Keith Terry and the SLAMMIN ALL-Body Band
This Teacher Resource Guide is a product of the UMS Youth Education Program. Researched, written, and edited by Mary Roeder.

We would like to thank Jeff Beyersdorf, Michael Kondizolka, Emily Barkakati, Claire Rice, Omari Rush, and Mark Johnson for their suggestions, feedback, and support in developing this guide.

Cover Photo by Rick Der
Keith Terry and the SLAMMIN All-Body Band

Fri, Nov 6, 11 AM – 12 PM
Hill Auditorium

Presented in collaboration with Arts on Earth and the University of Michigan Center for Educational Outreach.

Teacher Resource Guide
UMS Youth Education Program
2009 | 2010
*Short on time?

If you only have 15 minutes to review this guide and the performance with your students, just read the pages with an asterisk in the Table of Contents. Those pages will provide the most important information about this performance.
Attending the Performance
ATTENDING THE SHOW

We want you to enjoy your time at the performance, so below is important information about attending the performance. PLEASE review this prior to attending the show:

**Tickets**: We don’t use paper tickets for Youth Performances. We hold school reservations at the door and seat schools as a group upon arrival.

**Arrival Time**: Arrive at Hill Auditorium between 10:30 – 10:50am. This will allow for time to get seated and comfortable before the show starts.

**Drop Off**: Have your buses, vans, or cars drop off students on East Washington, Thayer or North University streets based on the drop off assignment information you receive in the mail. If there is no space in the drop-off zone circle the block until space becomes available. Cars may park at curbside metered spots or in the visitor parking lot behind the Power Center. Buses should park at Briarwood Mall. (see map for details)

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

**Seating & Ushers**: When you arrive at the front doors tell the Head Usher at the door the name of your school group and he/she will have an usher escort you to your block of seats. All UMS Youth Performance ushers will be wearing big, black laminated badges with their names in white letters.

**Before the Start**: Please allow the usher to seat individuals in your group in the order that they arrive in the theater. Once everyone is seated you may then rearrange yourselves and escort students to the bathrooms before the performance starts. PLEASE spread the adults throughout the group of students.

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

**Performance Length**: 1 hour
**After the Performance:** When the performance ends, remain seated. A UMS staff member will come to the stage and release each group individually based on the location of your seat.

**Bus Pick Up:** When your group is released please exit the performance hall through the same door you entered. A UMS Youth Performance staff member will be outside to direct you to your bus. AAPS EDUCATORS: You will likely not get on the bus you arrived on, a UMS staff member or AAPS Transportation staff person will put you on the first available bus.

**Other**
- Lost Students: A small army of volunteers staff the performances and will be ready to help or direct lost and wandering students.
- Lost Items: If someone in your group loses an item at the performance, contact the UMS Youth Education Program (umsyouth@umich.edu) to attempt to help recover the item.
- Sending Feedback: We LOVE feedback from students, so after the performance please send us any letters, artwork, or academic papers your students create in response to the performance: UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.
- No Food: No food or drink is allowed in the theater.
- Patience: Thank you in advance for your patience; in 20 minutes we aim to get 1,300 people from buses into seats and will work as efficiently as possible to make that happen.

**Hill Auditorium Contact Information:**
825 North University Avenue
Ann Arbor, MI 48109
Emergency Contact Phone Number: 734-764-2538
(call this number to reach a UMS staff person or audience member at the performance)

---

This map, with driving directions to Hill Auditorium, will be mailed to all attending educators three weeks before the performance.
ACCESSIBILITY

The following services are available to audience members:

Wheelchair, companion, or other special seating
  Courtesy wheelchairs

Hearing Impaired Support Systems (Power Center and Hill Auditorium only)

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

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

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

Entry
There will be ushers stationed at all entrances to assist with door opening.
Hill Auditorium

Hill Auditorium was built by noted architectural firm Kahn and Wilby. Completed in 1913, the renowned concert hall was inaugurated at the 20th Ann Arbor May Festival, and has continued to be the site of thousands of concerts, featuring everyone from Leonard Bernstein and Cecilia Bartoli to Bob Marley and Jimmy Buffett.

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

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

Photo: Oasii Lucero
SLAMMIN ALL-BODY BAND

SLAMMIN All-Body Band is a powerhouse sextet from Oakland, Calif., performing a fresh mix of *a cappella* singing, beatboxing and body music. Deeply rooted in Jazz, Funk, R&B and World Music grooves, this ferociously talented ensemble creates soulful sounds infused with infectious harmonies and lightening-fast improvisations, percussively punctuated by beatboxing and body music — the kinetic component that sets SLAMMIN apart and on the cutting edge of *a cappella* performance.

Founded four years ago, SLAMMIN features four vocalists — one of whom mimics the sound of an electric bassline — and a beatboxer, in addition to Keith Terry’s body percussion. A lot of the group’s pieces are free-form, generated when one member improvises a lick or melody line, and the others layer parts on top. Terry is a big fan of the freestyle approach, since it gives SLAMMIN a loose, primal quality that accords with the whole body-percussion vibe. Plus, it’s funky — and Keith Terry is really in touch with his funk.

“*Bringing together some of California’s most inventive singers . . . the multigenerational ensemble combines the improvisational imperative of a jazz combo with an expansive repertoire of reggae, funk, bebop and soul . . . inspiring gasps of amazement from the audience . . . known for its impromptu acts and finely honed arrangements of soul-drenched pieces.*”
- Los Angeles Times

“Some of the most exciting, spirit and soul grabbing music I’ve heard in a long time. Don’t let me forget inspiring.”
- Babatunde Lea

To listen to streaming MP3 versions of tracks from SLAMMIN All-Body Band’s debut CD, visit [www.crosspulse.com/html/slammin.html](http://www.crosspulse.com/html/slammin.html)
Originally trained as a percussionist, Keith Terry is an artist whose multi-faceted work merges music, dance and performance art in a unique manner that defies strict categorization. While working as the drummer of the Jazz Tap Ensemble, he realized that he could transfer drumming patterns to his body through his hands and feet. With the support of jazz tap stylists Charles “Honi” Coles and Charlie “Cookie” Cook, Keith Terry delved into a self-titled genre that he calls “body music.”

Body Music goes beyond simple stomping and clapping. Terry sees it as using the original instrument – the human body – as a means to express cultural values, the connectivity of music and life, and other humanistic concepts. He cites numerous influences, including jazz drumming, tap dance and physical comedy, but in particular stresses the Javanese gamelan as what specifically changed the way in which he thought about music, explaining that he realized that “there’s so much more to music than the notes and the rhythms.”

Keith Terry’s work has received support through numerous awards and grants from the National Endowment of the Arts, Asian Cultural Council, Meet the Composer’s International Collaborations, The Rockefeller Foundation’s MAP Fund, The Hewlett Foundation, Zellerbach Family Fund, The Hewlett Foundation, The Irvine Foundation, Arts International and the California Arts Council. He was named a Guggenheim Fellow in 2008, through which he has been able to delve further into the cultural elements of body music performance through travel and research. Terry has also created the first ever Body Music Festival, for which he raises funds through his non-profit arts organization Crosspulse (www.crosspulse.com).

Using any surface for it’s rhythmic possibilities, Terry “claps his hands, rubs his palms, finger-pops, stamps his feet, brushes his soles, slaps his butt and belly, pops his cheek, whomps his chest, skips and slides, sings and babbles and coughs, building his music out of a surprisingly varied register of sounds and clever rhythmic variations.”

- Village Voice
Kenny Washington, vocals
Kenny Washington astounds audiences with his freedom-play approach over a more than 4 octave range. A native of New Orleans, Kenny developed his deep love of music singing gospel in the Baptist church. Since the age of 22, Kenny has been performing professionally both traditional and contemporary Jazz, Classical, R&B and Pop. In San Francisco since 1995, Kenny is the featured vocalist at Mark Hopkins Intercontinental Hotel. Kenny emulates the classic scat styles of Ella Fitzgerald and Sarah Vaughan, infusing colors of Stevie Wonder and Donny Hathaway, with a secret ingredient of humor.

Zoe Ellis, vocals
Zoe Ellis’ dramatic and colorful voice is well known to Bay Area and overseas music fans. Reviewers describe her as “a resourceful and inventive vocalist.” Zoe sang for many years with the Bay Area Funk band the Mofessionals. Always dynamic on and off stage, Zoe’s credits include live performances with the Oakland Interfaith Gospel Choir, Donald Byrd, Phil Lesh and Friends, and as the leader of her own quartet, The Zoe Ellis Group.

Steve Hogan, beatboxing
Steve Hogan has cultivated both his beatboxing and bass playing with the Afro-Latin Hip Hop band O Maya, driving dance floors around the Bay Area. Born and raised in the Bay Area, Steve developed a great love of Jazz, R&B, Latin and World music. His parents, long time members of Gamelan Sekar Jaya, exposed him to a huge variety of music from around the globe, through annual travels to far flung places. He has played bass with many groups, including Goapele, The Coup, and Heuman Flavor.

Namita Kapoor, dancer
Namita Kapoor is an accomplished dancer and painter. Her credits include dancing with Jazz Tap Ensemble, the broadway National tour of Bombay Dreams, and various local and national performances. She currently performs with Crosspulse, teaches tap in the Bay Area and has an artist studio in Oakland.

Destani Wolf, vocals
Destani Wolf’s raw belting tones and rhythmic energy consistently stun audiences. With deep inspiration from Latin music, Hip Hop and Reggae, Destani adds an urban texture through vocal ambience, scratching, and embodying the horn section. She performs and records with many groups based in the Bay Area, including the Afro-Latin Hip Hop group O Maya, the a cappella group SoVoSo, Bobi Cespedes, Omar Sosa, and John Santos. Destani appears on SF Bay, the John Santos recording nominated for a Grammy in 2003. An accomplished lyricist and teacher, Destani tours nationally and internationally.

Bryan Dyar, vocals
Bryan Dyer’s deep bass straddles the vocal and rhythm sections with power and finesse. A multi-instrumentalist, Bryan has played trumpet, percussion and baritone horn, while growing up singing in the Church, and later, with the Oakland Youth Chorus. Bryan has appeared in musical theater, on radio and television. He currently performs with SoVoSo, Streetsounds, and the R&B group 510.

Evie Ladin, dancer
Evie Ladin is a versatile rhythm dancer, banjo player, singer, songwriter and square dance caller. A skilled collaborator and a seasoned performer, Evie has adapted Appalachian cultural arts to countless performances with vitality, artistic depth and a keen sense of rhythm. She performs solo original material, with The Stairwell Sisters all-gal old-time band, with Crosspulse world music and dance projects, and calling rowdy square dances when you can find her at home in Oakland, CA.

Namita Latifa Bowart Daterra, dancer
Namita Latifa Bowart Daterra has been dancing her whole life. She resides in the Bay Area of California where she is a Professora of Capoeira and cofounder of the performance group SuDoNu. Her performance background is varied and includes Contact Improvisation, Brazilian dance and Drumming, and Acrobatic clowning.
Body Music
BODY MUSIC

Body music is music/dance created by clapping, slapping, snapping, stepping and vocalizing. Body music was most likely the first music/dance. Before people were hollowing logs and slapping rocks to make musical instruments, they were probably stomping, clapping and making sounds to express their musical and dance ideas.

Body music has existed for centuries, and many forms of it still exist today. This includes hambone and stepping in the U.S., to saman in Indonesia, palmas in Spain, and Ethiopian armpit music.

Body music is accessible to all. To experiment with body music, try to manifest familiar rhythms such as the 1-2-3 of a waltz or the 2-4 of a reggae beat by playing different parts of the rhythm (that is, different numbers above) on different parts of your body—for example, slapping knees, stomping feet, and clapping hands. Playing with the rhythm of words or nonsense syllables can also be body music. Accomplished musicians such as Keith Terry have developed body music into a contemporary art form with links to some traditional forms.

The style of body music that Keith Terry has pioneered since the mid-1970’s is not a culture-specific style like those aforementioned, but a mixture of many influences: drumming, world music, tap dance, and circus arts. Through the years, Keith has gained knowledge of many diverse rhythm systems from around the world. As a drummer whose specialty is trap set, his body music initially came directly from displacing what he was playing on the drums, onto his body. On top of finding a portable way of playing rhythmic music, Terry also found mobility, which allows him to move in space, making it a movement art as well as a musical form.

At the time of his initial experimentation, Keith was playing drums for some of the older generation of tap dancers, most of whom have since passed on. Two masters in particular, Charles “Honi” Coles and Charles “Cookie” Cook, encouraged and advised Keith to pursue his unique style of body music. Keith is still following their advice, and the result is some very exciting body music, which combines elements from several world music sources with fresh innovations, forging a now increasingly popular style.

From World Arts West, www.worldartswest.org

Percussion instruments produce their sound when a player hits, scrapes, rubs, or shakes them to produce vibrations. These techniques can also be applied to the human body. The body also presents several unique possibilities including the use of inhaled or exhaled air and vocal sounds.

The four main body percussion sounds:
- Stomp: Stamping the feet against the floor or a resonant surface
- Patsch: patting either the left, right or both thighs with hands
- Clap: Hitting the palms of one’s hands together
- Click: clicking (snapping) with the thumb and middle fingers

Other possibilities: Hitting the chest, whistling, slapping or flicking the cheeks with an open mouth, clicking with the tongue against the roof of the mouth, grunting and hitting the buttocks.

Possible sound variation: Clapping the hands in various positions will affect factors such as pitch and resonance.
Body Music
by Keith Terry

Musical copyist: Thomas Lawrence McKinley

Body Music is that music/dance created by the sounds the body can produce via clapping, slapping, stepping, and vocalizing. Body Music was probably the first music. Before people began slapping rocks and hollowing logs for drums, they were probably stomping, clapping, farting, and grunting to express their musical ideas. There are many Body Musics still thriving today. In the United States, tam-tam was popular at the turn of the century and is still in practice. Some South Pacific island people create music by clapping and slapping the chest and thighs, and in Morocco, there is a variant that involves beating the chest while singing. Certain Sumatran line dances use slapped chests and legs for percussive accompaniment, and in Ethiopia armpit music is produced by groups of players who cup their hands under their arms and force the arm in a downward motion, creating tones with air rushing around and between the fingers of the cupped hand. These are only a few examples of a varied and vital Body Music scene.

"Body Music" is the term I use to describe my work, a name suggested to me in 1979 by friend and colleague, Paul Aslanian. Similarly, I think of Body Music as an umbrella term to describe a form that has existed for centuries. This form is composed of many styles. My own Body Music is not a traditional style, but is certainly influenced and inspired by those that have preceded it. I started working on Body Music in 1979 by displacing my drum patterns onto my body, combining my interest in trap set drumming and rhythm dancing. It also fulfills my desire to do something that is music/dance and yet is totally portable, acoustic, and self-contained.

I am particularly attracted to those cultures that make no distinction between music and dance and simply would not think of performing one without the other. In Body Music as well there is no such distinction. Since the body movements used to produce the rhythms have visual impact, the player is also a dancer. Unlike most dancers who have a relationship to music (performing either with it, without it, or in spite of it) the Body Musician is the music. Audibly and visually the limbs create a dance of sound, enabling us to see music and to hear dance in ways that are simple yet complex, elemental yet sophisticated.

COMPOSITIONAL FORMS

There are four rhythmic techniques I often draw upon when developing Body Music material: polyrhythms, phasing, cross pulses, and polymeters.

Polarhythms

Polarhythms are simply multiple rhythms, two or more rhythms going on simultaneously, hopefully in a musical fashion. Take, for example, a few parts from "Atsia", a piece from the Ewe people in West Africa, shown to me by Ghanaian master drummer, C.K. Ladzekpo. Note how the simple rhythms, when played together, become an elaborately weaved interlocking parts. Polyrhythmic music reminds me of the alignment of wheels and gears inside a clock.
Polyrhythms can also be heard in Balinese music where *Kotekan* (interlocking parts) is a major aspect of the music, in Pygmy music from Central Africa, panpipe music from the Soloman Islands, and in the samba from Brazil.

**Phasing**

Phasing is similar to a round or canon. It involves playing, singing, or dancing one rhythm with two or more starting points. Take these vocal parts from the Balinese *kérak* (Monkey Chant).

Note in the earlier example of polyrhythms how the *Gankogui* (bell) and *Sogo* (drum) work together in a cross pulse relationship.

Example 4

Cross pulses are common in much of the music and dance from West Africa. You can also frequently hear cross pulses in jazz.

**Polymeters**

Polymeters are similar to cross pulses, but in a more linear fashion. They involve two or more time signatures sharing the same pulse as in this 5 with 4:

Example 5

If the vertical lines represent the pulse and we superimpose groupings of 3s and 4s onto that pulse, it will take 4 groups of 5s to equal 5 groups of 4s, or one complete cycle. Also, notice that in some ways cross pulses and polymeters are the same. In this example the 1s of the 5 patterns, and the 1s of the 4 patterns, become a cross pulse of 4 over 5. Further examples are found in South Indian classical music, certain Pygmy songs from Central Africa, and the relationship of music to movement in the Brazilian martial art, *capoeira*.

**TECHNIQUE AND EXERCISES**

Begin with clapping. There are many ways to clap, ranging from the short staccato claps involving force and tension, to the round, rich, fat tones of relaxed open clapping. The most common clap I use is simple and relaxed, involving minimal tension in the arms and hands. Playing Body Music with too much force can result in bruised or sore body parts. Volume is not the main consideration; I am much more concerned with precision, dynamics, and time. Be aware of the force you are playing with, and try to keep it light, relaxed, and musical.

If we start with a single clap (C) and move down the body, the next available sound will be produced by striking the chest. Strike with the right hand (R.C.), then the left (L.C.) in the center of the sternum. You will know when you are playing the correct spot as the whole chest will resonate with a rich tone. Strike and
release. Next come the thighs (RT) (LT), which you strike on the front or side. There is no need to reach lower than the natural extension of your arms. This is followed by the hips (RH) (LH). Be certain to make a distinction between the thighs and hips; they create different sounds and the visual contrast is important when considering the movement. The sounds from the feet (RF) (LF) are produced by low, flat-footed, grounded steps with a minimum of extraneous movement. As you move down the body, hear how the pitch descends from your clap, to the chest, the thighs, hips, and down to the feet. The sounds correspond with the trap set, starting with the cymbal and descending tonally to the snare drum, then the side tom, the floor tom, and the bass drum. These are the basic strokes. There are many options and embellishments involving finger snaps, brushes and slides in the feet, playing the mouth, cupping the hands, and so on, but these are the fundamental strokes we will deal with in the following exercises.

Try this series of sounds using all the basic strokes in an ostinato 9 pattern:

Example 6

Now, take the pattern of example 6, leave out the chest strokes, and add a rest at the end of the phrase. Rhythmically it resembles the tap dance time step, "Thank you for the buggy ride." Try it first in a straight 8th-note feel, as in a rock or Latin groove; then with a swing feel, as in a jazz ride with an underlying triplet. A time step is equivalent to a ride in jazz drumming.

Example 7

Now, this time with a friend, or by recording the second part yourself and playing along with the playback, let's phase it as in the example below:

Example 8

By adding a clap in the beginning of the second rhythm, you are displacing the part into a different relationship with the first rhythm, e.g., phasing. Try adding more claps at the beginning to be phased in a different place. Remember to add the extra claps only when you first begin the phrase, not each time it repeats.

Now let's try this time step with another simple rhythm to create polyrhythms:

And another part:

Example 9

Next, let's try polymeters. If you repeat a 5 pattern in your hands with a 3 in your feet, the result sounds like this:

Example 10
Or try 5s with underlying 4s.

Traditional tap dance. These are three of the parts of a polyrhythmic section of that piece:

Example 11

Try examples 10 and 11 together with a friend or tape recorder. The combined feet parts will be a cross pulse — 4 over 3.

```
4 7 7 7 7 7 7 7 7 7 7
3 7 7 7 7 7 7 7 7 7 7
```

Example 12

Now try the two parts while phasing the 5s. The permutations are endless. Experiment with your own variations.

BODY MUSIC IN PERFORMANCE

In 1979, I created my first Body Music piece, "Tune for K.B." It was a fifteen minute piece in three sections combining Body Music, tap dance, and choreographed movement while playing portable instruments. The piece was performed for five years in the repertoire of the Jazz Tap Ensemble by Paul Arslanian, Fred Strickler, and myself. The first section was primarily in 12/8. Here is one of the opening patterns:

Example 13

During my work with the Jazz Tap Ensemble from 1979 to the beginning of 1984, I also composed "Encore" for six performers, combining Body Music and the "shim sham," a

Example 14

"Out There" was a later work that combined Body Music and tap dance. The following is a break from that piece:

```
```

Example 15

Tap dance and tap dancers frequently give me rhythmic inspiration for Body Music parts. Over the years dancers such as Honis Coles, Cookie Cook, and Eddie Brown have shown me techniques and steps that have been directly incorporated into what I do. The following Body Music time step was strongly influenced by a tap time step that I heard Camden Richman play:

Example 16

In addition to tap dance, a number of musical, dance and theatrical forms have influenced my work — from jazz to circus, to Japanese kyogen, South Indian sottasu, and Balinese gamelan. Also, my experiences of collaborating and performing with a mix of artists representing a wide range of styles and disciplines.
continues to expand the limits of my Body Music. Working with artists such as singer Bobby McFerrin, physical comedian Geoff Hoyle, choreographer Kimi Okada, kathak dancer Purnima Jha, dancer/actress Blondell Cummings, and Balinese dancer I Wayan Dibia frequently leaves me with a changed perception as to how I see Body Music’s potential.

In addition to Body Music’s accessibility in a variety of performance contexts, I have found it to be extremely valuable in teaching rhythmic skills to other performers and non-performers, both adults and children. I have worked with modern, ballet, and jazz dance companies, university music, dance and theater departments, the learning impaired, and high school and elementary school students. In all of these contexts Body Music has proven to be a fun and effective way to develop rhythmic skills, coordination, ensemble awareness, and concentration.

There are many aspects of the work that I have not addressed in this brief article, such as movement and spatial considerations, the left/right brain shifts that occur, playing Body Music with other “external” musics, solo versus group work, and the potential for voice in Body Music. Body Music’s applicability to a wide range of settings frequently amazes me — it is accessible yet totally unique, crossing cultures and disciplines in its origins, spanning generations in its appeal, and blending artistic sensibilities in its scope.

© 1984 Keith Terry
revised 1989

KEITH TERRY is a percussionist/rhythm dancer/educator whose artistic vision blurs the line between music and dance. In addition to his solo performance, he has collaborated with a wide range of artists such as Charles "Honii" Coles, Turtle Island String Quartet, Jovino Santos Neto, The Jazz Tap Ensemble, Gamelan Sekar Jaya, San Jose Talko, and Bobby McFerrin. He is the artistic director of the Crosspulse Percussion Ensemble; Slammin All-Body Band; and Professor Terry’s Circus Band Extraordinaire. His large-scale works include the Body Tjak Projects, an on-going series of multi-disciplinary performances involving artists from Indonesia and the Americas, which began in 1980, co-directed with I Wayan Dibia. From 1998 to 2005 Keith was on the faculty at UCLA’s Department of World Arts and Cultures, where he designed and taught courses on the relationship of music and dance; deep listening; synchronicity, time and timing; and intercultural communication in the arts.

In 2006 he conceived and directed the first international body music performance project in Salzburg with artists from Turkey, Finland, Spain, Austria and the US, produced by the Orff Institute. Keith tours extensively in the Americas, Asia and Europe, where his Body Music workshops, residencies and choreographic commissions are popular among professional performers and educators.

For more information please contact:

Keith Terry
c/o Crosspulse
PO Box 3388
Oakland, California  USA 94609
t: 510-601-9797
t: 510-601-9197
w: www.crosspulse.com
m: www.myspace.com/keithterrybodymusic
A drum set (also called a drum kit or trap set) is a collection of drums, cymbals, and sometimes other percussion instruments, such as cowbells, wood blocks, triangles, chimes, or tambourines, arranged for convenient playing by a single person (drummer).

The individual instruments of a drum set are struck by a variety of implements held in the hand, including sticks, brushes, and mallets. Notable exceptions include the bass drum and the hi-hat cymbals, which are played by a foot-operated pedal. Although other instruments can be played using a pedal, the feet are usually occupied by the bass drum and hi hat, and as a result the drummer plays in a seated position. A full size drum set without any additional percussion instruments has a bass drum, floor tom, snare drum, tom-toms, hi-hat cymbals, a ride cymbal, and a crash cymbal.

**KEY**
1. Crash Cymbal
2. Floor tom
3. Toms
4. Bass Drum
5. Snare Drum
6. Hi-hat

“BODY KIT” ANATOMY

...and Keith Terry soon realized that he could recreate the sounds of his drum kit using only his body.

The human body is similar to a drum kit in that body is an instrument that can be hit to create a specific sound. Different parts of the body are analogous to different parts of the drum kit, which is described on the previous page. The following are examples of how to “play” different parts of the body to create specific sounds:

HANDS

The handclap replicates the highest, sharpest sounds of your “body kit” – equivalent to the snare drum and hi-hat sounds of a drum set. There are a number of different clapping sounds possible and a number of different ways to clap. Variations in sound can easily be produced by cupping your hands, which Terry encourages because it saves some wear and tear on your paws if you’re clapping a lot. In terms of which hand goes on top, experiment a bit to find what works best for you. FIGS. 1 and 2 demonstrate the left hand on top (or left-hand lead); FIGS. 3 and 4 demonstrate the right hand on top (right-hand lead).
CHEST

The chest strike simulates the sound of the highest rack tom. It should be focused in the center of the chest, right in the sternum (see FIGS. 5–8 for right- and left-hand lead, respectively). “You get the best sound there,” Terry insists, “and it’s also where you get the most efficient, economical range of motion, particularly if you are looking to eventually gain speed.” Remember to cup your hands so that you’re not pounding your chest too hard.

THIGHS

The thigh strike (FIGS. 9–12) is equivalent to the middle tom sound. The sound can change dramatically depending on whether or not your hands are cupped.
“BODY KIT” ANATOMY

FEET
Not surprisingly, the foot stomp replicates the bass drum. Terry recommends wearing hard-rubber sole or hard-leather sole shoes, and for some nice low end, he prefers playing on a hardwood floor, “preferably sprung so that it gives a little” and saves the knees. The basic step is grounded and flat-footed, so that your weight is almost on your backside (FIGS. 15–18). You can also just use your heel by keeping your toes on the floor. However, the sound will not be as powerful as when you lift your entire foot. For semi-advanced moves at this point, try playing the hand and foot together for different sound combinations.

Butt
Yes, in body music your tush is good for more than just sitting in a chair. Pitch-wise, the butt represents the lowest of the toms. Be sure to hit the whole cheek (FIGS. 13 & 14) and not cheat by aiming for the front or back of your hips.

Source
From DRUM!, May 2006, BY SCOTT LOCKLEAR
PHOTOS BY PAUL HAGGARD
Body Music Around the World
Saman dance is a dance that originated in Aceh, Sumatra and is well-known as 'Thousand hands.' This type of dance is named after Syeikh Saman, a Muslim scholar who helped spread Islam in Sumatra, Indonesia. It was originally performed by the Alas ethnic group to celebrate the birthday of Prophet Muhammad and other important occasions. Nowadays, the dance is usually performed at festivals and other traditional gatherings, and is often used as a means to promote Indonesian culture.

Performers wear brightly colored costumes, kneel in a row, and make different kinds of torso movements accompanied by songs, clapping hands, etc. No music is required because the performers recite poems and sing songs while doing the dance, led by a lead singer called the 'syech.' The songs are usually prayers and praises to Allah. The dance starts with slow movements and the tempo of the dance increases gradually, becoming faster and faster before coming to a sudden stop.
Flamenco is a Spanish term that refers both to a musical genre known for its intricate rapid passages with origins in Andalusia (southern region of Spain) and to a dance genre characterized by its audible footwork.

In flamenco, palmas is the rhythmic hand clapping that accompanies the dance. Palmas is not just a simple case of clapping along, but an essential form of percussion to help punctuate and accentuate the song and dance.

Good palmas can be a substitute for instrumental music, and good palmistas (those performing the palmas) can assist the musicians by keeping a strong tempo, or the dancer by accentuating the end or beginning of a phrase.

It is important to be able to make two distinct types of hand claps, hard (fuertes) or soft (sordas):

Sordas are used during guitar intros or during the singing so as not to drown it out and also during quieter dance phases so as not to distract the dancer. The hands are cupped softly so that the fingers of one hand fit snugly into the gap between the thumb and forefinger of the other. When the hands are brought together a muffled pop can be heard.

Fuertes are used during furious and loud footwork or during loud musical pieces. The first three fingers of one hand are held firm and clapped into the outstretched palm of the other. The fingers of the striking hand should point roughly in line with the fingers on the other hand and hit in the bowl of the palm. This should result in a very crisp snappy sound.

Check out a video demonstrating the difference between Sordas and Fuertes:
www.youtube.com/watch?v=Yo38h7Wdc88

For a video of flamenco dancers and pamistas in action, visit:
www.youtube.com/watch?v=DMmaQqzn9o&feature=pyv&ad=3507063740&kw=flamenco

STEPPING: US

Stepping, also known as blocking, demonstrating, hopping, marking and stomping, is a form of percussive dance consisting of choreographed movements which include stomping, clapping, chanting, and singing. In the mid-1900’s traditionally black colleges began to form African-American Greek letter organizations in order to combat the fact that their students were not allowed to join mainstream fraternities and sororities. It is possible that stepping evolved from a pledging ritual called “marching on line” in which pledges would walk together across campus in their fraternity or sorority colors. Stepping was a way to create unity and to compete for the honor of one’s Greek organization. Since it is extremely precise and complex, it teaches the principles of teamwork and bonding that are so important to fraternities and sororities.

While stepping has many influences, some of the moves are said to come from the Welly dance, a traditional stomp performed by African laborers in Wellington boots. Stepping also incorporates moves from European and American traditions, in addition to African ones. It distinguishes itself from regular dance by using the dancers themselves as percussion instruments.

Through competitions, various fraternities and sororities have become known for signature moves unique to their own organizations. For example, Omega Psi Phi is known for a forceful step so powerful it sounds like it could break the stage. Kappa Alpha Psi, on the other hand, steps with canes in a style more reminiscent Fred Astaire. Stepping has now developed a tradition of public competition, with its first nationally syndicated stepping contest S.T.O.M.P aired in 1992.

Source


Not Dancing, Not Marching, It's Stepping Vibrant Dance Form Is Featured in New Film, “Stomp The Yard” By Caitlin A. Johnson

Resource VIDEO

Check out a video of a step team at:
http://www.youtube.com/watch?v=zEoPXBPc7O0
Hambone

Hambone is a display of percussive rhythms in which the human body is the instrument created by enslaved Africans in North America. Forbidden to beat drums or play musical instruments, slaves found ways to make rhythms with tambourines, bones, and body music such as hand clapping, foot beats, and body and thigh slapping, also called “Pattin’ Juba.” It is a precursor to many American dances such as clogging, tap, and step.

The name “hambone” refers to the daily activities of the early African American slave communities. In the days of slavery, families had to stretch the little food they were given, relying on their resourcefulness and creativity to survive under adverse conditions. The hambone (the bone of ham) was used to make a big pot of soup, which, with lots of water, and little scraps of vegetables and spices, was stretched to feed many families. That same hambone would be passed around and used repeatedly in different pots of soups, making something from nothing as a way of survival.

The word “hambone” was then adopted as the name of the system of improvised rhythmic body music, which arose because slaves were forbidden to have or use drums. Using the same resourcefulness to perpetuate their traditions, the dance and music style of “hambone” was created, allowing cultural, sacred, and historic rhythms to survive and evolve. The use of the word Hambone, and the practice itself, is therefore a metaphor, honoring the cultural memory of the determination and creativity of African Americans in the United States throughout their history.

Eephing

Jimmie Riddle and the Lost Art of Eephing
by Jennifer Sharpe (NPR)

The eccentric Southern tradition of “eephing” is best described as the hillbilly equivalent of the hip-hop human “beat box” vocal style -- a kind of hiccupping, rhythmic wheeze that started in rural Tennessee more than 100 years ago. Just like human beat-box artists of the 1980s rendered perfect imitations of drum machines with their mouths, the original eepers of the 1880s imitated the hogs and turkeys living in their backyards.

The odd music genre -- variously spelled “eefing,” “eeephing” or “eeefing” -- appealed to a young Memphis producer named Sam Phillips, who recorded “Swamp Root” as one of his first singles. It didn’t really catch on, but another of Phillips’ offbeat performers -- a fellow named Elvis Presley -- would.

Eephing jumping into the spotlight again in 1963, when singer Joe Perkins had a minor hit with “Little Eeefin’ Annie,” featuring the vocal skills of Jimmie Riddle, the acknowledged master of the genre. The song’s popularity catapulted both Perkins and eephers onto the Billboard charts, where the song peaked at number 76. Eephing finally had its day in the sun when in 1969 CBS launched Hee Haw, a country response to NBC’s Laugh-In, featuring Jimmie Riddle as part of an eephin’ and hambonin’ act.

For a more in-depth audio version of this story and examples of eephing, visit: www.npr.org/templates/story/story.php?storyId=5259589

For an example of an eeephing/hambone duet, visit: www.youtube.com/watch?v=gLe2mDqxx70

Check out a video of a hambone kneeslap: www.youtube.com/watch?v=YMJeaztwg
Themes & Ideas
The African diaspora (a dispersion of a people from their original homeland) is the diaspora created by the movements and cultures of Africans and their descendants throughout the world, to places such as the Americas, (including the United States, Canada, the Caribbean, Central America, and South America) Europe and Asia. Much of the African diaspora is descended from people sold into slavery during the transatlantic slave trade, with the largest population living in Brazil. Between 1500 and 1900, approximately four million African slaves were transported to island plantations in the Indian Ocean, about eight million were shipped to Mediterranean-area countries, and about eleven million were taken to the New World (the Americas). Their descendants are now found around the globe.
Background
The word “jazz” originated in Africa. Due to the varied languages spoken on the continent, the word “jazz” has been spelled differently throughout time: “jazi” (Zambia and Zimbabwe), “jasi” (Kenya, Tanzania, Uganda and Zaire) and “jaz” (South America, Namibia and Burundi). Jazz is a mingling of the musical backgrounds of all the people who came to the United States, by choice or by force—people from Africa, Europe, Latin America—as well as the people who were already living in the U.S. Jazz is particularly American because it was created on U.S. soil (specifically New Orleans), from which all its cultural roots come.

By the early 20th century, the U.S. already had its own special blend of musical traditions. Hymns, work songs, field hollers, chants, classical music, Negro spirituals, gospel songs, the blues, and ragtime were some of the types of music that Americans created for religious, work, and social purposes. Jazz incorporated all of these styles.

Jazz quickly spread and established itself as a part of American culture in the 1910s and 1920s. In fact, the 1920s are often referred to as the “Jazz Age.” It was during this time that new channels by which jazz could be heard spread rapidly: the phonograph, the radio and the talking motion picture made it possible for millions to hear jazz.

It was also at this time that a great number of Black Americans migrated north in search of better jobs and a way of life. Jazz went with them everywhere, but it was centered in four cities: New Orleans, Chicago, Kansas City, and New York. Over time the form also developed sub genres: swing, bebop, Latin, cool jazz, free jazz, and funk and fusion.

Resource  QUOTE

“I don’t have a definition of jazz. You’re just supposed to know it when you hear it.”
-Thelonious Monk
**Improvisation**
The SLAMMIN All-Body Band features improvisation in their work. Improvisation is the spontaneous creation of music as it is performed. When a musician improvises, he or she invents music at the moment of performance, building on the existing theme of the music. Jazz generally consists of a combination of predetermined and improvised elements, though the proportions of one to the other may differ. Sometimes improvisation is described in terms of its role within a band. Generally, the ensemble plays a chorus or succession of choruses during which an individual player improvises on the harmonies of the theme. In collective improvisation, however, the members of a group participate in simultaneous improvisations of equal or comparable importance. This builds a relationship between the members of the ensemble, helping them to “talk” to and challenge each other. It also allows a musician to be creative and show his or her personality. Through experimenting and developing personal styles of improvisation, musicians are able to challenge and redefine conventional standards of virtuosity.

**Rhythm**
The way musicians accent a beat and its subdivisions creates the rhythmic nuances that give jazz its character. In some musical styles, the beat is subdivided into two equal parts. But in jazz, the beat is divided in a lilting fashion that implies three, rather than two subunits. Much of the vitality in jazz lies in the irregularity of its rhythm and the deliberate displacement of the expected accents known as syncopation. Fundamental to jazz rhythms, syncopation involves the shifting of accents from stronger beats to weaker ones.

Right: This season, UMS is presenting the Lazz at Lincoln Center Orchestra and Wynton Marsalis. The photo of Marsalis is by Clay McBride.

For more a more in-depth discussion of jazz, visit the UMS Teacher Resource Guide Archives at the link below. The Jazz at Lincoln Center Orchestra with Wynton Marsalis guide in 08|09 and SF Jazz Collective guide from 07|08 will provide more information.

www.ums.org/s_education_community/teacher_resource_guides

RHYTHM & BLUES

Rhythm and blues (also known as R&B, R’n’B or RnB) is the name given to a wide-ranging genre of popular music created by African Americans in the late 1940s and early 1950s. Rhythm and blues bands usually consisted of piano, one or two guitars, bass, drums, and sax. The term was originally used by record companies to refer to recordings marketed predominantly to urban African Americans, at a time when “urbane, rocking, jazz based music with a heavy, insistent beat” was becoming more popular.

The term has subsequently had a number of shifts in meaning. Starting in the 1960s, after this style of music contributed to the development of “rock and roll”, the term “R&B” became used - particularly by white groups — to refer to music styles that developed from and incorporated electric blues, as well as gospel and soul music. By the 1970s, the term “rhythm and blues” was being used as a blanket term to describe soul and funk. Since the 1990s, the term “Contemporary R&B” is now mainly used to refer to a modern version of soul and funk-influenced pop music.

The migration of African Americans to the urban industrial centers of Chicago, Detroit, New York, Los Angeles and elsewhere in the 1930s created a new market for jazz, blues, and related genres of music, often performed by full-time musicians, either working alone or in small groups. The precursors of rhythm and blues came from jazz and blues, which overlapped in the 1930s through musicians such as Leroy Carr, Cab Calloway, Count Basie, and T-Bone Walker.

Source


Beatboxing

The SLAMMIN All-Body Band features a beatboxer. Beatboxing is a form of vocal percussion which primarily involves the art of producing drum beats, rhythm, and musical sounds using one's mouth, lips, tongue, voice, and more. It may also involve singing, vocal imitation of turntablism, the simulation of horns, strings, and other musical instruments. Beatboxing is connected with hip hop culture although it is not limited to hip hop music.

Beatboxing in hip hop originated in the 1980s. Its early pioneers include Doug E. Fresh, Buffy from the Fat Boys & Wise. The term “beatboxing” is derived from the mimicry of the first generation of drum machines, then known as beatboxes. In 2005 the first world championship of beatboxing was organised in Leipzig, Germany. The participants came from all over the world.

Scat Singing

In vocal jazz, scat singing is vocal improvisation with random vocales and syllables or without words at all. Scat singing gives singers the ability to sing improvised melodies and rhythms, to create the equivalent of an instrumental solo using their voice.

Some writers have traced scat singing back to the practice, common in West African musics, of translating percussion patterns into vocal lines by assigning syllables to characteristic rhythms. However, since this practice allows little scope for melodic improvisation, and since the earliest recorded examples of jazz scat singing involved the free invention of rhythm, melody and syllables, it is more likely that the technique of scat singing originated in the USA as singers imitated the sounds of jazz instrumentalists.

Others have proposed that scat singing arose from jazz musicians’ practice of formulating riffs vocally before performing them instrumentally. (The adage “If you can’t sing it, you can’t play it” was common in the early New Orleans jazz scene). In this manner, soloists like Louis Armstrong became able to double as vocalists, switching effortlessly between instrumental solos and scatting.

Resource VIDEO

For an example of Beatboxing, visit: http://en.wikipedia.org/wiki/Beatboxing

Check out a video of Ella Fitzgerald scatting in One Note Samba at: www.youtube.com/watch?v=PbL9vr4Q2LU

Source

www.humanbeatbox.com
Resources

The SLAMMIN All-Body Band
RESOURCES

Organizations

University of Michigan (U-M)
School of Music, Theatre & Dance
E.V. Moore Building
1100 Baits Dr.
Ann Arbor, MI 48109-2085
www.music.umich.edu

U-M Arts on Earth
Duderstadt Center, Suite 1400
2281 Bonisteel Blvd.
Ann Arbor, MI 48109
www.artsonearth.org

Wayne State University
Department of Music
4841 Cass Ave., Rm. 1321 Old Main
Detroit, Michigan 48202
music@wayne.edu
www.music.wayne.edu

Ann Arbor Council for Traditional
Music and Dance
2269 Westaire Ct
Ann Arbor, MI 48103

Arts League of Michigan
7700 Second Avenue 6th Floor
Detroit, MI 48202
www.artsleague.org

Websites

www.ums.org
The official website of UMS. Visit the Education section (www.ums.org/education) 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 web site for arts education, including lesson plans, arts education news, grant information, etc.

www.crosspulse.com
The official website of the Keith Terry’s arts organization, Crosspulse. Site includes information on performances, a history of the organization, current productions, and audio/video clips of the Crosspulse productions including those by the SLAMMIN All-Body Band.

Recommended Reading List

LESSON PLANS

ArtsEdge

www.artsedge.org offers a wide range of arts-infused lesson plans for educators to use. Below are five that relate to the SLAMMIN All-Body Band

Percussion Instruments and Pitch
This lesson provides students with an opportunity to create percussion instruments. Students will make predictions and explore how pitch changes based on the materials used in instrument construction.
http://artsedge.kennedy-center.org/content/3348/

First Rhythmic Composition
This lesson introduces students to rhythm concepts, including the names and symbols associated with music notation. Students will fill in a chart that outlines names and meanings of rhythmic musical symbols. Then, using these symbols, they will clap rhythm sequences and compose their first compositions. They will also compare these rhythmic sequences to math concepts.
http://artsedge.kennedy-center.org/content/2213/

America, A Home for Every Culture
Through teacher-guided discussion and hands-on activities, students will explore how various cultures have contributed to making the United States the unique and diverse country that it is today.
http://artsedge.kennedy-center.org/content/2316/

Harlem
This five-lesson curriculum unit for grades 3–4 (adaptable for higher or lower grades) introduces students to Harlem, starting with black migration from Africa and from the American South to the North, to the Harlem Renaissance (including jazz musicians, visual artists, writers, and poets), and on to aspects of daily Harlem life (then and now) such as family storytelling and street games. The multiple lessons, which can be taught independently from one another, include a wide array of maps, research and analytical skills, and writing exercises, as well as student activities such as creating visual artworks, oral presentations, and dance pieces.
http://artsedge.kennedy-center.org/content/2459/

You Keep Making Stuff Up!
Improvisation exists in many musical genres, from jazz to Salsa to Afro-Cuban music. It is a concept and skill that often seems daunting to the novice and music-lover alike, but it doesn’t take an expert to learn to improvise. In this lesson, student will explore the basics of improvisation, listening to jazz and other genre excerpts and identifying elements of improvisation in these genres. Students will learn to play and sing the accompaniment and melody for an original song about improvisation. Finally, students will perform the song as an ensemble, taking turns to improvise on the music.
http://artsedge.kennedy-center.org/content/3811/
About UMS
UMS

UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

One of the oldest performing arts presenters in the country, the University Musical Society is now in its 131st season. With a program steeped in music, dance, and theater performed at the highest international standards of quality, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational and community activities each season.

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

Mailing Address
100 Burton Memorial Tower
881 N University Ave
Ann Arbor, MI 48109-1011

Staff
Kenneth C. Fischer,
UMS President
Claire C. Rice,
Interim Director
Mary Roeder,
Residency Coordinator
Omari Rush,
Education Manager

Interns
Emily Barkakati
Mark Johnson
Neal Kelley
Michael Michelon
Leonard Navarro
Bennett Stein

Resource  EVENING PERFORMANCE

For an additional opportunity to see Keith Terry and the SLAMMIN All-Body Band, attend this public performance:

Keith Terry and the SLAMMIN All-Body Band
Friday, November 6, 7pm
HILL AUDITORIUM

Call the UMS Ticket Office at 734-764-2538 for tickets to this public performance. Note: public performance ticket prices differ significantly from Youth Performance ticket prices and Ticket Office staff can provide full details on availability and cost.
YOUTH EDUCATION PROGRAM

10 Things to Know About UMS Youth Education

1. QUALITY
Every student deserves access to “the best” experiences of world arts and culture
• UMS presents the finest international performing and cultural artists.
• Performances are often exclusive to Ann Arbor or touring to a small number of cities.
• UMS Youth Performances aim to present to students the same performance that the public audiences see (no watered-down content).

2. DIVERSITY
Highlighting the cultural, artistic, and geographic diversity of the world
• Programs represent world cultures and mirror school/community demographics.
• Students see a variety of art forms: classical music, dance, theater, jazz, choral, global arts.
• UMS’s Global Arts program focuses on 4 distinct regions of the world—Africa, the Americas, Asia, and the Arab World—with a yearly festival featuring the arts of one region.

3. ACCESSIBILITY
Eliminating participation barriers
• UMS subsidizes Youth Performance tickets to $6/student (average subsidy: $25/ticket)
• When possible, UMS reimburses bussing costs.
• UMS Youth Education offers personalized customer service to teachers in order to respond to each school’s unique needs.
• UMS actively seeks out schools with economic and geographic challenges to ensure and facilitate participation.

4. ARTS EDUCATION LEADER
One of the premier arts education programs in the country
• UMS’s peer arts education programs: Carnegie Hall, Lincoln Center, Kennedy Center.
• UMS has the largest youth education program of its type in the four-state region and has consistent school/teacher participation throughout southeastern Michigan.
• 20,000 students are engaged each season by daytime performances, workshops and inschool visits.
• UMS Youth Education was awarded “Best Practices” by ArtServe Michigan and The Dana Foundation (2003).

5. K-12 SCHOOL PARTNERSHIPS
Working directly with schools to align our programs with classroom goals and objectives
• 13-year official partnerships with the Ann Arbor Public Schools and the Washtenaw Intermediate School District.
• Superintendent of Ann Arbor Public Schools is an ex officio member of the UMS Board of Directors.
• UMS has significant relationships with Detroit Public Schools’ dance and world language programs and is developing relationships with other regional districts.
• UMS is building partnerships with or offering specialized services to the region’s independent and home schools.
6. UNIVERSITY EDUCATION PARTNERSHIPS
Affecting educators’ teaching practices at the developmental stage
• UMS Youth Education is developing a partnership with the U-M School of Education, which keeps UMS informed of current research in educational theory and practice.
• University professors and staff are active program advisors and workshop presenters.

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

8. PROFESSIONAL DEVELOPMENT
“I find your arts and culture workshops to be one of the ‘Seven Wonders of Ann Arbor’!” – AAPS Teacher
• UMS Youth Education provides some of the region’s most vital and responsive professional development training.
• Over 300 teachers participate in our educator workshops each season.
• In most workshops, UMS utilizes and engages resources of the regional community: cultural experts and institutions, performing and teaching artists.

9. TEACHER ADVISORY COMMITTEE
Meeting the actual needs of today’s educators in real time
• UMS Youth Education works with a 50-teacher committee that guides program decision-making.
• The Committee meets throughout the season in large and small groups regarding issues that affect teachers and their participation: ticket/bussing costs, programming, future goals, etc.

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

UMS Youth Education Program
umsyouth@umich.edu | 734-615-0122 | www.ums.org/education
Send Us Your Feedback!

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

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