Welcome to the Ordway’s new season! We are thrilled with this season’s artistic line-up for schools, designed to create unforgettable shared experiences and arts learning opportunities for you and your students. As we begin this new year, we are thrilled to report that we welcomed more than 62,000 students and teachers to the Ordway last year.

Thank you for sharing these opportunities with your students and colleagues. Please also connect with the ways that the Ordway and Soul Touch Productions are working in and with community through the Taking Our Place Centerstage Initiative. More at Ordway.org/topic

Shelley Quiala
Vice President of Arts Education and Community Engagement

Study Guide Sections

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coming to the Theater</td>
<td>4</td>
</tr>
<tr>
<td>About the Ordway</td>
<td>5</td>
</tr>
<tr>
<td>About the Artist</td>
<td>6</td>
</tr>
<tr>
<td>Discography and Videography</td>
<td>7</td>
</tr>
<tr>
<td>About the Ukulele</td>
<td>8-9</td>
</tr>
<tr>
<td>Vocabulary</td>
<td>10</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understanding Music</td>
<td>11-12</td>
</tr>
<tr>
<td>Activities and Discussion Questions</td>
<td>13-20</td>
</tr>
<tr>
<td>Resources</td>
<td>21</td>
</tr>
<tr>
<td>Frequently Asked Questions</td>
<td>22</td>
</tr>
<tr>
<td>Performance Evaluation</td>
<td>23-24</td>
</tr>
<tr>
<td>Bus Reimbursement Form</td>
<td>25</td>
</tr>
</tbody>
</table>
Coming to the Theater

Your Role as an Audience Member

Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform and each performance calls for different audience responses.

Lively bands, musicians, and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance.

As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?

- What are some different types of live performances? Name a few as a class.

- What kind of responses might an audience give in each circumstance?

- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?

Also, remember that a theater is designed to magnify sound, and even the smallest whispers or paper rustling can be heard throughout the theater. When you come to the Ordway, you are part of a community of audience members and you all work together to create your theater experience.

Audience Member Checklist for Review at School

- Leave your food, drinks and chewing gum at school.

- Remember to turn off all cell phones before the performance begins.

- When the house lights dim, the performance is about to begin. Please turn your attention toward the stage.

- Cameras and other recording devices are not allowed in the theater.

- Talk before and after the performance only. Remember that not only can those around you hear you, the performers can too.

- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.

- Open your eyes, ears, mind, and heart to the entire experience!

- After the performance you will be dismissed when your school is called from the stage. Remember to check around your seat for everything that you brought into the theater.
About the Ordway

As a center for the performing arts, the Ordway takes on three different roles:

Hosting
The Ordway is home to the following Arts Partners; they program their own seasons and use the Ordway as their performance venue:

- The Minnesota Opera
- The Saint Paul Chamber Orchestra
- The Schubert Club

Presenting
The Ordway also programs their own performance seasons. Musical theater tours such as Bullets Over Broadway and A Night with Janis Joplin are a part of the Musical Theater Season. The Ordway also produces musical theater such as Elf. The Music & Movement Series includes companies on national and international tours, such as Nobuntu and CONTRA-TIEMPO, and local companies such as TU Dance.

Producing
The Ordway is a member of the Independent Presenters Network, which allows for collaborations to produce large musical productions with other performing arts centers. Such musicals are Mamma Mia!

The Ordway also presents the annual Flint Hills Family Festival, a week-long festival of international artists performing work to our youngest audience members. The dates for the 2019 Festival are May 28–June 1.

For more information about the Ordway and Arts Partners visit ordway.org

Fun Facts!

Did you know...
The Ordway has two theaters?

- Ordway’s Music Theater, 1900 seats
- Ordway’s Concert Hall, 1100 seats

The Ordway first opened thirty-two years ago on January 1, 1985, as the Ordway Music Theatre!

The name Ordway comes from Lucius Pond Ordway (1862-1948) a Saint Paul businessman and early 3M investor. His granddaughter, Sally Ordway Irvine (1910-1987) built the theatre and decided to use the Ordway family name.

Sally Ordway Irvine traveled to Europe with architects to visit opera houses and theaters when planning the design of the Ordway.

More than 350,000 patrons come the Ordway each year.

Schools from all over the region attend the Ordway’s student performances. 50,000 seats were filled by students and teachers last year!
About the Artist: Jake Shimabukuro

Almost everyone in Hawaii has strummed a ukulele at one time or another. But at the age of 14, Jake Shimabukuro realized that he was doing something a little different with the four-stringed instrument - OK, a lot different.

Shimabukuro’s wholly unique approach to the ukulele started early. As a youngster growing up in Honolulu, Hawaii, Shimabukuro started playing the instrument at the age of four, learning the basics from his mother, Carol, and then developing his craft further by studying the likes of musical masters such as Eddie Kamae, Ohta-San and Peter Moon. As he matured, Shimabukuro also found inspiration from guitar players, drummers, pianists, and singers. Even athletes helped fuel the intensity of his artistic fire.

In 2005, Shimabukuro’s touring career really came to life with a video on YouTube. “I didn’t even know what YouTube was at the time, so I was totally surprised when people started telling me they’d seen a video of me playing ‘While My Guitar Gently Weeps,’” he says. “Before I got a chance to check it out myself, the video had gone viral and a lot of music industry folks seemed to know about it. It was crazy!”

Shimabukuro’s records have topped the Billboard World Music Charts on numerous occasions, and as a live performer he has become one of the hottest tickets around. He’s played with world-renowned orchestras and at prestigious venues such as the Hollywood Bowl, Lincoln Center and the Sydney Opera House, and has dazzled audiences at music festivals including Bonnaroo, SXSW, and Fuji Rock Festival. He even performed for that rarest of audiences: Her Majesty Queen Elizabeth II. Not too shabby for a humble young man from Hawaii and his trusty ukulele.

Along with his tremendous professional achievements, Shimabukuro’s personal life is filled with riches: He’s a loving husband and proud father of two boys. While balancing career with family, he also remains firmly rooted in his commitment to community, frequently performing at schools in Hawaii and overseas, urging youngsters to find their passion and live drug-free.

Find Jake on social media at:
Jakeshimabukuro.com
Youtube.com/jakeshimabukuro
Instagram.com/jakeshimabukuro
Discography and Videography

CD Titles

- The Greatest Day (2018)
- Nashville Sessions (2016)
- Live in Japan (2016)
- Travels (2015)
- Grand Ukulele (2012)
- Peace Love Ukulele (2011)
- Aloha to You (2011)
- Japan Import (2009)

Jake’s CDs are a mix of traditional music for the ukulele, covers of popular songs, and original songs written by Jake.

DVD Titles

- Jake Shimabukuro Teaches Ukulele Lessons (2017)
- Jake Shimabukuro: Life on Four Strings (2013)

For more information and samples of the CDs and DVDs visit jakeshimabukuro.com

Courtesy of Jake Shimabukuro - jakeshimabukuro.colortestmerch.com
About the Ukulele

History of the Ukulele

Between 1878 and 1913, more than 20,000 Portuguese men, women, and children undertook the dangerous voyage from Madeira, the Azores, and mainland Portugal to begin a new life in the Hawaiian Islands.

Although dearly loved now by the people in Hawaii, the ukulele was not always appreciated. It was at first ridiculed as a hideous Portuguese instrument.

A Portuguese immigrant named João Fernandez first played the ukulele publicly in 1879. The ukulele was then called a Braguinha (a 5-string instrument, with tuning similar to the modern ukulele) because it came from Braga, Portugal.

Quickly the Ali‘i (the Hawaiian Royalty), all accomplished musicians, requested performances of the ukulele. In no time all Hawaiians were in love with this new musical instrument.

The ukulele business boomed during World War I because of its debut on the mainland at the 1915 San Francisco World’s Fair. Although Hawaii claimed the ukulele as their own, many mainland manufacturers started producing them as well. By the end of the 1920’s, the craze was subsiding and manufacturers in Hawaii as well as on the mainland stopped making ukuleles.

Today, many new builders have emerged in Hawaii, producing some of the best ukuleles ever made. Many woods are used in the construction of the ukulele; however, the most common and most revered is the Koa tree.

There are clubs, museums, and festivals in Hawaii and around the world that celebrate the ukulele, including the annual Ukulele Festival Hawaii.

Find out more at www.facebook.com/ordwaycenter/videos/2300577526638825
About the Ukulele

Parts of a ukulele

- Tuning head
- Nut
- Fret marker
- Fretboard
- Soundhole
- Bridge
- Saddle
- Head
- Neck
- Body

Ukulele Facts:
The ukulele has different types according to its pitch:
- Soprano
- Concert
- Tenor
- Baritone

Ukuleles can have a variety of string combinations including:
- 4
- 6
- 8 (also called a taro patch)
- 10 (also called a triple)

Builders typically use nylon strings, but some are starting to use steel strings as well.

The ukulele is usually made out of wood from the Koa tree. Other woods used to make ukuleles include:
- Mahogany
- Mango
- Kamani
- Milo
- Kulawood (Gold Shower Tree)
- Spruce
- Cedar
- Sequoia Redwood

In Hawaiian, ukulele means "jumping flea."

How to play the ukulele:
The ukulele is played similarly to a guitar, by strumming. It is commonly tuned in the middle C octave.

Image by bestacousticguitarguide.com/ukulele-sizes/

Ukulele Facts from Migration of 'Ukulele to Hawaii by John Kitakis of Ko'olau Guitar and 'Ukulele Company—koolauukele.com/ukulele-history/
Vocabulary:

**Alii:** the early Hawaiian royal class.

**Azores:** islands in the North Atlantic Ocean belonging to Portugal.

**bluegrass:** an acoustic type of music played on stringed instruments believed to have originated with the fusion of blues, gospel, country western, and Appalachian musical elements.

**blues:** a style of music characterized by 12-bar phrases that is rooted in African American tradition. Blues became the foundation for jazz.

**Braguinha:** a five-stringed instrument with tuning similar to the modern ukulele.

**classical:** a style of music that is rooted in the European tradition that includes such forms as art song, chamber music, opera, and symphony.

**collaborate:** to work jointly with others.

**cover:** a new performance or recording of a song by someone other than the original artist or composer.

**folk:** music by and for the common people, it can traditional or composed music and is often characterized by a simple form and melody.

**fret:** sequence of ridges on the fingerboard of some stringed instruments used for finding the desired finger position on the strings.

**funk:** a style of music characterized by a strong beat that combines other forms of music such as jazz, blues and gospel.

**improvisation:** a creation without prior planning; in this context, music composed in the moment.

**jazz:** a style of music known for **syncopated** rhythms and **improvisation.** Jazz encompasses blues, swing, ragtime, bebop, and several contemporary variations.

**Koa tree:** a species of flowering tree from the Hawaiian Islands. Produces light, durable wood often used for canoes, surfboards, furniture, and musical instruments.

**Madeira:** islands in the North Atlantic ocean belonging to Portugal.

**Middle C:** the C near the middle of the piano keyboard, written on the first line below the treble staff or the first line above the bass staff.

**octave:** the whole series of notes making up a modern Western scale.

**pitch:** to set in a particular musical key.

**rock:** popular music whose basic elements are one or several vocalists, heavily amplified electric guitars, and drums. Its roots lay principally in rhythm and blues and country music.

**strum:** to play a string instrument by sweeping the thumb up or down across the strings.

**syncopation:** a rhythm that puts an emphasis on a beat that is not normally emphasized.

**taro patch:** an eight-stringed ukulele.

**techniques:** prescribed physical movements used to play musical instruments.

**tiple:** a ten-stringed ukulele.

**Ukulele Festival Hawaii:** free annual ukulele festival attended by nearly 20,000 people each year.

**Vocal cords:** two small bands of muscle which form a “V” within the larynx that vibrate to produce the voice.

**virtuoso:** a highly skilled musical performer.

**World’s Fair:** an international exhibition of the industrial, scientific, technological, and artistic achievements of the participating nations.
Understanding Music

Music has existed as long as humans have populated the earth. It is likely that pre-historic music was a human attempt to echo the songs of the birds or the sounds of natural events, such as rain and thunder.

The human voice, body, and instruments are the tools for producing music. The oldest documented musical instrument found to date is a 35,000-year-old flute made from the hollow bones of a vulture, unearthed in Germany in 2008.

People make music to express emotions, thoughts, impressions, moods, and ideas, both personal and communal. Music can communicate in a way that is often beyond words. Music is integral to important occasions when people celebrate, pay tribute, worship, dance, and grieve.

In almost every culture, music is woven into everyday life through lullabies, work songs, children’s songs and games, love songs, and songs for other common place events.

Music starts with sound: what we hear and how it is ordered or organized. Though music is a universal experience, what sounds like music to one person can be noise to another. The response to the question “what is music?” is always in the ear of the listener. Whether or not a series of sounds comprise music depends on prior musical experiences, culture, when and where one lives, and who we are.

Music can be improvised, composed, or handed down from one person to another. Musical notation captures some music, but much of the world’s music was and is remembered through oral tradition.

Humans engage in music through the fundamental processes of creating music, performing music, and responding to music. Music creators improvise, arrange, invent, and compose music. Performers sing and play instruments. Listeners respond to music when they describe, analyze, interpret, and evaluate music.

Understanding Music and Music in the Classroom sections of this guide were written by Joanna Cortright, Music Education Consultant.
Understanding Music

Music Elements Web Diagram

Tone Color:
or timbre, refers to the quality of the sound. Vocal, instrumental, electronic, and environmental are aspects of tone color.

Rhythm:
the time element of music; the flow of the music through time. Beat, pattern, duration, tempo, and meter are aspects of rhythm.

Elements of Music*
The key properties of music are called the elements of music. Melody, rhythm, harmony, dynamics, tone color, texture and form are used by performers, composers, and other musical creators to make music and communicate meaning. But the true determination of what the music means happens in the meeting of sound and the human mind.

Form:
the organization or structure of the musical events within the music. Same, different, verse, refrain, phrases, sections are aspects of form.

Texture:
the simultaneous combination of musical lines and the density of the layers of musical components.

Harmony:
the vertical arrangement of the pitches when pitches sound out simultaneously—how the music sounds when pitches are stacked up. Chords, key, tonality, and modulation are aspects of harmony.

Dynamics:
volume or intensity of sound, the degree of loudness, softness, or changing volume.

Melody:
a series of pitches that add up to a recognizable whole. It is the aspect of music we remember the best. A melody begins, then moves forward in a direction, changes direction, and creates the shape of a melody.

*In accordance with the Minnesota State Arts Standards

Understanding Music and Music in the Classroom sections of this guide were written by Joanna Cortright, Music Education Consultant
My Review!  
Name: 

You are a reporter for your school’s newspaper!
Write and illustrate a review article to inform others about the performance you just saw.
Name your article, illustrate a moment in the music, and write about the performance!

Title: 

I saw: ____________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

I heard: __________________________________________
_________________________________________________
_________________________________________________
_________________________________________________

The music made me feel: ____________________________
_________________________________________________
_________________________________________________
_________________________________________________

My favorite part of the music was: ___________________
_________________________________________________
_________________________________________________
_________________________________________________

I wish I had seen more: _____________________________
_________________________________________________
_________________________________________________
_________________________________________________

The performance reminded me of: ____________________
_________________________________________________
_________________________________________________
_________________________________________________
Activities and Discussion Questions  Grades 4-6

Description:
Students will conduct a brief experiment and engage in a discussion exploring how different elements impact the pitch of rubber bands, their own voices, and how this relates to string instruments.

Curriculum Connections:
6.2.3.1.1. Describe properties of waves, including speed, wavelength, frequency and amplitude.
6.1.1.3.1. Analyze the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts.

Duration:
One Class Period

Objectives:
• Students will be introduced to the physics of sound.
• Students will observe how thickness of and tension on the strings effect the pitch.

Materials:
• Rubber band experiment worksheet (pgs. 15-16)
• Rubber bands of three different thicknesses
• Empty metal coffee tin
• Diagram detailing the parts of the voice

Directions:
1. Divide students into groups of three, and distribute one large, one medium and one small rubber band. Also, provide one coffee can per group.
2. Pass out the Rubber Band Experiment worksheet. Students will complete the worksheet as a team, noting their observations for the duration of the experiment.
3. Ask students to share their observations with the class.
4. Ask the students to experiment with their voices. Ask them to speak, hum, and sing. Ask them to sing low sounds and high sounds.
5. Encourage students to draw connections between their vocal cords, the rubber band experiment, and typical string instruments using the discussion questions provided.
6. Show the students a picture/video of the voicebox and a video of Jake performing to compare the voicebox and the ukulele.

Discussion Questions
1. How do the vocal cords behave like the rubber bands?
2. What happens to your voice when you sing a high note? A low note? (Hint – Think of the Rubber Bands!)
3. Did the volume of your voice change when you began to hum? What about the pitch?
4. Why do you think the coffee tin made the rubber bands sound different? How is this like a ukulele?
Rubber Band Experiment Worksheet

Name:

What kinds of things do you think can affect sounds?

Step 1  Select the thickest rubber band. Select one partner to hold it by each end, loosely. Pluck the rubber band. What kind of sound did you hear? (quiet? loud? low? high?)

Step 2  Have the same partner stretch the rubber band so it is thinner. Pluck it again. How was the sound different from the first sound?

Step 3  Ask the same partner to stretch the rubber band even thinner, being careful not to break it! How did the sound change?

Have a new partner select the medium rubber band. Repeat steps 1-3 with the other rubber bands and record your findings in the table below

<table>
<thead>
<tr>
<th></th>
<th>Loose Stretch (Step 1)</th>
<th>Medium Stretch (Step 2)</th>
<th>Firm Stretch (Step 3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thick Rubber Band</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medium Rubber Band</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Small Rubber Band</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Rubber Band Experiment Worksheet (continued)

Step 4  Discuss your results. What did you learn about the sound of rubber bands? Which ones were the lowest in pitch? Which were the highest? Were you able to get both low and high sounds from every rubber band?

Step 5  Next, stretch one of the rubber bands across the top of an empty coffee can. Experiment with the sound of the rubber band. How does putting it over the coffee can change the sound?

Repeat the procedure of the first experiment with the rubber bands, now stretching the bands over the coffee tin. Record your observations in the chart below.

<table>
<thead>
<tr>
<th></th>
<th>Loose Stretch</th>
<th>Medium Stretch</th>
<th>Firm Stretch</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thick Rubber Band</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medium Rubber Band</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Small Rubber Band</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Activities and Discussion Questions

The Science of Sound

Description: Students will explore how the size of a musical instrument can change the sound it creates.

Duration: 45 minutes - 1 hour

Objectives:

- Explore how size affects how high or low an instrument sounds.
- Identify various ways to change the sound of a musical instrument.
- Practice changing the sound of a musical instrument.

Materials:

- Plastic straws
- Scissors
- Ruler
- Paper
- Pens or pencils

1. Ask students to form pairs. One person will play the instrument while the other records.

2. Ask one student to flatten one end of the straw and using the scissors, cut off a little from each side (see Image A).

3. Ask the students who are playing to blow into the cut end of the straw until it makes a sound. If no sound comes out, ask students to blow harder, adjust lip pressure on the straw, or re-flatten the cut end.

4. Once a sound has been made, ask students to cut off designated lengths of their straw from the opposite side that has a cut mouthpiece (i.e. 10 cm) and blow into their straw again.

5. Ask recording students to write down what happens each time the straw gets shorter and how much they shortened it each time.

6. Discuss what students discovered and how it could apply to other musical instruments.

Notes: Following the discussion, you can allow students time to explore other ways they can change the sound their straw makes. You may find it helpful to make an example before trying it with your class.

Discussion:

After the activity/before the performance:

1. What happened to the sound created by the straw each time you cut a length off?

2. Compare your findings to other musical instruments you know. Do smaller instruments usually have a higher sound? Give some examples to back up your claim.

3. Speculate other ways could you change the sound of the straw? (i.e. adding holes to the sides, using a bigger straw, adding another straw to the end)

4. How does the size of an instrument effect how it is played? Will it make a difference in what songs are played on it? Why or why not?

After the Performance:

1. Describe the various ukuleles used in the performance. Were they all the same size?

2. Did all the ukuleles have the same sound? If not, what do you think changed the sound? (Size, type of strings, etc.)

3. Was just one type of ukulele appropriate for all the different types of music Jake played? How did the instrument change based on the style of music?
Activities and Discussion

The History of a Musical Instrument

Description: Jake Shimabukuro is known as an innovator in his use of the ukulele. Students will explore the various ways a musical instrument has been used in innovative ways.

Duration: 45 minutes - 1 hour

Objectives:

• Explore various musical instruments and with which musical style they are associated.
• Use the internet to research a musical instrument and its uses and context.
• Explore new ways musical instruments could be played.

Materials:

• Access to a computer lab and printer
• Projector hooked up to a computer
• Whiteboard and markers

1. Ask students to brainstorm a list of musical instruments and write them on the board.
2. Ask students to select a musical instrument from the list on the board.
3. Next, ask students to research their instrument using the worksheet on page 19.
4. Ask students to present their findings to the class. This can be done with a PowerPoint, poster, or any other media.

Discussion:

After the activity/before the performance:

1. What were some of the different types of music each instrument could play? Were there any you found surprising?
2. Jake is known for playing the ukulele in new ways to make new sounds. Were any of your favorite instruments being played different ways to make different sounds? Why do you think they are played that way?
3. What are some different techniques you think you will see Jake use to play the ukulele? Why?
4. Do you think there are new ways your favorite instrument could be played? How would your new way be used?

After the Performance:

1. Did Jake play only one style of music? Did he change the way he played based on the style of music? What changed, if anything?
2. Were there any musical styles you were expecting to hear and didn’t? How do you think Jake would have played them?
3. Was there anything about the performance that surprised you? Explain.
Musical Instrument Research Guide

Name ________________________________________________

Instrument __________________________________________

Use Google or another search engine to research the following information about your musical instrument. The key words in **bold** may help you refine your search.

1. **What is the origin** of this instrument?

   __________________________________________________

   __________________________________________________

   __________________________________________________

2. **What musical styles** is this instrument used for?

   __________________________________________________

   __________________________________________________

   __________________________________________________

3. **Who are some of the people** who made this instrument famous? How so? Do you personally know anyone who plays this instrument?

   __________________________________________________

   __________________________________________________

   __________________________________________________

4. **What are some new innovations** with this instrument? (Example: played new ways, new ways to make the instrument, etc.)

   __________________________________________________

   __________________________________________________

   __________________________________________________
Activities and Discussion Questions

Earobics

*Use this activity as a first step when using music to introduce cultural studies, history, or writing.*

Responding to Music: Describe, Analyze, and Interpret

**Description:** EAROBICS is a simple descriptive process that helps students work collaboratively to communicate original thoughts, prior knowledge, and opinions about a piece of music. A group of students will notice and articulate many more ideas and insights than any individual student. The concepts that they generate can later be used in discussions or written work related to the music, or when they speculate about the meaning of the music. It is a useful tool to use when introducing music from diverse cultures or unfamiliar genres.

**Objectives/Learning Goals:**

- Students will listen, reflect, and develop a collaborative description of ukulele song.

- Students will analyze and interpret the music as they make connections to prior knowledge, other music, and to the world.

**Materials:**

- Any Jake Shimabukuro song or video, see YouTube or Spotify
- Any song by another ukulele musician
- Chart paper or whiteboard space for mapping; markers

**Process:**

- Do not reveal the title or anything else about the music, but explain the process before you begin. Students will exercise their ears and brains without your input.

1. Draw the center circle of a brainstorm web on chart paper or board.
2. Place markers nearby.
3. Write “What do you notice about this music?” and say it out loud.
4. Play the music without comment.
5. Students listen closely to the music.
6. When they have an idea for the web, they walk quietly to the board and write a response. Doodles and quick sketches also work.
7. Students can also respond by adding an “X” to a prior response.
8. Keep playing the music as long as students continue to respond.
9. Ask “What else do you notice?” from time to time to keep them focused.

- Do not add your own ideas or opinions to the students’ description, but do ask them, “What else do you notice?”

When the pace of responses slows down, add a second question, “What does the music remind you of?” Provide more paper or space for the second question.

Read the responses out loud to hear their collective wisdom. (Student readers - with energy and conviction!)

Congratulate them on their deep listening and thinking. Ask if they are ready to hear the title and more information about the music - they always say yes!

*Understanding Music and Music in the Classroom sections of this guide were written by Joanna Cortright, Music Education Consultant.*
Resources

**Local Resources**

**Twin Cities Ukulele Club:** An adult and teen group devoted to playing and singing ukulele songs and tunes.
www.TCUkeClub.com

**Twin Cities Ukulele Players (T-Cup):** A service-oriented community group that performs music for the greater community in elder care facilities, hospice care, schools, churches, parks, etc.
www.bluegrassfun.com/t-cup.html

**StrumMn Ukulele Players:** Pronounced “strummin,” this group meets regularly to have fun playing the ukulele, share ideas, and help one another learn and improve.
https://strummn.shutterfly.com

---

**Internet Resources**

- Ordway Education’s Website
  https://ordway.org/education

- Ukulele Music Info
  www.ukulelemusicinfo.com

- The Ukulele Review: Ukulele Resource Center
  www.theukulelereview.com

---

**Book Resources**

Tranquada, Jim. *The ‘Ukulele: A History.* Explores all facets of the ‘ukulele’s history, placing the instrument in a broad historical, cultural, and musical context.

Beloff, Jim. *The Ukulele: A Visual History.* Traces the ukulele’s evolution from its birthplace in Portugal to its famous Hawaiian home.

Ordway School Performance Frequently Asked Questions

BEFORE ARRIVAL:

- Please include all students, teachers, and chaperones in your ticket order.
- Order buses to arrive at the Ordway 15-20 minutes prior to your performance start time.
- Performance Length: 50-60 minutes long. Plan bus pick-up time accordingly.
- Please be aware of your bus number so the Ordway staff can better direct you once the performance is over.
- Inform students that there is no food, drink, or gum allowed in the theater.
- Remember to turn off all cell phones, pagers, or electronic devices before the performance begins.
- Study guides should be received 3 weeks prior to the performance and will also be posted online at ordway.org/education/studyguides/

WHILE AT ORDWAY:

Seating:

- Performances are general admission; groups will be seated by seating chart upon arrival.
- Seating is determined by many factors at the Ordway. We take into consideration special needs, group size, and grade level.
- Please allow ushers to seat your entire group, then you can rearrange students, and take groups to the bathroom, etc.

In the theater:

- In case there is a medical emergency notify the nearest usher who will call the paramedic on duty.
- If an item is lost while your group is still at the Ordway please see an usher. If your group is no longer at the Ordway please contact the Stage Door at 651.282.3070.
- Ushers will do their best to respond to behavior issues; if you see students disrupting your students’ theater experience or that of other students, please notify an usher.
- Dismissal is determined by seating arrangement and will not necessarily reflect the order that buses are lined up outside. The Ordway staff will be stationed outside with bus order lists to help you find your buses. Often we have multiple buses for one school. Therefore, please remember your bus number.

AFTER LEAVING ORDWAY:

- Please return the survey in the back of the study guides. Any comments and suggestions are appreciated.
- Fill out and return the bus reimbursement sheet in the your performance study guide or online to receive your schools bus reimbursement.

If you have any additional questions, please call the education hotline at 651.282.3115 or e-mail Sarah Wiechmann at swiechmann@ordway.org
Jake Shimabukuro Performance Evaluation

Thank you for choosing the Ordway and attending a Performing Arts Classroom for your field trip! Please take a moment to complete this evaluation following the performance.

Please return the evaluation as soon as possible. Your comments and suggestions are greatly valued, as they help us offer you and your students better services in the future. Thank you again!

School Information

School: ______________________________

Your name: __________________________

E-mail Address: _______________________

Grades of Students attended: __________

Number of Students attended: __________

Study Guide Review

Which sections of this guide did you use? (check all that apply)

☐ About the Ordway
☐ Coming to the Theater
☐ About the Artist
☐ About the Performance
☐ Vocabulary
☐ Understanding Music
☐ “My Review!”
☐ Activities/Discussion Questions
☐ Local/Internet Resources

Which types of resource lists are most useful for you:

☐ Websites
☐ Local Arts & Cultural Organizations
☐ Multimedia Resources

Other Suggestions: ____________________

Performance Review

How well did the show connect to the classroom? (i.e. curricular areas, graduation standards, social skills, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

____________________________________

____________________________________

____________________________________

How well did you feel your students identified with the performance/performers? (i.e. culturally, through the art form, wanted to meet the artist, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

____________________________________

____________________________________

____________________________________
Performance Evaluation (cont.)

Experience Review
Rate your overall experience at the Ordway, please explain your answer:

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

________________________________________________________________________
________________________________________________________________________

Did you and your students feel comfortable and welcome at the Ordway?

☐ Yes  ☐ Indifferent  ☐ No

What do you feel the value of Ordway’s programming is to your students?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

What overall improvements could be made?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Do you see cultural benefits for students attending the Ordway performances? (i.e. learning about the language, tradition, arts, etc. of other cultures)

☐ Yes  ☐ Indifferent  ☐ No

If yes, what cultural benefits do you see?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Do students attend the Ordway school performances:

☐ Multiple times a year
☐ Once a year
☐ Once every few years
☐ Other: __________________________

Please rate the most important factor when deciding to bring your students to the Ordway, one being the most important and five being the least.

☐ Multicultural performances
☐ Ticket Cost
☐ Bus Reimbursement
☐ Study Guides
☐ Other: __________________________

Any Additional Comments:

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

☐ Please check here if we do not have permission to quote or paraphrase your comments or name in future publications or funding proposals.

Please Return to:

Education at Ordway Center
345 Washington Street
Saint Paul, MN 55102
or fax 651.215.2135

NO LATER THAN 6 WEEKS FOLLOWING THE PERFORMANCE
18-19 Bus Reimbursement Form

To receive a bus reimbursement for attendance to one of Ordway’s School Performances*, please:

☐ Fill out this form. All lines should be filled in.

☐ Attach a paid copy of your transportation bill. **

☐ Attach a completed evaluation or fill one out online (a link is emailed after the show)

☐ E-mail, mail, or fax all documents no later than 6 weeks after your performance to:

   Bus Reimbursements
   Education at Ordway Center
   345 Washington Street
   Saint Paul, MN 55102
   Fax: 651.215.2135
   educationsales@ordway.org

Questions? Please call the education hotline at 651.282.3115.

School Name

School Address

City __________________________ State _______ Zip _______

County ________________________

School Phone ___________________ Fax ____________________

Order Contact Name ______________ & E-mail __________________________

Office Contact Name ______________ & E-mail __________________________

Performance __________________ Date and Time __________________

# of students ___________________ # of buses for which you are requesting payment __________

<table>
<thead>
<tr>
<th>City/Region/School District</th>
<th>Subsidy amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis Public Schools and Saint Paul Public School District</td>
<td>100%</td>
</tr>
<tr>
<td>Seven County Metro including Anoka, Carver, Dakota, Hennepin, Ramsey, Scott &amp; Washington Counties</td>
<td>Up to $180.00 per Bus</td>
</tr>
<tr>
<td>Outside Seven County Metro</td>
<td>Up to $450.00 per Bus</td>
</tr>
</tbody>
</table>

For Ordway office use only

Paid Invoice

Evaluation

Check Req

* Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series and Festival School Week

** For all schools outside of the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS), Ordway Center will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bill directly to the Ordway.