Martha Redbone Trio
Study Guide
Experience Joy.Centerstage with your students!

Join the thousands of students and teachers whom we welcome into our theaters each year to experience the transformative power of the arts!

We collaborate with teaching artists and educators to design learning tools that inform and enhance the performance experience. Visit learn.ordway.org for more information.

We look forward to seeing you at the Ordway for the

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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.
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 *An American in Paris* and *Paint Your Wagon* are a part of the *Musical Theater Season*. The Ordway also produces musical theater such as *West Side Story*. The *Target® World Music and Dance Series* includes companies on national and international tours, such as *Step Afrika!* and *Somi*.

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 *White Christmas*.

The Ordway also presents the annual Flint Hills International Children’s Festival, a week-long festival of international artists performing work to our youngest audience members. The school week dates for the 2017 Festival are May 30-June 2 and Family Weekend will be June 3-4.

For more information about the Ordway and Arts Partners visit [www.ordway.org](http://www.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-one years ago on January 1, 1985, as the Ordway Music Theatre!

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

What’s in a Name?
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 center and decided to use the Ordway name.

Sally Ordway Irvine traveled to Europe with architects to visit opera houses and theaters when

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

Who is Martha Redbone?

Martha Redbone is a singer, songwriter, producer, and artist. With Choctaw, African American, and European heritage, she combines blue grass, blues, tribal, soul, and funk genres to create American Roots Music. Redbone was born and raised in Kentucky. Her Cherokee/Choctaw mother had roots in the Appalachian Mountains and her father was a funk, gospel musician from North Carolina.

Redbone went to school for art and design and started her singing career recording background tracks for P-Funk in 1996. In 2002, Redbone was awarded Debut Artist of the Year at the Native American Music Awards. Her album, Skintalk, is recognized as contemporary Native American music in the Permanent Library Collection at the Smithsonian Museum of the American Indian. Skintalk was also awarded Best R&B Album at the 2007 Independent Music Awards.

Facing inequality due to her mixed heritage, Martha Redbone uses her voice to educate people. She believes messages can be given through music to encourage peace and compassion among human kind and strives to

Bone Hill: The Concert

Martha Redbone, along with Aaron Whitby and Roberta Uno, has created Bone Hill: The Concert, an interdisciplinary theater work inspired by Redbone’s family. This dramatic musical work tells a story of family and dreams, exploring the idea that their family connection to the land is simple and sacred. This new work explores four generations of Cherokee women working under the Law of Jim Crow in the Appalachian coal mines.

This performance turns dark and violent at times as it honestly covers uncomfortable subjects such as race in America. It brings forgotten truths to light through humor, pathos, and exuberance.
Meet the Musicians

Aaron Whitby

Music Director/Pianist

Whitby is the multi-award winning, co-creator of Bone Hill and Rebone’s longtime collaborator. His diverse talents can be heard on recordings and concert performances with George Clinton/Parliament Funkadelic, Natalie Cole, and Lisa Fischer, among many others. The Redbone/Whitby duo has built a solid foundation of music projects. Their work is recognized in the Smithsonian National Museum of the American Indian (NMAI) as part of its Permanent Library Collection and NMAI’s exhibit “Up Where We Belong” honoring Native American Musicians in Popular Culture. British-born Londoner, Whitby, resides in his beloved Brooklyn, New York and is currently recording an

Alan ‘AB’ Burroughs

Guitarist/Vocalist

Burroughs is a renowned Chicago jazz and blues guitar virtuoso who has recorded and toured with Miles Davis, Art Porter and Philip Bailey of Earth, Wind and Fire, among many others. Respected and lauded for his unique ability to play in many music styles, he is the ideal accompaniment completing the power trio for Bone Hill. Burroughs, who also shares Redbone’s Kentucky lineage, has roots in Winchester, Kentucky and is the great-grand nephew of historic African American bandleader and arguably one of the main
Discography

Home of the Brave (2001)
Through lyrics of love, life and the modern word, this debut album evokes laughter and tears.

Skintalk (2004)
Awarded Best RnB Album by Independent Music Award and Best Pop Album by Indian Summer Music Awards in 2006.

The Garden of Love (2012)
Redbone shares her story through the poetry of William Blake set to Appalachian folk music.

Fun Fact:
Redbone’s musical inspirations are Aerosmith, Prince and the Beatles

“Once in a blue moon an album comes along out of nowhere that starts by giving you goosebumps and ends by knocking you completely off your feet. [Skintalk] is one such album.”

–Blues and Soul

Veined and Outfitted
https://www.youtube.com/watch?v=d-bPizkiSVk&feature=youtu.be

Website:
http://sroartists.com/artists/martharedbone/
Musical Styles

Jazz music originated in New Orleans. Its syncopated rhythms and distinct rhythmic patterns are often improvised and interrupted with spontaneous phrases from the performers. This genre draws heavily on emotion as a creative force. This genre will often feature instrumental solos. A typical jazz band will consist of piano, drum set, upright base, and vocals. (http://www.apassion4jazz.net/jazz.html; http://www.jazzinamerica.org/lessonplan/5/1/242)


Gospel music is rooted in the African American culture of the Southern United States. It is known for its passionate spiritual connections and its use in responsive church singing. Lyrics are substantially based on Christian beliefs. (http://www.dictionary.com/browse/gospel; http://www.av1611.org/crock/gmalyrics2.html)

American Root Music is similar to Folk Music and incorporates a broad range of musical genres including blues, gospel, country, folk, and Native American pow-wow. The key theme in this genre is freedom from oppression and the struggles of social change. (http://www.pbs.org/americanrootsmusic/pbs_arm_itc_historical_background.html)

Blues music can express loss and longing or it can celebrate success and pleasure. It is often characterized by AAB verse form; a three-line verse in which the first line is repeated twice and the thought is completed through the third line. Blues music is performed in an attempt to overcome sadness, in a sense, lose the blues.

R&B formerly known as ‘race music’ now stands for Rhythm and Blues. In the 1940s, this genre largely made use of brass instruments, woodwinds, drums, piano, and vocals. (http://www.wisegeek.org/what-is-rb-music.html)

Folk music has been passed down orally for generations and often has thoughtful lyrics that carry lessons of working class culture and history. Popular folk musicians are Neil Young, Bob Dylan and Judy Collins. (http://wonderopolis.org/wonder/what-is-folk-music)

Check out Ray Charles and Bob Dylan’s musical styles here: https://www.youtube.com/watch?v=Thls_tMuFkc

About the Cherokee

The Cherokee call themselves Tsa'lagi’, pronounced Chah-lah-kee or Jah-lah-kee depending on dialect, means the Real People or the Principal People. The word Cherokee comes from the 1557 Portuguese narrative of DeSoto’s expedition, which was then written as Chalaque. It is derived from the Choctaw word, choluk, which means cave.

Kentucky is the land of caves, home to the longest cave in the world, and home of the Cherokee. Kentucky caves are full of evidence of Cherokee people, from salt and crystal mines to exploration and habitation. They ventured into caves in search of protection from the elements, to mine minerals, to dispose of their dead, to conduct ceremonies, and to explore the unknown, as indicated by the footprints, pictographs, petroglyphs, mud glyphs, stone tools, and sculptures they left behind.

Before European colonization, Kentucky was a significant part of the Cherokee country, representing the northern quarter of the Cherokee Nation since time immemorial. At the Final Cession, meaning the last surrendering of land, some 38,000 square miles of Cherokee land in Kentucky had been extorted in what some call the Trail of Broken Treaties between the English and the Cherokee.

Dawes Roll

In 1893, President Grover Cleveland appointed the Commission to the Five Civilized Tribes to negotiate land with the Cherokee, Creek, Choctaw, Chickasaw, and Seminole tribes. The result was the Dawes Commission. Named after its chairman, Henry L. Dawes, it is also known as the “Final Rolls of the Citizens and Freedmen of the Five Civilized Tribes in Indian Territory.”

Tribe members were entitled to an allotment of land, in return for abolishing their tribal governments and recognizing Federal laws. In order to receive the land, individual tribal members first had to apply and be deemed eligible by the Commission. The application process began in 1896 and was finally accepted in 1907.

The Dawes Rolls, also known as the "Final Rolls", are the lists of individuals who were accepted as eligible for tribal membership in the "Five Civilized Tribes." The Rolls contain more than 101,000 names from 1898-1914 (primarily from 1899-1906). Today these five tribes continue to use the Dawes Rolls as the basis for determining tribal membership. They usually require applicants to provide proof of descent from a person who is listed on these rolls.
Vocabulary

AAB verse: is also known as 12 Bar Blues Song Form. Unlike other classifications such as AAA or AABA, this structure describes the layout of one verse in which the first line is repeated twice and the third line finishes the thought.

abolish: to do away with or put an end to something.

Appalachian Mountains: mountain chain in North America stretching from Newfoundland in Canada to central Alabama in the United States. This natural barrier between the eastern Coastal Plain and the Lowlands of North America played a vital role in settlement of the continent.

appoint: to name or assign to a position or office.

chairman: the presiding officer of a meeting, committee or board.

Choctaw: an agriculture and hunter gathering tribe of American Indians that, in the 16th century, were living in what was to become Mississippi. In the 19th century majority of this tribe moved west to Oklahoma.

colonization: to settle somewhere and establish a community also known as a colony.

derive: to trace from a source or origin.

descent: derivation from an ancestor in relation to family lineage.

dialect: a form of a language that is spoken in a particular area and that uses some of its own words, grammar, and pronunciations.

eligible: meeting the established requirements to participate

extort: to take something away using violence, intimidation or abuse of authority

Fletcher Henderson (1897-1952): leader of the most commercially successful African-American Jazz band of the 1920s.

genre: a classification system that helps to identify a musical style by categorizing its characteristics such as rhythm or which instruments are being used.

Inequality: unequal opportunities and rewards based on race or social status.

immemorial: extending back beyond memory, record or knowledge.

improvise: creating or performing something on the spot in response to what is going on in that moment rather than having a plan in advance.
Vocabulary

interdisciplinary: combining or involving two or more academic disciplines or fields of study.

Law of Jim Crow: referred to white supremacist state laws passed in the American South that established different rules for black men and white men.

legend: an unverified story handed down from earlier times, especially one popularly believed to be historical.

Mud glyphs: records left in the form of pictures or symbols carved into or painted with mud.

pathos: a quality of literature, music, and other forms of expression that evokes a feeling of sympathy or compassion.

petroglyphs: a record consisting of pictures or symbols as a carving on a rock.

pictographs: a record, such as a cave drawing, consisting of pictures or symbols.

race music: jazz or blues-based music by and for African Americans in the 1920s/30s, when they were regarded as a separate market by the music industry.

the elements: refers to earth, air, fire and water. It is often used in reference to bad weather such as rain and wind storms.

Trail of Broken Treaties: an American Indian, cross-country protest that took place in the United States in the autumn of 1972 designed to bring national attention to the American Indian issues such as treaty rights, living standards and inadequate housing.

syncopation: when emphasis is placed on a weak beat to vary the rhythm of a song.

virtuoso: a person highly skilled in music or another artistic pursuit.

P-Funk: the nickname for Parliament-Funkadelic, a funk music group from the 1970s.
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 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, and compose music. Performers sing and play instruments. Listeners respond to music when they describe,

Understanding Music

Creating Music
Improvise: to create and perform music spontaneously or without preparation
Arrange: To use another artist’s words or music and move them around to create a new musical work
Compose: Using structure such as sheet music to create music for prepared performances

Performing Music

Responding to Music
Analyze: to examine music and think about structure, meaning, and other qualities
Describe: to explain the details, characteristics, and qualities of what you heard or saw
Interpret: to understand the meaning of the music after analyzing its various qualities
Evaluate: to determine the value or decide how you feel about a piece 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.
- **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.
- **Dynamics:** volume or intensity of sound, the degree of loudness, softness, or changing volume.
- **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.
- **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
Earobics
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.

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

Objectives/Learning Goals:
- Students will listen, reflect, and develop a collaborative description of a song by Martha Redbone.
- Students will analyze and interpret the music as they make connections to prior knowledge, other music, and to the world.

Materials:
- Any Martha Redbone song available through the internet (see page 5 for links) or physical CD
- Chart paper or chalk board space for mapping; chalk or 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/chalk 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
You are a reporter for your school’s newspaper!
Write and illustrate a review article to inform others about the performance you just saw.

Title:

I saw

My favorite part of the music was

I heard

I wish I had seen more

The music made me feel

The performance reminded me of

Share your thoughts via social media using #OrdwaySchooled
Mountain Creation: A Legend

Description:
Compare and contrast legends and scientific explanations.

Objectives/Learning Goals:
- Learn about mountains and geological time
- Work collaboratively to write a creation legend

Curriculum Connection
- Science
- Literary Arts

Resources and Materials:
- Paper and pencils
- Craft paper and markers
- Atlas, map, or computer

Process:
1. Use a white board to discuss and record the following questions as a class.
   - Ask students what they think separates fact from fiction.
   - Ask students to describe what they know about legends.
   - Ask students if they know any legends about things that happen in nature.
   - Ask students why and how they think legends about nature were created and how they compare to scientific explanations.

2. As a class, read “The Way to Make Perfect Mountains” by Byrd Baylor. Find the PDF at the link below.

3. Watch this science based video explaining how mountains are created as Fold, Fault-Block, or Dome.

Video Link: http://www.teachertube.com/video/how-mountains-are-formed--34049

4. As a class, compare and contrast The Way to Make Perfect Mountains with the scientific explanation.

5. Locate major mountain ranges in your state or region such as Moose Mountain, Eagle Mountain, or Carlton Peak.

6. In small groups, ask your students to write an original legend about mountain formation. Assign each group a type of mountain formation, fold, fault-block, or dome, to inspire their legend.

6. Ask your students illustrate their story.

Discussion After the Performance:
1. What did you think when you heard the mountain legend?
2. Can songs tell stories the same way poems do?
Activities and Discussion Questions  Grades 6-8

Musical Genres

Description: Students will explore the way a certain genre of music evolves through influences of lifestyle and other cultures to understand what it means for a style of music to be regional, national, and/or global.

Objectives:
- Students will gain an understanding about the influences upon styles of music.
- Students will learn how music can expand on regional, national, and global levels.
- Students will practice their research presentation, and writing skills.

Materials:
- Computer with PowerPoint software
- Pen/Pencil
- Paper

Directions:
1. As a class, define what it means for music to be regional, national or global; consider sovereign American Indian Nations.
2. Ask the students to pick a genre of music that they are interested. Definitions can be found on page 7 of this study guide.
3. Bring students to the library/computer lab. Ask the students to research the possible influences that existed during the development of the genre that they have selected. These can include: styles of music in the geographic area, music with similar goals, similar sounds, or similar use of instruments. For example: jazz was heavily influenced by blues music.
4. Give the students the following prompts to assist them in their research:
   - Where did the genre of music begin?
   - How did it spread from one town, state, or region to the entire country?
   - Was it on television or the radio, or was it performed by traveling musicians?
   - What social, economic, and musical factors influenced this?
   - What particular artists helped to spread the music?
   - Has the music reached a global audience? How did this happen?
5. After students have researched their chosen genre of music, ask students to create a PowerPoint presentation. It should summarize what they found in their research as well as a timeline of important dates and events that contributed to the development of that style of music. It should also include audio and video elements.
6. Ask students to take turns in front of the class presenting the information they found on their chosen music genre using their PowerPoint.
7. Ask students to take notes during the presentations and write a short paragraph on what they learned about each music genre.

Discussion After the Performance:
1. Do you think the global spread of music be connected to the global spread of other positive ideals and goals? How?
2. How did the music in the show in the show compare to the music you found in your research?
3. Could you hear other distinct musical styles discussed on page 7 during the concert?
Activities and Discussion Questions  

Learning from Lyrics

Description:
Students will research contemporary songs to study current social issues. They will deliver oral presentations to interpret the song lyrics.

Curriculum Connection
- Social Studies
- Music
- Visual Arts

Duration:
- One class period

Objectives:
- Identify the social issues addressed through music
- Determine lyrical connections to relevant social issues

Materials:
- Computer lab
- Paper & Marker craft materials

Directions:
1. Ask students to choose three contemporary songs from the same or varying genres such as Top 40, Blues, etc.

2. Invite students to independently research their selected music and answer questions such as the following:
   - What are the key words and ideas?
   - What mood and expressive qualities are present?
   - What social issue is this song addressing?

3. Ask students to select one of their songs to create and present a visual representation of the cultural/historical information and central theme.

4. Ask students to present their chosen song.

5. Lead a class discussion about the following topics:
   - Which songs make the most effective statements and why?
   - Of the other artistic mediums (performance art, literary art, etc.), which would most effectively convey and communicate messages of social criticism?

Discussion After the Performance:
1. What social issues did you hear come through the music during the performance?

2. If you could ask Martha Redbone any questions about her music or performance, what would you ask?

3. Were there specific moments in her performance that stood out to you? What were they and why did they stand out?

Watch Martha Redbone speak about Inequality. Lead a discussion about the following questions:
- How can students use their voices to creatively combat stereotypes?
- How can they use music to present their full humanity?

Adapted from: https://artsedge.kennedy-center.org/educators/lessons/grade-9-12/Learning_From_Lyrics#Standards
Resources

Book Resources

- Children’s book of Music by DK publishing. This book is an introduction to music history, from the first drum beat to electronica. Multiple cultures, instruments, and genres are featured.

- The Cherokee Indians by Nicole Claro (1992). This book introduces the history and culture of North American Indian tribes and would be great for 8-12 year old students.

- The Choctaw by Jesse O. McKee (1989). This book is a comprehensive and honest account of the life and culture of American Indians. It is suitable for students age 12 and up.

Internet Resources

- Listen to famous African American spoken word recordings. http://www.folkways.si.edu/search/?query=african+american+spoken+word

- Explore the migration of people, culture, objects and ideas. http://www.smithsonianeducation.org/migrations/start.html

- Learn more about the rise and fall of Jim Crow. http://www.pbslearningmedia.org/resource/bf10.socst.us.indust.whowasjim/who-was-jim-crow/


Local Resources

- Native American Community Development Institute
  NACDI works with American Indian nonprofits to strategically develop land and housing, entertainment and media, as well as health and wellness. The institute is committed to building community through large-scale and sector economic development.

- Minneapolis American Indian Center
  Community center in the heart of the American Indian community of Minneapolis that provide educational and social services to more than 10,000 members of the community annually. Preserves and supports American Indian cultural traditions through the arts, youth and inter-generational programs.

- Minnesota Blues Society, Blues for Kids
  Blues for Kids workshops are designed to meet the needs of various audiences and further the society’s mission to educate and promote the past, present, and future of Blues music in Minnesota.

Native American Community Development Institute http://www.nacdi.org/
Minneapolis American Indian Center http://www.maicnet.org/
ORDWAY | Education

**Ordway School Performance Frequently Asked Questions**

**BEFORE ARRIVAL:**
- Please include all students, teachers, and chaperones in your ticket order.
- Instruct buses to arrive at the Ordway 15–20 minutes prior to your performance start time.
- **Performance Length:**
  - Performing Arts Classroom performances are approximately 50–60 minutes long.
  - Broadway Songbook performances are approximately 90 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 [www.ordway.org/education/studyguides/](http://www.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 from the back of the study guides. Any comments and suggestions are appreciated.
- Fill out and return the bus reimbursement sheet from the your performance study guide or online to receive your school’s 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](mailto:swiechmann@ordway.org).
Music supports...

⇒ WHOLE LEARNERS
⇒ WHOLE COMMUNITIES
⇒ WHOLE-LIFE BENEFITS

CALL YOUR LOCAL PRINCIPAL OR SUPERINTENDENT AND ASK HOW MUSIC IS DOING IN YOUR SCHOOL.

GET INVOLVED

MUSICMAKESUSWHOLE.ORG
@MUSICMAKESUSWHOLE

MUSIC MAKES US WHOLE
Martha Redbone Trio 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!

Your 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 Band
☐ About the Performance
☐ Vocabulary & Behind the Scenes
☐ Understanding Music
☐ “My Review!”
☐ Activities/Discussion Questions
☐ Local/Internet Resources

Please write any comments or suggestions regarding the Study Guide.

________________________________________________________

________________________________________________________

________________________________________________________

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...

________________________________________________________

________________________________________________________
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:

______________________________________
______________________________________
______________________________________
16-17 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.

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<th>Subsidy amount</th>
<th># of students</th>
<th># of buses for which you are requesting payment</th>
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<td>Minneapolis Public Schools and Saint Paul Public School Districts</td>
<td>100%</td>
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<tr>
<td>Seven County Metro including Anoka, Carver, Dakota, Hennepin, Ramsey, Scott &amp; Washington Counties</td>
<td>Up to $180.00 per Bus</td>
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<td>Outside Seven County Metro</td>
<td>Up to $450.00 per Bus</td>
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* 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.