

2016-17
UMS LEARNING GUIDE

DakhaBrakha

16
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UMS SCHOOL DAY PERFORMANCE

DakhaBrakha

Wednesday, March 29 // 11 am
Michigan Theater

march 29



Attend

Coming to your E-mail Inbox!

Map and Driving Directions

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

Venue Information

UMS.ORG / 734.615.0122



The Details



VENUE ADDRESS

Michigan Theater, 603 E. Liberty St, Ann Arbor, MI 48104

EMERGENCY CONTACT NUMBER

734.764.2538

ARRIVAL TIME

Between 10:30-10:50am

TICKETS

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

FOOD

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

ACCESSIBILITY

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

PARKING

There is a drop-off area west of the main entrance on Liberty Street that coincides with a crosswalk ramp. This is a great entrance to use to avoid stepping onto curbs. Several accessible spaces are located within a block's radius on State St., Thompson St., E. Liberty St., and E. Washington St., as well as in the nearby Maynard parking structure.

WHEELCHAIR ACCESSIBILITY

Michigan Theater is wheelchair accessible with a completely ramped concessions lobby. The auditorium has wheelchair accessible seating locations two thirds of the way back on its main floor. Courtesy wheelchairs are available for audience members.

BATHROOMS

ADA compliant toilets are available.

ENTRY

The front doors are not powered, however, there will be an usher at that door opening it for all patrons.

Learn

DakhaBrakha

UMS.ORG / 734.615.0122



Why?

UMS EDUCATION ARTISTIC STATEMENT



Ukrainian punk-folk quartet DakhaBrakha's striking, eclectic music draws on diverse folk and contemporary traditions from around the world. From Eastern European folk music to didgeridoo to punk rock to minimalism, nothing is off limits for the group's omnivorous soundscape.

The ensemble's four members — Marko Halanevych, Nina Harenetska, Iryna Kovalenko, and Olena Tsybulska — see themselves as ambassadors of Ukrainian culture. Ukraine, which was occupied by the Soviet Union for most of the 20th century, is currently experiencing political strife following the Russian annexation of the Ukraine's Crimean Peninsula in 2014.

DakhaBrakha's songs advocate for a politically and culturally independent country. Audience members often bring Ukrainian flags to their concerts to express support of independence. "For over 300 years Ukraine didn't exist on the political world map," says Halanevych. "The task we set ahead of us now is to reveal Ukraine to the world and more importantly to ourselves — Ukrainians."

The band presents its own take on contemporary Ukrainian cultural identity, celebrating its roots while embracing the music of other traditions. This juxtaposition of traditional, modern, and international influences presents an ideal of cultural exchange in the globalized world. DakhaBrakha keeps Ukrainian cultural identity alive in today's rapidly shifting political and social climate by reinvigorating traditional cultural practices and making traditional music more accessible to younger audiences. UMS is thrilled to bring DakhaBrakha to the School Day Performance stage, and we invite you to immerse yourself in its vibrant, global sound.

LEARN

Why?

ONLINE: CONNECTING TO THE PERFORMANCE

Listen to the [music of](#)
[DakhaBrakha on Spotify](#).

Artist

DAKHABRAKHA: FIVE THINGS TO KNOW

01

DakhaBrakha was founded at the Kiev Center for Contemporary Art in 2004 as part of the center's avant-garde theater program. The name "DakhaBrakha" (pronounced "da-ha bra-ha") means "give and take" and references the Kiev Center's acronym in Ukrainian, DAKH.

02

The group wears striking costumes in performance: long wedding dresses, bold necklaces, and tall, black hats. Vocalist Iryna Kovalenko believes this powerful look is integral to the band's identity. Once, she says, their costumes were delayed on tour, and "[we] realized that we really need them because they give us additional energy. We've decided now that when you wear the costume you are DakhaBrakha and when you're don't, you're not."

03

DakhaBrakha's three female members, Olena Tsybulska, Iryna Kovalenko, and Nina Harenetska, are all formally trained musicologists who have devoted their lives outside of the band to capturing field recordings of Ukrainian folk music. DakhaBrakha has a deep knowledge of traditional songs, some of which date back more than 2,000 years.

04

One of DakhaBrakha's most recent projects is an original score to *Earth*, a 1930 film directed by Alexander Dovzhenko. While *Earth* portrays the beauty of rural Ukrainian life, it also promoted Stalin's collectivization project, which was later responsible for a famine that killed millions of Ukrainians. DakhaBrakha uses music to comment on this difficult film. "Of course it's controversial," says Marko Halanevych. "It's very complicated to divide the art and the moment. The film is a masterpiece created by a genius. But we know the history now, and in our music we tried to see and feel this like modern people."

05

In addition to performance in concert venues, DakhaBrakha has stayed close to its theater background. Notably, "Mystic Ukraine" is an interdisciplinary retelling of Shakespeare's *Macbeth*. The work uses music, theater, film, and dance to explore the play's themes of politics, betrayal, gender, and power in the context of modern Ukraine.

LEARN

Artist

ONLINE: GETTING TO KNOW DAKHABRAKHA

[Watch this interview](#) to
learn about the themes in
DakhaBrakha's songs.

Connect with DakhaBrakha on Twitter: [@DakhaBrakha](#)
Or online at [DakhaBrakha](#)

Art Form

UKRAINIAN FOLK MUSIC



MUSICAL CHARACTERISTICS

Ukrainian folk song, the most important element of DakhaBrakha's music, dates back to pre-Christian times. Early Ukrainian folk music revolved around ritual events such as harvests, religious holidays, weddings, and funerals. Weddings in particular involved elaborate and lengthy musical performances; large groups of women would perform songs with dozens of stanzas to bless the marriage.

The signature sound of Ukrainian folk music includes several female voices singing in tight, interlocking harmonies. Unlike the Western classical style, which values a small throat position in the high register, Ukrainian singers use a very open throat to produce a bright, ringing tone. Most Ukrainian folk is heterophonic in texture, meaning that several musicians perform the same melodic line simultaneously, but with slight individual variation. This produces rich, improvisatory, and complex music.

Art Form

UKRAINIAN FOLK MUSIC

ELEMENTS OF FOLK MUSIC

For thousands of years, traditional folk music has been passed down by oral tradition. Folk songs were rarely written down or recorded, so communities would learn songs by memorizing the melodies and lyrics. As a result, folk songs evolve as they pass from one generation to the next, like a musical game of “telephone.” Folk songs also evolve when neighboring cultures interact. The interaction between traditional Ukrainian culture and contemporary culture defines DakhaBrakha’s musical approach.

OSTINATO

Many varieties of folk music use ostinato, or a repeating musical figure that serves as the underlying rhythmic and harmonic pulse in the music. Performers will layer several ostinati on top of each other to create exciting rhythmic textures.

DRONES

Drones, or long sustained pitches on string or wind instruments, provide a static harmonic foundation in many varieties of folk music.

ORNAMENTED MELODY

Performers often decorate their melodies with ornaments and microtonal inflections, or pitches in between the notes of the scale. These “blue notes” infuse the performers’ melodies with intense expression and color.

SCALES AND MODES

Since traditional Ukrainian music developed independently from the majority of Western European music, it did not adopt its widely used system of major and minor scales. Instead, traditional Ukrainian music uses modes, or altered scales, derived from medieval music to craft melodies with unique contour and expressive capabilities.

Art Form



UKRAINIAN FOLK MUSIC

INSTRUMENTS

Ukrainian music is performed on dozens of folk and modern instruments due to global influences and wide variation among regions. Some of the more common instruments are described below.

Percussion:

The frame drum, featured prominently in DakhaBrakha's music, provides a deep sound similar to the Western bass drum. The "buhay" drum has a hole in the middle filled with ox hair, allowing the instrument to produce different pitches. The tambourine and washboard are also used frequently.

Winds:

Traditional wind instruments include flutes and whistles, bagpipes, and ancient double reeds such as the "surma," which came from Turkey and is similar to the Western oboe. In the 19th century, musicians began incorporating accordion, clarinet, trumpet, and saxophone into folk bands.

Strings:

Ukrainian folk music features strings such as the "kobza" (a form of lute), "husli" (a plucked lap instrument possibly derived from an ancient lyre), and "tymbaly," a relative of the cymbalon. More recently, Western violin and cello have also come in to use.

Art Form

UKRAINIAN FOLK MUSIC

DAKHABRAKHA'S "ETHNO CHAOS"

DakhaBrakha has dubbed its transcultural approach "Ethnochaos." This unique genre combines elements of folk music with free-form experimentation, improvisation, and contemporary musical styles to reinvigorate music from Ukraine's past. Explore some of the diverse musical traditions of DakhaBrakha's music:

RHYTHMIC INSTRUMENTS

DakhaBrakha creates fascinating rhythmic grooves by drawing from many different percussion traditions including:

Japanese Taiko:

Taiko drumming typically involves group performances on large, deep drums; movement and choreography are also important to Taiko.

Tabla:

Tabla is traditional to South Asian countries including India, Pakistan, and Nepal. The tabla is comprised of two different drums tuned at distinct pitches, allowing the percussionist to create complex rhythms and a melodic effect.

Djembe:

The djembe is a goblet-shaped tuned drum native to Mali, but played all over the African subcontinent. The drum is capable of producing a variety of different pitches and sound qualities.

MELODIC INSTRUMENTS

Nina Harenetska plays a uniquely tuned cello to provide important melodies, harmonies, and bass lines. DakhaBrakha has also recorded with piano, didgeridoo, and trombone.

PUNK, ROCK, AND RAP

The group's latest album, *Light*, prominently features contemporary influences from punk rock and rap music, including electric guitar, drum set, rap lyrics, and electronically sampled sounds.

Electric Guitar & Drum Set:

These instruments native to punk rock bands add a contemporary sound to highly rhythmic taiko, tabla, and djembe drumming.

Rap:

Rap lyrics juxtaposed with traditional Ukrainian singing create colorful vocal contrasts on the same track.

Electronic Samples:

Most pop, rock, and rap music performed today includes electronic sounds that are created on a computer and played through a keyboard or electronic sampler. These synthetic sounds create interesting contrast with traditional acoustic instruments.

LEARN

Performance

ONLINE: DAKHABRAKHA

“I want the world to see this Tiny Desk Concert more than any other right now. It’s refreshing to hear the power of acoustic music and the many worlds of sound still waiting to be explored.”

**-BOB BOILEN,
NPR MUSIC CRITIC AND
TINY DESK CREATOR**

[Watch](#) DakhaBrakha’s performance at NPR’s Tiny Desk concert series.

LEARN

Performance

ONLINE: DAHKABRAKHA

[Watch DakhaBrakha at the John F. Kennedy Center](#) to preview the School Day Performance.

LEARN

Performance



DakhaBrakha

Wednesday March 29 // 11 am
Michigan Theater

This hit Ukrainian folk-punk quartet stirs up a mesmerizing sound that melds traditional Ukrainian folk music, African grooves, Eastern colors, and a contemporary, trans-national sensibility that the band calls “ethno-chaos.” The name DakhaBrakha is authentic, traditional, and original all at the same time. In “old” Ukrainian it means “give/take.” Accompanied by Indian, African, Arabic, and Russian traditional instrumentation and unique vocal arrangements, DakhaBrakha creates a powerful, refreshing vision of Eastern European roots music, fulfilling their mission of bringing Ukrainian melodies to the hearts and consciousness of younger generations worldwide.

SUPPORTING SPONSOR
Prudence and Amnon Rosenthal K-12 Endowment Fund

Pre- and post-show workshops offered.

Performance

[SPOTIFY PLAYLIST](#)

Ukrainian folk music is the foundation for all of DakhaBrakha's work. "Uncle, Uncle in Your Yard," by the group Drevo, features traditional vocal practices, characterized by bright women's voices weaving in and out of harmony. Historically, groups of women sang extensively at weddings, funerals, religious holidays, and other important social events.

1. "Sho Z-Pod Duba," one of DakhaBrakha's most popular songs, features this traditional vocal style mixed with Indian tabla and rocking cello lines.
2. "Karpatskyi Rep" begins with Australian didgeridoo accompanying a traditional Ukrainian melody. The three vocalists then seamlessly transition into a rap over piano, accordion, and cello hooks, illustrating the ease with which the group fuses different styles.
3. In "Pani," DakhaBrakha incorporates both Japanese Taiko drumming and the polyrhythms of West African percussion into traditional Ukrainian call and response vocals.
4. "Kypny" is heavily influenced by minimalism, a Western classical compositional technique that involves repeating small musical cells over long periods of time. The accordion provides a minimalist accompaniment while the vocals again stay close to Ukrainian traditional music.
5. DakhaBrakha's latest album, *Light*, incorporates more contemporary vocal styles and an increased presence of electrified instruments and audio editing techniques. "Tjolky" brings in elements of hip-hop and rap including drum set and electric cello and guitar.
6. "Baby," one of the group's most contemporary songs, draws from rap and American Indie folk to create a serene, wistful tone.

Connect

[Being an Audience Member](#)

[Arts Online](#)

[Recommended Reading](#)

[Writing about Live Performance](#)

[About UMS](#)

UMS.ORG / 734.615.0122



Being an audience member

WATCHING AND LISTENING

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

YOUR SURROUNDINGS

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

SHARING THE PERFORMANCE HALL WITH OTHER AUDIENCE MEMBERS

- Consider whether any talking you do during the performance will prevent your seat neighbors or other audience members from hearing. Often in large rock concerts or movie theaters, the sound is turned up so loud that you can talk and not disturb anyone’s listening experience. However, in other concerts and live theater experiences, the sound is unamplified (or just quiet), and the smallest noise could cause your seat neighbor to miss an important line of dialogue or musical phrase. Lights (from a cell phone or music player, for instance) and movements (body wiggling or shaking) may also distract your neighbors’ attention away from the stage, again, causing them to miss important action...and there’s no instant replay in live performance!
- At a performance, you are sharing a small physical space with other audience members. So, consider whether you are sharing — the arm rest

and the leg room, for instance — in such a way that both you and your neighbors are comfortable.

- As an audience member, you are also part of the performance. Any enthusiasm you might have for the performance may help the performers perform better. So, if you like what you are seeing, make sure they know it! Maybe clap, hoot and holler, or stand up and cheer. However, when expressing your own personal enjoyment of the performance, consider whether your fellow audience members will be able to see or hear what’s happening on stage or whether they will miss something because of the sound and movement you are making. Given this consideration, it’s often best to wait until a pause in the performance (a pause of sound, movement, or energy) or to wait until the performer(s) bow to the audience to share your enthusiasm with them.
- Out of respect for the performer(s), if you do not like some part of the performance, please do not boo or shout anything derogatory. Remember, a lot of hard work went in to creating the performance you are watching and it takes great courage for the performer to share his or her art with you.

SHARE YOUR EXPERIENCE WITH OTHERS

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

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

Being an audience member

RULES AND TOOLS

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

“If something is boring after two minutes, try it for four. If still boring, then eight. Then sixteen. Then thirty-two. Eventually one discovers that it is not boring at all.”

JOHN CAGE,
COMPOSER

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

1. BE PRESENT.

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

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

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

2. INTERPRET: YOU CAN CHOOSE WHAT IT MEANS.

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

3. CHECK YOUR OWN EMOTIONS & FEELINGS.

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

Being an audience member

QUESTIONS

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

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

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

ELEMENTS

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

SPACE:

venue/building, stage, distance between objects

LIGHTING:

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

SOUND:

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

MOVEMENT:

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

PEOPLE:

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

CONNECTING TO OTHER ART FORMS



Shiraz and Timurid Schools

Sikandar Goes on a Pilgrimage to the Kaaba, from the Shahnama of Firdausi, ca. 1460
ink, opaque watercolor, and gold leaf on paper
Museum Purchase, 1963/1.65

DakhaBrakha embraces a trans-national sensibility incorporating Ukrainian, Indian, African, Arabic, and Russian elements. The alphabet seen on this page from the Persian book of kings, the *Shahnama*, is Arabic but the language is Persian and the image represents the Macedonian emperor Alexander. Here, Sikander, or Alexander the Great, travels to Mecca to visit the Kaaba. Although this event is taken from a fictionalized biography of Alexander, it indicates the Persian respect for the emperor who conquered an area stretching from Greece to northwestern India.

Arts Online: Explore and Discover

SEARCH LIKE A DETECTIVE

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

TRIANGULATE AND FORM OPINIONS SLOWLY

When looking for information online:

- 01 **SEARCH, SEARCH AGAIN, AND THEN SEARCH AGAIN**
- 02 **THEN COMPARE INFORMATION FROM YOUR SEARCHES**
- 03 **THEN SEARCH ONE MORE TIME BASED ON WHAT YOU'VE DISCOVERED IN YOUR COMPARISON**

SEEK OUT IDENTIFIABLE SOURCES

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

CHECK THE DATE

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

LOOK FOR BIAS

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

Is the site's content overly positive or negative?

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

Does the site's content clearly omit facts?

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

BEWARE

Sites with an abundance of advertising, especially ads that look cheap, are neon and blinking, or constantly pop up on the screen.

Sites with grammar, spelling, and formatting errors.

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

Arts Online: Explore and Discover

SITES WE SUGGEST

GO TO THE SOURCE

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

For instance:

Wynton Marsalis - WyntonMarsalis.org

Hubbard Street Dance Chicago - HubbardStreetDance.com

UMS - UMS.org

RELIABLE SITES (GENERALLY):

.EDU

educational institutions

.GOV

government (particularly good for statistics and reports)

.ORG

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

SEARCHING FOR VIDEO



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

LESSON PLAN SOURCES

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

ARTSEDGE

ArtsEdge.org

PBS

pbslearningmedia.org

NATIONAL GEOGRAPHIC

education.nationalgeographic.com

EDSITEMENT

edsitement.neh.gov

THREE ‘GO TO’ SITES

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

THE NEW YORK TIMES

nytimes.com

THE GUARDIAN

theguardian.com

NATIONAL PUBLIC RADIO (NPR)

npr.org

VISIT UMS

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

Recommended Reading

The following listing of literature for teens and youth was developed by the Ann Arbor District Library to connect to the 2016-17 UMS School Day Performance Series. All titles are in circulation at the library. For more information about the Ann Arbor District Library and their programs for youth, teens, teachers and schools, visit. aadl.org.

DORRANCE DANCE

What the Eye Hears: A History of Tap Dancing, by Brian Seibert
Seibert presents an in-depth approach to the history of tap dancing as well as detailed descriptions of various styles.

Tap Dancing in America: A Cultural History, by Constance Valis Hill
Discover the historical context and culture surrounding tap dance throughout the last century, divided into decades.

Tap Dance History: From Vaudeville to Film (DVD)
Watch clips of accomplished tap dance performers from the 1930s and 1940s.

JAKE SHIMABUKURO

The Ukulele: A Visual History, by Jim Beloff
This unique text offers a history of the ukulele, how it has entered popular culture, and a resource guide for learning the instrument.

Jake Shimabukuro: Life on Four Strings (DVD)
Follow Shimabukuro on his musical tours and see his hometown in Hawaii.

Island World: A History of Hawai'i and the United States, by Gary Y. Okihiro
Okihiro depicts an eclectic cultural history of Hawai'i and its history of interaction with the United States.

PING CHONG + COMPANY: BEYOND SACRED, VOICES OF MUSLIM IDENTITY

Voices of American Muslims, by Linda Brandi Cateura
Cateura interviews 23 Muslim Americans from all walks of life about their experiences after 9/11.

Muslims in America: A Short History, by Edward Curtis
Professor Edward Curtis presents a detailed history of Islam in America and follows the progression of the religion before and after 9/11.

New Muslim Cool (DVD)
In this award-winning documentary, Hamza Pérez, a Puerto Rican Muslim rapper, discusses how he found his religion, the stereotypes his family encounters, and how he strives to keep his loved ones safe.

Recommended Reading

Continued.

DAKHABRAKHA

Taking Punk to the Masses: From Nowhere to Nevermind,

by Experience Music Project

Encounter the cultural basis for the development of grunge and punk as illustrated by the Experience Music Project in Seattle.

Punk: Attitude (DVD)

Watch live concert footage and musician interviews as an introduction to punk rock.

We Got the Neutron Bomb: The Untold Story of L.A. Punk, by Marc Spitz

Enter the pop culture scene of the 1970's and 80's to discover prominent musicians and attitudes leading to the emergence of punk.

A FAR CRY WITH ROOMFUL OF TEETH

Vocal Technique: A Guide to Finding Your Real Voice, by Dena Murray

Expand your singing abilities with practical tips and techniques for improvement.

Stand Up Straight and Sing!, by Jessye Norman

Famous opera singer Jessye Norman reflects on African-American history as well as her own life experiences that led to her success.

Speak the Music: Robert Mann and the Mysteries of Chamber Music (DVD)

Robert Mann, founder of the eminent Julliard String Quartet, reveals the struggles and triumphs of working in a musical group.

Recommended Reading

DORRANCE DANCE

Tommy Can't Stop, by Tim Federle

Tim Federle, author of *Better Nate than Ever*, shares the story of energetic Tommy, who finally discovers tap dance as his favorite activity.

Modern Dance, by Andrew Solway

This educational book introduces basic concepts of modern dance and how it was strongly influenced by Stravinsky's *Rite of Spring*.

My Story, My Dance: Robert Battle's Journey to Alvin Ailey,

by Lesa Cline-Ransome

Follow the life story of Robert Battle, who overcame the odds to become a renowned dancer, choreographer, and artistic director of the Alvin Ailey American Dance Theater.

JAKE SHIMABUKURO

Ukulele Hayley, by Judy Cox

When the school board decides to stop funding the music program, Haley decides to join together with her band friends to keep it afloat.

Roots and Blues: A Celebration, by Arnold Adoff

Read about the blues style and its reflection of American history through powerful poetry and paintings.

Musical Instruments, by Ade Deane-Pratt (How Things Work Series)

This hands-on book introduces main instrument families with a "How does it work?" section for each group and provides instructions for making your own instruments with household objects.

PING CHONG + COMPANY: BEYOND SACRED, VOICES OF MUSLIM IDENTITY

Art Around Us, by WorldBook

Explore various modes of theater as well as other art forms with cultural histories and activities to try.

New York, New York! The Big Apple from A to Z, by Laura Krauss Melmed

Travel to New York City from your chair with intricate illustrations of famous landmarks accompanied by fun historical details.

Just a Drop of Water, by Kerry O'Malley Cerra

Sam and Jake join the rest of the country in shock at the attacks on September 11, 2001, but when Sam's family is targeted with racist slurs, Jake must determine his loyalties.

Recommended Reading

Continued.

DAKHABRAKHA

Ukraine, by Deborah Kent

Explore an overview of the culture, people, and history of Ukraine.

The Kids' Multicultural Art Book: Art & Craft Experiences from Around the World, by Alexandra M. Terzian

Create works of art representing cultures from around the world.

What is Punk?, by Eric Morse

Discover the revolutionary musical artists' representative of the punk genre as well as a brief history of the genre's roots with fun clay illustrations and rhyming text.

A FAR CRY WITH ROOMFUL OF TEETH

Show Me a Story: 40 Craft Projects and Activities to Spark Children's Storytelling, by Emily K. Neuburger

Make playful crafts and try fun activities that encourage storytelling at all ages.

The Story of the Orchestra: Listen While You Learn about the Instruments, the Music, and the Composers Who Wrote the Music, by Robert Levine
Levine presents mini-biographies of prominent classical composers as well as illustrated pages on each of the orchestra instruments.

Sing!, by Joe Raposo

Sing along to this illustrated version of the song popularized by the television show "Sesame Street."

Writing about Live Performance

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

A LETTER TO PERFORMERS

Primary Audience: Elementary School Students

BEFORE THE PERFORMANCE

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

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

DURING THE PERFORMANCE

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

I Notice...

I Feel...

I Wonder...

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

AFTER THE PERFORMANCE

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

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

Writing about Live Performance

TWO THUMBS UP: WRITING A REVIEW FOR PUBLICATION

Primary Audience: Middle and High School Students

BEFORE THE PERFORMANCE

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

Before the performance begins, answer the following questions:

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

DURING THE PERFORMANCE

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

Things to consider:

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

AFTER THE PERFORMANCE

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

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

Things to consider:

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

Writing about Live Performance

THE SUN IS RED NOISE: POETRY ABOUT PERFORMANCE

Primary audience: Elementary, Middle, High School Students

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

—**Elizabeth Alexander**, from “Stravinsky in LA”

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

BEFORE THE PERFORMANCE

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

DURING THE PERFORMANCE

Keep a record of:

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

AFTER THE PERFORMANCE

Younger students:

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

Older students:

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

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

About UMS



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

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

About UMS

2016-17 SCHOOL DAY PERFORMANCES

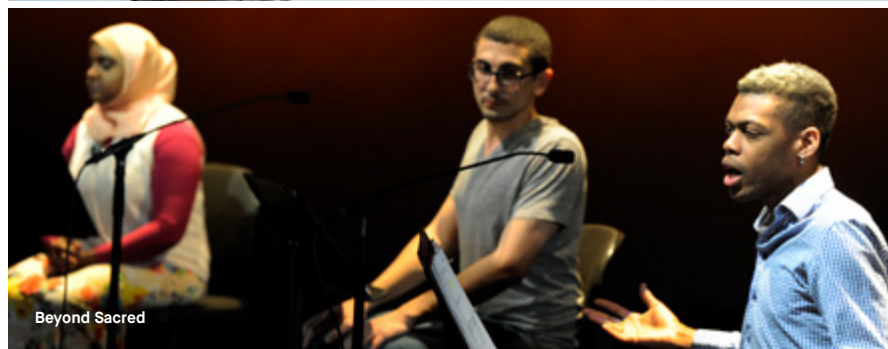


Dorrance Dance

Thursday, October 20 // 11 am

Jake Shimabukuro

Wednesday, November 16 // 11 am



Beyond Sacred: Voices of Muslim Identity

Ping Chong + Company

Friday, February 17 // 11 am

DakhaBrakha

Wednesday, March 29 // 11 am



A Far Cry with Roomful of Teeth

Wednesday, April 12 // 11 am

Thank You!

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