

UMS YOUTH EDUCATION PROGRAM

ZAKIR HUSSAIN AND MASTER MUSICIANS OF INDIA



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UMS YOUTH EDUCATION PROGRAM
TEACHER RESOURCE GUIDE 2011-2012

ZAKIR HUSSAIN AND MASTER MUSICIANS OF INDIA

THURSDAY, APRIL 12
11:00AM-NOON
HILL AUDITORIUM



HOW TO USE THIS GUIDE

THIS GUIDE OFFERS background information, tools, and resources to help teachers and their students engage in the **Zakir Hussain and Master Musicians of India** UMS Youth Performance.

Words in **bold** are designated as vocabulary items.

Italicised words are often taken from Hindi, the main language of India. Many musical examples are included in the form of links to YouTube videos and QR codes which, when scanned by a smartphone, will direct the phone to the video online.



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- Indian Classical Music **p. 20**
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“Every time I play with someone, just interacting with them points me to a different nook or a corner in my playing that I had overlooked.”

— Zakir Hussain

It is indisputable that Zakir Hussain is a master of his instrument; The New York Times named him “the peerless North Indian tabla player” after a 2009 Carnegie Hall performance, writing that “the blur of his fingers rivals the beat of a hummingbird’s wings.” This praise may seem high, but consider that Hussain, a child prodigy, has elevated once-obscure tabla music to an internationally recognized art form. In his native country of India, where the tabla has historically been viewed as an accompanimental instrument, his performances have transformed the drum into one of the major solo instruments of Indian classical, popular, and dance music. Yet perhaps what is truly phenomenal about Hussain is that his body of work goes far beyond incredible technique, improvisational skill, and musicianship; his career is defined instead by musical collaborations that stretch across both genres and generations.

Hussain has merged the tabla’s long tradition with styles of music ranging from Japanese Kodo drumming and modern electronic music to all areas of traditional Western music, including classical, jazz, and bluegrass. His influence in these areas has been huge, with collaborators including The Grateful Dead, Van Morrison, members of The Beatles, and the Detroit Symphony Orchestra. And Hussain asserts that each of these collaborations has taught him something significant: “You know how it is when you play with a musician you’ve never played with before;” he explains, “you adjust your playing to find a way to be able to interact with them – and in doing so, you find something different about your instrument that you had not done or seen before.” Each performance is more than a concert – it is a learning experience for all the performers and listeners involved.

By this logic, *Masters of Percussion* is not only a performance but a musical think-tank, with all the leading instrumentalists of India in an open dialogue that stretches both their own music-making and their audience’s ears. As Zakir affirms, “Every time you step out on to the stage, you learn something which helps you grow and be a better communicator. It’s not like you’re the master. You’re always a student.” It is with this attitude that we should approach *Masters of Percussion*; with open ears and minds we can begin to interact with and understand the spirit of this collaborative music. As that happens, we all become more open-minded, more willing to learn from others, and more able to add our voices to a global cultural exchange.



ATTENDING THE YOUTH PERFORMANCE

COMING TO THE SHOW

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

TICKETS

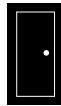
TICKETS We do not use paper tickets for Youth Performances. We hold school reservations at the door and seat groups upon arrival.



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



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



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

USHER

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



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



PERFORMANCE LENGTH One hour with no intermission



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



BUS PICK UP When your group is released, please exit the performance hall through the same door you entered. A UMS Youth Performance staff member will be outside to direct you to your bus.



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



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



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



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



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



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



ACCESSIBILITY The following services are available to audience members:

- Courtesy wheelchairs
- Hearing Impaired Support Systems

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

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

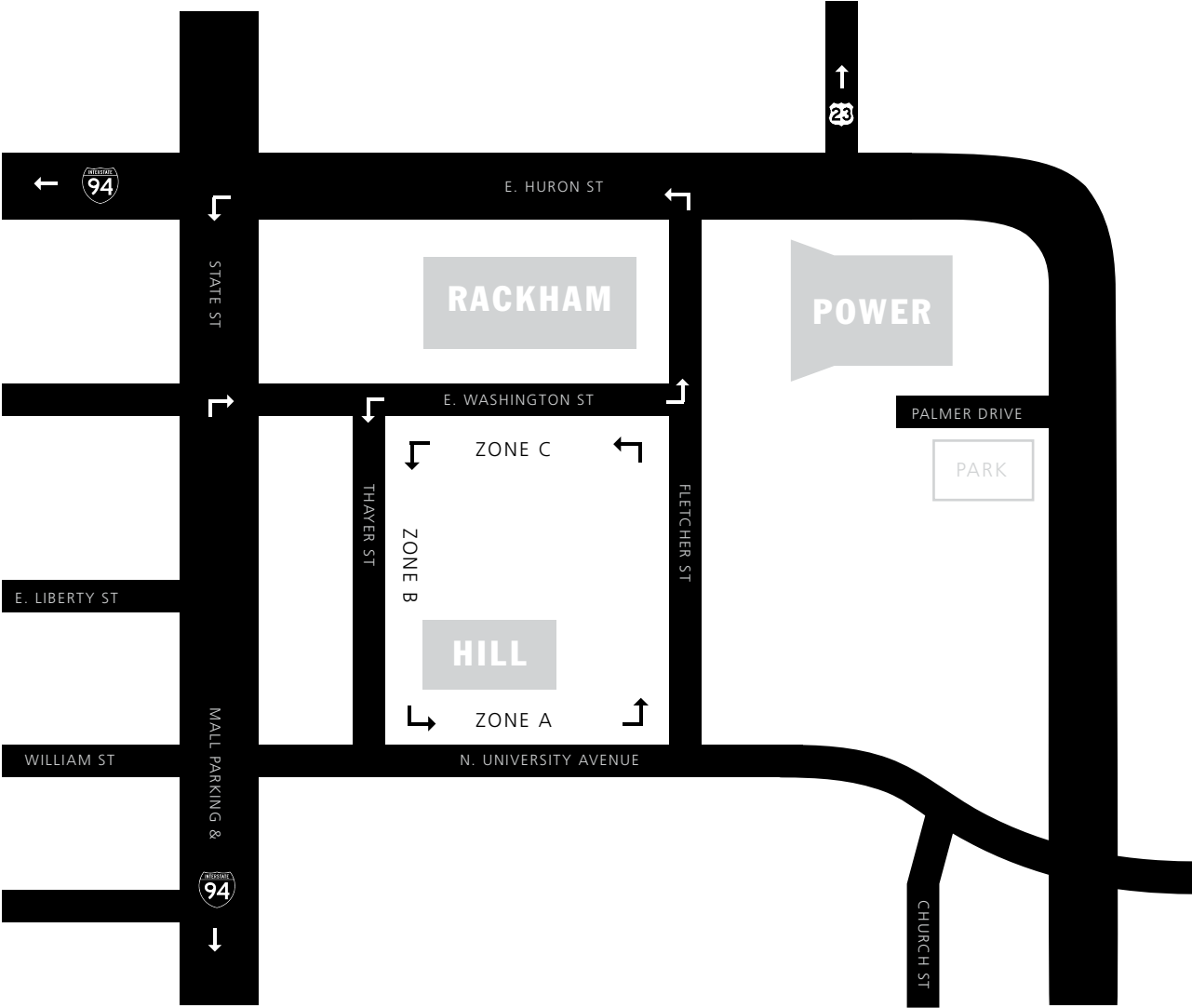
BATHROOMS ADA compliant toilets are available near the Hill Auditorium box office (west side facing South Thayer).

ENTRY There will be ushers stationed at all entrances to assist with door opening. Wheelchair, companion, or other special seating

MAP

MAP + DIRECTIONS

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



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

HILL AUDITORIUM
850 North University Ave
Ann Arbor, MI 48109

Emergency Contact Number:
(734) 764-2538

(Call this number to reach a UMS staff person or audience member at the performance.)

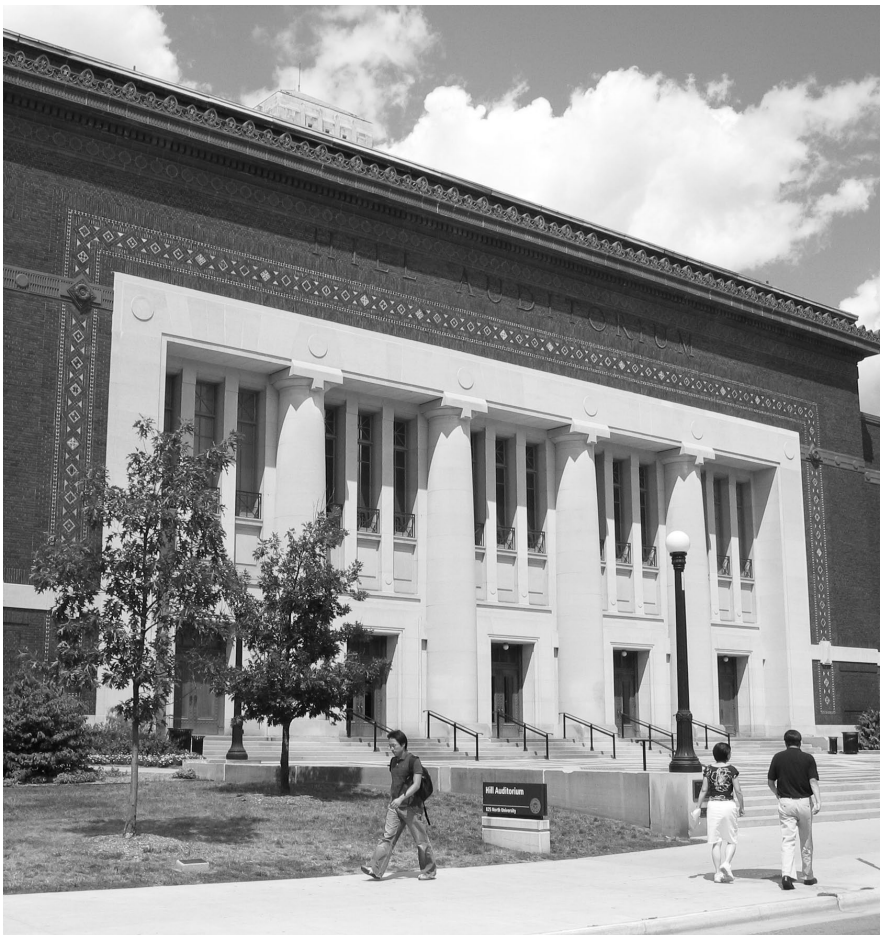


Photo: Mike Savitski

BEING AN AUDIENCE MEMBER

WHEN PREPARING STUDENTS for a live performing arts event, it is important to address the concept of “concert etiquette.” Aside from helping prevent disruptive behavior, a discussion of concert etiquette can also help students fully enjoy the unique and exciting live performance experience. The following considerations are listed to promote an ideal environment for all audience members.

YOUR SURROUNDINGS

- Concert halls and performing arts venues are some of the most grand and beautiful buildings you might ever visit, so be sure to look around while you follow an usher to your group’s seats or once you are in your seat.
- UMS Ushers will be stationed throughout the building and are identifiable by their big black and white badges. They are there to help you be as comfortable as possible and if you have a question (about the performance, about where to go, or about what something is), please ask them, and don’t feel shy, embarrassed, or hesitant in doing so.

SHARING THE PERFORMANCE HALL WITH OTHER AUDIENCE MEMBERS

- Consider whether any talking you do during the performance will prevent your seat neighbors or other audience

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

- At a performance, you are sharing the physical components of the performance space with other audience members. So, consider whether you are sharing the arm rest and the leg room in such a way that both you and your seat neighbors are comfortable.
- As an audience member, you are also part of the performance. Any enthusiasm you might have for the performance may make the performers perform better. So, if you like what you are seeing make sure they know it! Maybe clap, hoot and holler, or stand up and cheer. However, when expressing your own personal enjoyment of the performance, consider whether your fellow audience members will be able to see or hear what’s happening

on stage or whether they will miss something because of the sound and movement you are making. Given this consideration, it’s often best to wait until a pause in the performance (a pause of sound, movement, or energy) or to wait until the performer(s) bow to the audience to share your enthusiasm with them.

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

SHARE YOUR EXPERIENCE WITH OTHERS

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

MORE INFORMATION

- For more specific details about coming to the concert (start time, bathroom locations, length), see pages 7–8 of this guide.



ENSEMBLE, HISTORY AND CULTURE

ZAKIR HUSSAIN AND MASTER MUSICIANS OF INDIA

*The first performance given under the title “Masters of Percussion” was presented by Ustad Alla Rakha, who included his son Zakir Hussain in his selection of India’s finest musicians. After his father’s death, Hussain resurrected the tour, choosing prominent musicians of his generation to accompany him on stage. This is the third US tour since the group’s reformation and will include the musicians listed in **bold** below. For more information about the instruments mentioned in these biographies, see page 22, *Instruments on Stage*.*



ZAKIR HUSSAIN

As the eldest son of Ustad Alla Rakha, a legendary tabla player who often collaborated with Ravi Shankar, **Zakir Hussain** was born into percussion. A child prodigy, he began touring at age 12 and was playing over 150 concerts a year both in India and internationally by the time he was 19. The diversity in Hussain’s music-making is undeniable: in the span of his career he has performed as a solo percussionist; accompanied dancers and musicians in India; recorded an album with George Harrison and Ringo Starr of The Beatles; composed a piece for Yo-Yo Ma’s Silk Road Ensemble with Mark Morris Dance Group; and collaborated on a triple concerto recorded with Bela Fleck, Edgar Meyer, and the Detroit Symphony Orchestra. This affinity for musical collaboration across both genres and cultures remains an integral part of his identity today. His current focus lies in continuing the Masters of Percussion tradition of bringing Indian classical music to stages around the world.



FAZAL QUERESHI

A younger brother of Zakir Hussain, **Fazal Quereshi** began playing under the guidance of both his father and older brother. Like Hussain, he is a tabla player who performs both as a soloist and accompanist.



Zakir Hussain & Fazal Qureshi perform a tabla duet:
<http://youtu.be/3HNG7XkJoc4>



RAKESH CHAURASIA

Like many Indian musicians, **Rakesh Chaurasia** was born into a musical family. His uncle taught him to play the bansuri, an Indian flute. Chaurasia has toured around the world many times and today works mostly in the Indian film industry.



Rakesh Chaurasia performs “Meeting Song” on bansuri:
<http://youtu.be/ZdYZ9f1yNp0>



DILSHAD KHAN

Dilshad Khan began studying sarangi at age six. He specializes in both Indian and American movie music and tours regularly with the Masters of Percussion group.



Dilshad Khan performs an improvisation on his sarangi:
<http://www.youtube.com/watch?v=UNm8rdkchHc>



NAVIN SHARMA

Navin Sharma performs on the dholak in this tour, but he is also a tabla expert, having studied with Zakir Hussain's father.



Zakir Hussain performs a percussion trio with Navin Sharma (left) on dholak:
<http://www.youtube.com/watch?v=JcjLnb8BToE>



ABBOS KOSIMOV

Abbos Kosimov graduated from the Indian College of Music and Culture as a master doyra player and three years later, won second prize in Central Asia's Competition for Percussion Instruments. After that, he established an "Abbos School," which teaches doyra to talented youth in India.



Abbos Kosimov improvises on the doyra:
<http://www.youtube.com/watch?v=nx7tAh8Jzcg>

REPERTOIRE



While there is a set program for this concert, no two performances of Indian classical music are ever the same. Zakir Hussain explains, “The thing about Indian art is that it’s based in improvisation. You take an idea and then you expand it in a spontaneous manner. It’s difficult to tie it down to ‘Okay, so many things will happen’, because you never know what idea will emerge, and what that would lead to, and where it will go. But the fact is that the musicians who are on stage are the best in their genre. They are considered great masters where they come from. So one thing that is for sure is that the music will be of very high quality.”

The following videos, provided by Meeta Banjerlee, are a sample of Indian classical music and are a good representation of the style of music that will be played.



Pandit Hariprasad Chaurasia: Deepchandi (Bansuri)

<http://youtu.be/VnlyNlvQOt4>



Ustad Zakir Hussain: The Great Indian Desert (Tabla)

<http://youtu.be/q1SMedu6ORY>



Pandit Ravi Shankar & Philip Glass: Passages (Sitar and Orchestra)

<http://youtu.be/uglbnTKrcHc>



Pandit Ravi Shankar: Rag Rasia (Sitar)

<http://youtu.be/en4PBZ1Wzno>



Ustad Shahid Parvez: Dhun Bhairavi (Sitar)

<http://youtu.be/8t5Gm1ewRQA>



Pandit Nikhil Banerjee: Raga Malkauns (Sitar)

http://youtu.be/Ldfk_2yk7AA



Pandit Ram Narayan: Raag Jogiya (Sarangi)

<http://youtu.be/UPuZN-FILWc>



Pandit Ram Narayan: Raag Darbari (Sarangi)

<http://youtu.be/47yoMB7vBxo>



Ustad Amjad Ali Khan: Raga Bahar (Sarod)

<http://youtu.be/ZKpgbyllm3A>



Ustad Rashid Khan: Thumri (Vocal)

<http://youtu.be/dKs892lqvZQ>

INDIA

GEOGRAPHY AND POPULATION: INDIA

Official Name: India

Capital: New Delhi (population 21.72 million people—about the same as the entire continent of Australia!)

Population: 1,189,172,906 (as of July 2011). India's population is the second-largest of all the countries in the world.

Land Mass: 2,042,813 square miles

Borders: Burma, Pakistan, Bangladesh, Bhutan, China, Nepal, Arabian Sea, Bay of Bengal

Geography: India is part of a subcontinent that also includes Bangladesh, Bhutan, Nepal, Sri Lanka, and parts of Pakistan. Although it is now part of Asia, this subcontinent is on a different tectonic plate from the rest of the continent and was once an island in what is now the Indian Ocean. Over time, the plate's movement caused the Indian subcontinent to collide into Asia, joining the two landmasses and creating the Himalayan Mountains in the process.

India itself can be divided into three parts: the northern Himalayan mountain region, which boasts the third tallest mountain in the world (Kanchenjunga: 28,156 feet); the Great Plain between the mountains and the peninsula, known for its fertile land watered by the great Ganges and Indus Rivers; and the peninsula itself, known as Deccan: a dry plateau. The country's terrain is diverse, including tropical rainforests and deserts, mountain ranges and plains.

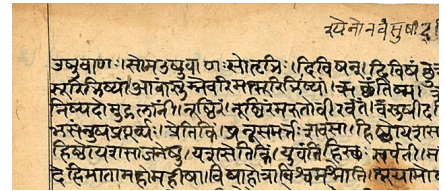
Climate: The plains' fertility is provided by tropical to temperate conditions, with warm temperatures and year-long rains. In the mountains, where the altitude and freezing temperatures prevent the growth of trees, conditions are tundra-like.

Wildlife: India is home to a range of exotic animals: monkeys and parrots are often found even in the most urban areas, and snakes, elephants, and tigers inhabit the country's many rural areas.



HISTORY AND CULTURE

India has one of the world's oldest uninterrupted civilizations, dating from the origins of man through the present.



Prehistory: Humans' earliest ancestors evolve in India, where archeologists have found the earliest known remains of human and proto-human skeletons.

3300-2000 BCE: Early humans form one of the first civilizations, located in the Indus River Valley, the northwest plains of modern-day India. Members of the civilization develop brick buildings and underground sewage systems to make the transition from rural to urban living more comfortable. During this time, humans learn to domesticate animals, harvest crops, and work both copper and bronze. They also create a complex system of writing which has yet to be deciphered today.

1500-500 BCE (Vedic Period): Early Hindus codify their beliefs in books known as the *Vedas*. Some of the oldest known religious texts still in existence today, the *Veda* texts outline Hindu beliefs in **reincarnation** as well as define what is known today as the **caste system**.

THE INDIAN CASTE SYSTEM

The *Veda* texts explain that Purush, the first man, created a human society out of parts of his body: The **Brahmans**, priests and nobility, were created from his head; the **Kshatriyas**, aristocrats, from his hands; the **Vaishias**, landlords and businessmen, from his thighs; and the **Sudras**, peasants, from his feet. Each of these groups is known as a **Varna** and is divided into any subgroups called **Jats**. Those who are not born into any of these groups are regarded as an outcast, or "untouchable." According to *Vedic* law, untouchables have very few rights: they may not touch a member of any higher caste or even drink water drawn from their wells. Although today's secular Indian government has outlawed discrimination by caste, in the past, untouchables who did not abide by these principles were beaten or even murdered.



520-322 BCE: Persian invaders conquer India and, when they are defeated by Alexander the Great, give the area over to Greek rule.

300 BCE-c.1000 CE: A relatively peaceful time allows Indians to build new cultural landmarks, most of which are stone temples that still stand today.

c. 1000-1600: Muslim leaders conquer India, adding it to the expanding Islamic empire. Although Islamic rule allows India to better connect with Eastern trade partners and spreads modern technology around the country, India is resentful of the military and cultural invasion. Many Hindus convert to Islam during this time, hoping to escape the caste system and its limitations. Other Hindus are forcibly converted, adding further to the tension between the religious and cultural groups that still exists today.



1600-1757: As Europe enters the Age of Exploration, India, with its great capacity for agriculture and trade, becomes a commodity for exploration and conquest. By 1600, Portugal, the Netherlands, France and the United Kingdom establish trading posts in India. The British East India Tea Company is the most notable of these.

1757-1947: After the Battle of Plassey, the British East India Tea Company wins control of India, turning the nation into a British colony. Because of its plentiful resources, India is often known during this time as the “jewel in the crown of the British Empire.”

1947-present: Mohattmas Ghandi, one of Indian history’s key figures, leads a nonviolent revolution forcing the fading British Empire to acknowledge India’s independence. In doing this, the United Kingdom partitions the area into the two modern countries of India and Pakistan.

INDIAN CLASSICAL MUSIC

Indian classical music can be traced back nearly two thousand years to its origins in Vedic times. Much like the text of the Christian Bible – “In the beginning there was the Word, and the Word was with God, and the word was God” – Hinduism teaches that sound was the origin of all creation and remains an affirmation of human existence. The *Vedas* outline a concept known as **Nada Brahma**, which states that “music can be a spiritual discipline on the path to self-realization, for we follow the traditional teaching that *sound is God.*”

Because music in India is believed to have such power, it is imbued with one of nine **Rasas**. *Rasa* literally translates to “juice” or “extract,” but in the case of the performing arts this concept is stretched to mean “sentiment.”

Musicians must capture these sentiments in every performance and project them to the audience. Sitarist Ravi Shankar, one of the best-known Indian classical musicians, explained the phenomenon: “How does one put the spiritual significance of music on paper? Music transcends all languages

and barriers and is the most beautiful communicative skill one can have... Different types of music, whether it is vocal or instrumental, Eastern or Western, Classical or Pop or folk from any part of the world, can all be spiritual if [they have] the power to stir the soul of a person and transcend time for the moment.”

While the system might seem complicated, Indian music is taught exclusively in the **oral tradition** – it is never written down, but learned only by listening. Many Indian teachers will play a single line in a melody and have their student play it back perfectly thirty to forty times before they are allowed to either take a break or continue to the next section. Percussionists must learn to recite their rhythms with their voice in this manner before they can even touch their instruments. This can be such a time-consuming process that many students live with their teachers and spend eight or more hours a day in intensive listening and practicing.

The Navarasa, OR NINE SENTIMENTS:

Shringara: love

Hasya: laughter

Karuna: compassion

Raudra: anger

Veera: courage

Bhayanaka: fear

Vibhatsa: disgust

Adbhuta: wonder or surprise

Shanta: peace or tranquility



Listeners new to Indian classical music often find that it sounds very different from anything they have previously heard. This is because the music involves a series of notes different from Western music. While Western music divides an octave into twelve notes, as seen on the white

and black notes on a piano, Indian music divides the same octave into twenty-two *shurtis*, or microtones, each distributed in different amounts to a twelve-note group called a *swara*. Like Western music, Indian classical music features many seven-note scales, called *thats*, recognizing

that the seven notes within a *that* can be raised, *teevra*, or lowered, *komal*. However, unlike Western Music, where all major scales sound the same even if they begin on different notes, each *that* can sound very different.

<p>NOTE NAMES</p> <p>Much like Western music, each note of a <i>that</i> is given a name depending on its position in the scale. This position is called a scale degree.</p>	WESTERN							
	NOTE NAME	Do	Re	Mi	Fa	Sol	La	Ti
	SCALE DEGREE	1	2	3	4	5	6	7
	INDIAN							
	NOTE NAME	Sa	Ri	Ga	Ma	Pa	Dha	Ni

IN-DEPTH

RAGA VS. TALA

A **Raga** is the melodic component to Indian classical music. It can literally be translated as “color;” figuratively as “that which colors the mind.” Each *that* in Indian classical music can generate three ragas - one of five notes, one of six, and one of seven. Unlike a *that*, which is simply a collection of notes which can be used in any way, a raga is governed by rules for its rising, **arohana**, and falling, **avarohana**. These rules can be as obvious as omitting a note either on the ascent or descent or as subtle as putting an emphasis on one note instead of another.

Ragas are seen as vehicles for experiencing the essence of music. In addition to being associated with a particular *rasa*, each *raga* is also connected to a particular time of day or season of the year. Zakir Hussain believes that each *raga* is as distinct as every moment that we experience: “What I like to do when I’m doing a performance is to feel like I’m going through a whole day. When I begin early in the morning, I get up, and I take a shower, I do my prayers, I have breakfast. It’s a whole different feeling, and then I work my way to leaving to

go to work or something, and that’s a different feeling. The interaction with whatever is happening around me is a different feeling. The afternoon is a different feeling. The evening coming home is a different feeling. At home at night is a different feeling. So all that is something that I think about, and I like to turn it into a story.”

A **Tala** is the rhythmic component to music. Each *tala* is a cycle, made distinct by the number of beats it includes and which beats within that cycle are stressed. The number of *talas* that can be created is nearly endless, as beat cycles can be as short as three beats and as long as 108, and each of these can generate many different *talas* by changing the grouping. A 14-beat cycle, for example, is split into three *talas*: 5+5+4, 2+4+4+4+4, and 3+4+3+4.

The elements of *raga* and *tala* combine to create the structure of every piece of Indian classical music. Each piece is divided up into three distinct elements: the **introduction**, **sthai**, and **conclusion**. In the introduction, the melodic soloist introduces the *raga*

that the piece will feature by going up and down its notes slowly and without accompaniment. This allows the audience and the accompanying musicians to understand the rules governing the particular *raga*. When the *raga* is digested, the percussion joins, adding the *tala* component and marking the beginning of the *sthai*, the basic composition, or melody head, based on the *raga*. The first time it is played, the *sthai* is recalled from memory. It is then repeated many times, each with new improvised embellishments. This style of playing, where all musicians are playing the same melody with their own unique embellishments, is called **heterophony**. Each iteration of this basic melody ends with a **tahai**, literally translating to “something played three times.” This repetition in threes of a single phrase or signifies the end of a section. This is used exponentially in the conclusion, when the piece speeds up into a climax of a *tahai* played three times.



Zakir Hussain begins a *tabla* improvisation by reciting his rhythms as he plays them. All students of Indian classical music begin their learning this way.

<http://www.youtube.com/watch?v=wOUM8K0-Wkc>

INSTRUMENTS ON STAGE

TABLA



The word *tabla* is derived from the Arabic word for drum, *tabl*. Its origins are in the Indus River Valley civilization, where the earthen pots used to store grain also served as percussion instruments. Its modern incarnation was developed largely in the 18th century and has since become the most popular of percussion instruments employed in Indian classical music. Today's *tabla* is a set of two drums, the left and wider known as ***bayan*** and the right and narrower known as ***dayan***. The drumhead is divided into three sections: the rim, ***chanti***; the drumhead itself, ***maidan***; and a patch of black paste used to obtain different timbres, ***sayhi***. The *tabla* is played with individual fingers; it can be struck for a thud, brushed for a swishing sound, or snapped against for a pop.



Zakir Hussain mimics the sound of a thunderstorm on the ***tabla***:
<http://www.youtube.com/watch?v=8dnNk7D-TT8&feature=related>

KANJIRA



Kanjira: A *Kanjira* is a South Indian tambourine, made of a thin sheet of lizard skin stretched over a circular frame. Before it is played, water is spread on both sides of the skin, lowering the pitch and giving the instrument its unique sound. Unlike a Western tambourine, it only has one pair of zils, or jingles. This gives its percussive sound a bite without being jingly.



A close-up demonstration of the ***kanjira***:
<http://www.youtube.com/watch?v=GPPBoei6oCs>

BANSURI



Bansuri: The *bansuri* is a large, hollow piece of dried bamboo with holes burned into it to create a simple flute that many in Hindu culture consider divine. A *bansuri* traditionally has six fingerholes, but in modern times, an option with a seventh hole was invented, extending the flute's range. The *bansuri* has a low, fluty tone like an owl's call.



A haunting solo on the ***bansuri***:
http://www.youtube.com/watch?v=7QuDEX3_Ygo

SARANGI



Literally translating to “100 colors,” the *sarangi* is called so because it is believed to have the most expressive sound of all Indian instruments. It is a short, bowed instrument, looking like the scroll of a large bass with a small fingerboard and three or four short strings spanning the instrument vertically. It is bowed with a small bow that is held in the right hand. Traditionally the *sarangi* has been used to accompany singers because of its potential to match the sound of the human voice, but today it has evolved into a solo instrument. The *sarangi* has a traditional string sound with much sliding in between each note.



A solo performance on the *sarangi*:

<http://www.youtube.com/watch?v=6mppf6qOrwM>

DHOLAK



A *dholak* is a north Indian hand drum. It is shaped like a barrel and held horizontally, with a drum head attached to both its right and left side. The right side is pulled tightly so that its pitch is very high, and the left is coated with a paste that serves to lower the pitch and produce a bass sound. With its two different timbres, it sounds like two different drums being played at the same time, each accompanying the other.



This *dholak* improvisation shows off the different timbres of its two drumheads:

<http://www.youtube.com/watch?v=7eqQ6NudmPo>

DOYRA



The *doyra* is a combination of a frame drum and a tambourine. It is a large, circular drumhead that is held with the thumbs but struck with the fingers for a percussive sound. However, its inside is lined with a set of zils which accompany the percussion with a subtle jingle. The wide array of sounds it can create allows it to act as a solo instrument, much like the *tabla*.



Abbas Kosimov, one of this performance’s Masters of Percussion, demonstrates his *doyra* skills:

http://www.youtube.com/watch?v=He-F5_QfqxU

HINDUISM

Hinduism is the world's oldest religion still existing today, developed in the Indus River Valley Civilization thousands of years ago, in a time contemporary to Mesopotamia. Its texts, the **Vedas** (meaning "knowledge") were written as early as 1500 BCE. Today the religion is practiced by 14 percent of the world's population, making it the third most popular religion behind Christianity and Islam. In India, the religion is much more pervasive – about four in every five people are Hindu.



IN-DEPTH

With the religion's great size and popularity comes a great diversity – Hindus worship many different gods, to varying degrees of importance, through a variety of paths, **margas**; disciplines, **yogas**; and philosophies, **darshanas**. There are also those who worship no gods, stating that Hinduism is a way of life rather than a religion. In Indian, the name for this practice is **Sanatana Dharma**, the "Eternal Law." In reality, the Hindu way is to be tolerant of all forms of worship. As Hinduism's sacred texts affirm, "Truth is one; the sages call it by different names." No matter the process of devotion – or even the deity being worshiped – Hinduism asserts that truth sought out through faith will, in the end, bring happiness.

The main reason for the religion's existence is the struggle with what is known as **samsara**: the constant cycle of life, death, and rebirth. **Samsara** can be observed in the birth of new trees from the ashes of a wildfire, and is believed in Hinduism to be mirrored in the reincarnation of a human soul into a new body after death. The goal of Hinduism is

to escape this cycle, reaching a state of **moksha**, which literally translates to "release." The religion prescribes three different ways to get from **samsara** to **moksha**:

KARMA YOGA | The discipline of *action*

Ritual: fire sacrifice, worshipful music and dance

JNANA YOGA | The discipline of *wisdom*

Ritual: Self-sacrifice and seeking enlightenment

BHAKTI YOGA | The discipline of *devotion*

Ritual: Love and devotion to the god of your choice

Hinduism is a **henotheistic** religion, meaning that it recognizes a supreme deity and other gods and goddesses as a different facet or manifestation of that deity. Hindus believe that **Brahman**, more a concept than a God, is both being and non-being, both the universe itself and beyond it. The Vedas call Brahman "the sum total of all there ever was and ever shall be." Brahman's attributes mirror **samsara**: he is split into **Brahma**, the creator, **Shiva**, the destroyer, and **Vishnu**, the recreator. All of these deities have many **avatars**, or likenesses that they inhabit, each with his own name and personality. While this creates a wide variety of gods to worship, many Indians explain that they are all the same: Brahman is like the white light going into a prism, and the different gods are at once different from him and a part of him.



INDIAN CLASSICAL DANCE

In all cultures, music and dance are inextricably related. In India, classical dance is paired with music to create one of the most old and sacred performing arts traditions of all time.

The **Bharata Natyam** is a dance form with origins in the ancient texts of the Vedas. Its title is a combination of three words, each integral to the dance: **BHAv**, "expression;" **RAg**, "music;" and **TAL**, "rhythm." These parts manifest themselves in mime, music, and dance, respectively. Originally, the art was created to be danced exclusively as a part of rituals by **Davasasis**, women who dedicated their lives to serve in praise of a deity. In fact, in many temples, the dance itself was considered an offering to the gods.

Bharata Natyam is structured into two sections: **Alarippy**, the invocatory, a slow, fluid motion that gives the effect of the body unfolding as an offering to God, and the dance itself, a combination of rhythmic motions, known as **Nritta**, and expressive motions and gestures, called **Nritya**.



A Bharata Natyam dancer performs the invocatory section of the dance.
<http://www.youtube.com/watch?v=SgiLOzFQh14>



SUMKALI

SUMKALI IS AN INDIAN CLASSICAL MUSIC GROUP formed and operating in the Ann Arbor community. They have a standing monthly engagement at Crazy Wisdom, under the name John Churchville and Friends. Meeta Banerjee is the group's sitarist. Here she explains her history with Indian classical music.

Q: When did you first begin playing sitar?

A: I was playing piano at the age of two and a half, and started violin and classical dance at age five. In 1996, I attended a performance of Ravi Shankar at Hill Auditorium and decided I wanted to play that instrument, too. At age 8, I started sitar lessons in Southfield, MI, propped on two pillows to be able to reach the instrument.

Q: How often did you practice then?

A: I had lessons twice a week and practiced sitar about half an hour a day.

Q: How often do you practice today?

A: Today I practice sitar about 45 minutes to an hour a day. SumKali will rehearse for about two hours before each performance – but in India, is it common practice to perform with no rehearsal, as long as musicians feel that they know each other's style well enough to anticipate what the other will do.

Q: What is the best advice you could give a student?

A: Be open to other experiences. I don't ever play the same piece twice... it's always different on the insides. And practice! It does make a difference.



SumKali performs at The Ark in Ann Arbor
<http://www.youtube.com/watch?v=CHAFg6w7txc>



RESOURCES



NATIONAL STANDARDS

The following National Standards are addressed in the Curriculum Connections section of this resource guide:

ENGLISH

Language Arts K-12

NL-ENG.K-12.1 Reading for Perspective
 NL-ENG.K-12.2 Reading for Understanding
 NL-ENG.K-12.6 Applying Knowledge
 NL-ENG.K-12.8 Developing Research Skills
 NL-ENG.K-12.12 Applying Language Skills

SOCIAL SCIENCES

Geography K-12

NSS-G.K-12.1 The World in Spatial Terms
 NSS-G.K-12.2 Places and Regions
 NSS-G.K-12.3 Physical Systems
 NSS-G.K-12.5 Environment and Society

Civics K-4

NSS-C.K-4.4 Other Nations and World Affairs
 Civics 5-8
 NSS-C.5-8.4 Other Nations and World Affairs

World History 5-12

NSS-WH.5-12.3 Era 3: Classical Traditions, Major Religions, and Giant Empires
 1000BCE-300CE

SCIENCE

Science K-4

NS.K-4.2 Physical Science
 NS.K-4.4 Earth and Space Science
 NS.K-4.6 Personal and Social Perspectives

Science 5-8

NS.5-8.4 Earth and Space Science
 NS.5-8.6 Personal and Social Perspectives

MATHEMATICS

Algebra

NM-ALG.3-5.1 Understand Patterns, Relations and Functions
 NM-ALG.6-8.1 Understand Patterns, Relations and Functions

Geometry

NM-GEO.PK-2.2 Specify Locations and Describe Spatial Relationships Using Coordinate Geometry and Other Representational Systems
 NM-GEO.3-5.2 Specify Locations and Describe Spatial Relationships Using Coordinate Geometry and Other Representational Systems
 NM-GOE.6-8.2 Specify Locations and Describe Spatial Relationships Using Coordinate Geometry and Other Representational Systems

Data Analysis and Probability

NM-DATA.PK-2.1 Formulate Questions That Can Be Addressed With Data and Collect, Organize and Display Relevant Data
 NM-DATA.3-5.1 Formulate Questions That Can Be Addressed With Data and Collect, Organize and Display Relevant Data
 NM-DATA.6-8.1 Formulate Questions That Can Be Addressed With Data and Collect, Organize and Display Relevant Data

Connections PreK-12

NM-CONN.PK-12.3 Recognize and Apply Mathematics in Contexts Outside of Mathematics

VISUAL AND PERFORMING ARTS

Music K-4

NA-M.K-4.6 Listening to, Analyzing, and Describing Music
 NA-M.K-4.8 Understanding Relationships Between Music, the Other Arts, and Disciplines Outside the Arts
 NA-M.K-4.9 Understanding Music in relation to History and Culture

Music 5-8

NA-M.5-8.6 Listening to, Analyzing, and Describing Music
 NA-M.5-8.8 Understanding relationships Between Music, the Other Arts, and Disciplines Outside the Arts
 NA-M.5-8.9 Understanding Music in Relation to History and Culture

Theater K-4

NA-T.K-4.1 Script Writing by Planning and recording Improvisations Based on Personal Experience and Heritage, Imagination, Literature and History.
 NA-T.K-4.2 Acting by Assuming Roles and Interacting in Improvisations.

Theater 5-8

NA-T.5-8.1 Script Writing by Planning and Recording Improvisations Based on Personal Experience and Heritage, Imagination, Literature and History
 NA-T.5-8.2 Acting by Assuming roles and Interacting in Improvisations

Visual Arts K-4

NA-VA.K-4.4 Understanding the Visual Arts in Relation to History and Culture
 NA-VA.K-4.6 Making Connections Between Visual Arts and Other Disciplines

Visual Arts 5-8

NA-VA.5-8.4 Understanding the Visual Arts in Relation to History and Culture
 NA-VA.5-8.6 Making Connections Between Visual Arts and Other Disciplines

APPLIED ARTS

Technology K-12

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

CURRICULUM CONNECTIONS

THE UMS YOUTH PERFORMANCE

by Zakir Hussain and Master Musicians of India give students the chance to explore the music, geography, history, communities, and culture of India. To help connect these performances to classroom curriculum, pick one of these concepts and activities or create an entire interdisciplinary curriculum with these as a base.

MUSIC

Orchestral Instruments

Introduce students to the instruments in an orchestra. Show pictures of each instrument or bring in some instruments for students to see. If students have a computer available, or if you have a smart board, google orchestral instruments or go to sfskids.org. Students can explore the instruments in each instrument family seeing what they look like and listening to their sound. If you have young students who are learning about families, connect these instrument families to human families. Ask how the people who make up families are alike. How are they different? Do they all have the same jobs? Do they look the same? Look at instrument families and ask the same questions. You might want to do some Venn diagrams comparing instrument families and human families.

Show students some performances of classical Indian music. (Check the resource information for YouTube sites.) Identify the instruments. Compare the

Indian instruments with those used by an American orchestra. Listen to the sounds these traditional Indian instruments make. Ask students to discuss and explain how the instruments used in a musical performance dictate the sound of the composition that is played. For example, we don't usually listen to an all percussion band if we want to hear romantic music because the flowing sounds we associate with romance are hard to produce with percussion instruments.

Improvisation/ Improvisational Music

Zakir Hussain explained, "The thing about Indian art is that it's based in improvisation. You take an idea and then you expand it in a spontaneous manner." Define improvisation. Do some dramatic improvisations. Put some ideas in a box and have students alone, or in pairs or small groups, perform them. Talk about the fact that they are not scripted. Define musical improvisation again. If you can sing or play an instrument, take a simple tune such as "Twinkle, Twinkle Little Star." Play it. Play it again and improvise, expanding and adding to the original tune. Ask students how this is like a dramatic improvisation. Ask students to decide if improvising is easier or harder than just playing the piece as written and if it takes different skills to improvise. Older students can discuss improvisation in relation to jazz.

To expand this lesson for older students and integrate it into a writing unit, have your students expand an improvisation into a scripted play. Act out some improvisations. Read some simple plays. Define script. Discuss the structure of a play. Look at structure in relation to the plays you read. Define dialogue and explain the ways it moves the action and reveals the personalities of the characters. Tell your students to expand their improvisation into a play script including dialogue, describing the set and adding props.

Percussion Instruments, Science of Sound, Native Americans

Percussion instruments create the rhythm and anchor the beat in a piece of music. Listen to some classical Indian music. See if students can identify and repeat the rhythmic patterns they hear vocally, with their hands or with their feet.

Talk to your students about the history of drums and other percussion instruments, how they are made and how they differ in different parts of the world. Use a map so you can point out the areas in which the instruments you are talking about can be found.

If you are studying Native Americans, talk about their musical instruments. Connect this also to a unit on the environment. People have felt the need to create music for thousands of years and have taken advantage of

CURRICULUM CONNECTIONS

their environment to invent instruments made of locally found material. Native Americans used hollowed out tree trunks for drums and stretched animal skins over the top of the trunk. They used animal skins over home-made frames for other drums. Horns are called horns because they started out made from the actual horn of an animal. Rattles were made using seeds or pebbles in a turtle shell or a gourd. Flutes were made of hollowed out bird bones, clay, wood and bamboo. Ask students how we make use of our environment today. Do we use locally found materials to make things we need? What do we use? Is it easier for us to get materials from all over the world than it was for the Native American?

Look at the background information in the resource guide to learn about Indian instruments and compare these to the instruments used by the Native Americans. For example, the Indian tabla originated in the Indus River Valley civilization where earthen pots used to store grain also served as percussion instruments. People used the clay around them to make pots and used these pots for drums. The Kanjira is a tambourine made of lizard skin. The bansuri is a hollow piece of dried bamboo.

The Indians, also, used the things they found in their environment to create their instruments.

If you look at instruments made by people from around the world you can see the connection people had to nature. Many instruments were made of natural materials and some were beautifully carved to look like animals, birds and fish. Visit the Stearns Collection of Instruments to see some of these unique examples of "music art."

SOCIAL STUDIES

Religion and Music

Indian music is often believed to be a spiritual discipline, an expression of beliefs. Music and dance are used in Indian religious rituals.

Ask students if American music can be considered religious or spiritual. How is music used in religious rituals in this country? Why is music often an important part of religion?

Computers/History/India, Pakistan, Great Britain

Discuss and explain the historical relationship between India, Great Britain and Pakistan. What is their relationship today? How does their relationship affect the United States? Introduce Mohattmas Ghandi and the concept of non-violent change. Divide students in groups and have each group learn as much as they can about a topic relating to Ghandi: his childhood, his beliefs, his part in India's independence, his influence today, other political figures who have tried to effect change using the power

of non-violence. Each group should prepare a report to present to the class. Students should use a variety of sources including books, articles and computer resources. This might be a good time to teach students how to put together a PowerPoint presentation.

Caste System

Define the caste system as it relates to India. Ask students what they think of this way of dividing the population. Is there a caste system in the United States? Ask students to define the terms lower class, middle class and upper class as they are used in our country. How does this differ from the caste system in India? Make sure students discuss family or money as a basis for division and the possibility of moving from one class or caste to another.

SCIENCE

Climate

India's climate varies from tropical to tundra-like depending on the terrain. India can be divided into three parts: the northern Himalayan mountain region, the Great Plain between the mountains and the peninsula, and the peninsula known as Deccan: a dry plateau. Use the computer and have students track the weather in different parts of India keeping a chart of the temperatures and rainfall. Tell them to do the same with the weather in Michigan. Use a chart or graph to

CURRICULUM CONNECTIONS

compare the weather in India with that in Michigan. Discuss the importance of weather. How does it affect our lives? Our recreation? Our economy? Our clothes, food and transportation?

Tectonic plates

Define a tectonic plate. Explain the role tectonic plates played in creating the Himalayan Mountains and in making India a part of Asia. What do tectonic plates have to do with earthquakes? Volcanoes?

LANGUAGE ARTS

Music and Color: Adjectives, Adverbs, Metaphors, Similes, Poetry

A discussion of Indian music can easily be integrated into a unit on adjectives, adverbs, similes and metaphors. You can talk about it along with a unit on poetry. Indian musicians talk about the “color” in their music. Play some short pieces of music for students and ask them how the music makes them feel. Discuss the components in the music that create the feeling such as loud drumming, irregular rhythm, long, high notes, etc. Ask students what kinds of tools we use in writing to create feeling or color. Discuss adjectives, adverbs, similes and metaphors. Show students some pictures and have them write a description of one of the pictures using adjectives, adverbs and comparisons to create color and feeling. This would also be a good time to introduce some poetry. Point out the way poets use words to create color and stimulate emotion.

Finally, have students listen to a piece of music and write a paragraph describing it and the way the music made them feel using appropriate adverbs, adjectives, similes and metaphors.

OTHER RESOURCES

ORGANIZATIONS

University Musical Society

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

The Ark

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

The Center for South Asian Studies

at the University of Michigan
1080 S. University Ave, Suite 3603
Ann Arbor, MI 48109-1106
(734) 764-0448
csas@umich.edu
www.ii.umich.edu/csas

Michigan Sahana

(734) 674-5880
michigansahana@umich.edu
michigansahana.com

Foods of India

1168 Broadway St.
Ann Arbor, MI 48105
(734)332-0500

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A photograph of a park at night. The trees are illuminated with a warm yellow light, creating a glowing effect against the dark blue twilight sky. In the foreground, a paved path leads through the trees, and a crowd of people is walking. A large, brightly lit building is visible in the background, and several street lamps are scattered throughout the scene. The overall atmosphere is festive and lively.

ABOUT UMS

WHAT IS UMS?

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

One of the oldest performing arts presenters in the country, the University Musical Society is now in its 133rd season. With a program steeped in music, dance, and theater performed at the highest international standards of quality, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational and community activities each season.

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

UMS EDUCATION AND COMMUNITY ENGAGEMENT DEPARTMENT

MAILING ADDRESS

100 Burton Memorial Tower
881 North University Avenue
Ann Arbor, MI 48109-1011

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VOLUNTEERS

UMS Advisory Committee

Pat Bantle
Sara Fink
Linda Grekin
Robin Miesel
Susan Pollans
Gail Stout

UMS YOUTH EDUCATION PROGRAM

10 THINGS TO KNOW

1

QUALITY

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

- UMS presents the finest international performing and cultural artists.
- Performances are often exclusive to Ann Arbor or touring to a small number of cities.
- UMS Youth Performances aim to present to students the same performance that the public audiences see (no watered-down content).

2

DIVERSITY

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

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

3

ACCESSIBILITY

Eliminating participation barriers

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

4

ARTS EDUCATION LEADER

One of the premier arts education programs in the country

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

5

K-12 SCHOOL PARTNERSHIPS

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

- 15-year official partnerships with the Ann Arbor Public Schools and the Washtenaw Intermediate School District.
- Superintendent of Ann Arbor Public Schools is an ex officio member of the UMS Board of Directors.
- UMS has significant relationships with Detroit Public Schools’ dance and world language programs and is developing relationships with other regional districts.
- UMS is building partnerships with or offering specialized services to the region’s independent and home schools.

6

UNIVERSITY EDUCATION PARTNERSHIPS

Affecting educators’ teaching practices at the developmental stage

- UMS Youth Education is developing a partnership with the U-M School of Education, which keeps UMS informed of current research in educational theory and practice.
- University professors and staff are active program advisors and workshop presenters.

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

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