l Institute Bldg.
1080 S. University ST.
Ann Arbor, MI 48109-1106
734-763-0553
Email: lacs@umich.edu

Univ. of Michigan School of Music

1100 Baits Dr.
Ann Arbor, MI 48109-2085
734-764-0583

Wayne State University Music Department

4841 Cass Avenue, Suite 1321
Detroit, MI 48202
(313) 577-1795
music@wayne.edu

Voices of Brazil
 Friday, January 31, 8pm
 Michigan Theater, Ann Arbor

Return to the Michigan Theater for the full-length evening concert of Voices of Brazil.

Ticket prices range from \$16 to \$32.

For tickets, call the UMS Box Office at (734) 764-2538 or visit www.ums.org.



Media sponsor WEMU 89.1 FM.

ADD TEACHER WORKSHOP INFO HERE

September
 30 4:30pm UMS Performing Arts Workshop: The Steps and Rhythms of Urban Tap - WISD

October
 10&11 11 am Tamango's Urban Tap: Full Cycle - Youth Performance, P
 16 8pm Abbey Theatre of Ireland: Euripides' Medea - First Acts Series, P
 30 8pm Orquestra de São Paulo - First Acts Series, MT

November
 6 11am Herbie Hancock Quartet - Youth Performance, MT
 17 4pm Gidon Kremer, Sabine Meyer and Oleg Maisenberg - First Acts Series, R
 19 8pm Orchestre Philharmonique de Radio France - First Acts Series, OH
 21 8pm Bolshoi Ballet: Swan Lake - First Acts Series, DOH

December
 8 6pm Boston Pops Esplanade Orchestra Holiday Concert - First Acts Series, C

January
 7 10am, noon Sweet Honey in the Rock - Youth Performance, MT
 9 4:30pm UMS Performing Arts Workshop: Brazilian Music in the Classroom - WISD - date change!
 13 4:30pm Kennedy Center Workshop: Harlem - WISD
 31 11am Voices of Brazil - Youth Performance, MT

February
 3 4:30pm UMS Performing Arts Workshop: Kodo: An Introduction to Japanese Drumming - WISD
 9 4pm Ying Quartet - First Acts Series, R
 13 noon Sphinx Competition 2003 Honors Concert - Youth Performance, P

March
 6 8pm Stuttgart Chamber Orchestra - First Acts Series, MT
 25 11am Kodo - Youth Performance, K-12, P
 30 4pm Muzsikás - First Acts Series, R
 31 4:30pm Kennedy Center Workshop: Living Pictures: A Theatrical Technique for Learning Across the Curriculum - WISD

April
 3 4:30pm Kennedy Center Workshop: Living Pictures: A Theatrical Technique for Learning Across the Curriculum - WISD
 9 7:30pm J.S. Bach's St. Matthew Passion - First Acts Series, St. Francis of Assisi Church, Ann Arbor.

CA = Crisler Arena, Athletic Campus, Ann Arbor
 P = Power Center, 121 Fletcher, Ann Arbor
 MT = Michigan Theater, 603 E. Liberty, Ann Arbor
 SF = St. Francis of Assisi, Stadium at St. Francis, Ann Arbor
 WISD = Washtenaw Intermed. School District, 18195. Wagner, Ann Arbor
 PE = Pittsfield Elementary, 2453 Pittsfield Blvd, Ann Arbor
 OH = Orchestra Hall, 3711 Woodward, Detroit
 DOH = Detroit Opera House, 1526 Broadway, Detroit
 R = Rackham Auditorium, 915 E. Washington, Ann Arbor

For more information, please call 734.615.0122 or e-mail umsyouth@umich.edu