Experience Joy Centerstage with your students!

Join the thousands of students and teachers whom we welcome into our performance spaces 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 ordway.org/education for more information.

We look forward to seeing you at the Ordway for Black Violin!

Shelley Quiala
Vice President of Arts Education and Engagement
Coming to the Performance

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

Audience Member Checklist for Review at School

- Leave your food, drinks, and chewing gum at school.
- Remember to turn off all cell phones and other electronic devices 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 performance.
- 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 with you.
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 programs its own performance season. Musical theater tours such as Kinky Boots are a part of the Musical Theater Series. The Target® Music and Movement Series includes local and touring artists/companies such as Diavolo, Black Violin, Ladysmith Black Mambazo, Lila Downs, Camille A. Brown & Dancers, and Pilobolus. The Concert Series presents a wide range of musicians from The Sphinx Virtuosi to Yanni. The Family Series presents shows for our youngest audiences members and their families.

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. This includes this year’s holiday show, Annie, as well as Lin-Manuel Miranda’s In the Heights.

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 2018 Festival are May 29–June 1 and Family Weekend will be June 2–3.

Fun Facts!

Did you know...

The Ordway has two performance spaces?
- Ordway Music Theater: 1900 seats
- Ordway Concert Hall: 1100 seats

The Ordway first opened thirty 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 School Performances. More than 50,000 seats were filled by students and teachers last year!

For more information about the Ordway and Arts Partners, visit www.ordway.org.
Black Violin consists of violinist Kev Marcus (right) and violist Wil-B (left). They first met in Ft. Lauderdale, FL and played together in the orchestra at the Dillard High School of the Performing Arts. Classically trained by day at school, the two also listened to and immersed themselves in the hottest rap and hip-hop records each night. It is these two different and distinct musical genres that influence their music today.

After high school they each went to college on full scholarships for additional musical training. Afterwards, the two reunited and began producing other musicians. They also started performing with other local musicians and noticed how audiences were captivated by their playing. With the realization they could do something very special, they developed an act covering hip-hop songs on their violins which became very popular in local clubs.

Two years after sending in a tape to the famed Showtime at the Apollo, they were invited to appear on the show and the audiences loved them! Black Violin’s notoriety rose with their amazing performance accompanying Alicia Keys at the 2004 Billboard Awards, and by performing on the same bill with some of the music industry’s biggest artists. Such artists include Aerosmith, The Eagles, Stevie Nicks, Linkin Park, 50 Cent, Lloyd Banks, Kanye West, Nas, Fabolous, Ciara, Fat Joe, Lil Wayne, and Tony Touch. The duo also are avid producers and writers, which is demonstrated on each of their three full-length albums. They have been honored by the Brooklyn Center for Performing Arts for their outstanding contributions to middle and high school performing arts students. They also had the incredible honor of performing for President Barack Obama’s second inauguration in 2013.

Information sourced from study guides created by the Alaska Junior Theatre, Des Moines Performing Arts, and program for the Wharton Center for Performing Arts.
About Black Violin (cont.)

**The Name** “Black Violin” pays homage to the late Stuff Smith, an African-American jazz violinist. Six months before Smith’s death, he recorded his last album in 1965 entitled *Black Violin*. Before Wil-B and Kev Marcus heard that album, they were involved with other forms of music but thought of the violin as being primarily a classical music instrument. When they heard *Black Violin*, it opened their mind to using the instrument in other ways, including the incorporation of hip-hop. Listen to Smith’s album on Spotify: [https://open.spotify.com/album/0jd6yuJmt1CpejxAKedZiN](https://open.spotify.com/album/0jd6yuJmt1CpejxAKedZiN)

**Kev Marcus** began playing violin at age 9, with the encouragement of his mother. From there he grew so intrigued by it that he couldn’t let it go. He was a semi-finalist in the 2000 Sphinx Competition and attended Florida International University. Kev has been influenced by many pioneers of the music world including Herbie Hancock, Stuff Smith, and Bach, as well as modern artists such as Mos Def, Notorious BIG, Dr. Dre, The Roots, Nas, and Jay-Z.

**Wil-B** immigrated to the United States from the Bahamas with his family at the age of 11. He hoped to join the school band to play saxophone, but accidentally was placed in the string program. He grew to love the viola and mastered it as well as the trumpet, drums, and bass guitar. Following high school he attended Florida State University. Several musical influences include Stevie Wonder, George Benson, Curtis Mayfield, Chaka Khan, Victor Wooten, Common, and AZ.

**DJ SPS** performs with Black Violin on their tours and recorded albums. He was raised abroad and now calls Orlando, FL home. He is known for his intricate fast cuts, stylish juggles, and complex beat manipulation. Never afraid to show his skills, SPS has entered numerous DJ battles where he has gained notoriety as a fierce competitor. With a variety of titles under his belt, he has gone on multiple tours across the United States and Europe.

*Information sourced from study guides created by the Alaska Junior Theatre, Des Moines Performing Arts, and program for the Wharton Center for Performing Arts.*
About Black Violin (cont.)

Check out a sampling of available online resources:

- AUDIO: NPR Morning Edition segment and article on Black Violin

- VIDEO: Black Violin on PBS NewsHour

- VIDEO: Black Violin on the Tavis Smiley show
  [https://www.pbs.org/wnet/tavissmiley/interviews/musical-group-black-violin/?show=26696](https://www.pbs.org/wnet/tavissmiley/interviews/musical-group-black-violin/?show=26696)

- VIDEO: Black Violin’s TEDx talk and performance
  [https://youtu.be/HnnSQvWTzx0](https://youtu.be/HnnSQvWTzx0)

- VIDEO: Black Violin’s YouTube Channel with many videos
  [https://www.youtube.com/user/BlackViolinTV/](https://www.youtube.com/user/BlackViolinTV/)
  (also available on their website—[http://blackviolin.net/videos/](http://blackviolin.net/videos/))

*please consult with your school or district’s IT professionals if you have having trouble accessing these FREE online resources. Often times they will be able to grant special access to these sites on a as needed or justified basis. If they refuse access to YouTube, please contact Ordway Education for assistance in obtaining these videos through other means if you wish to use them in your classroom.
Discography

Black Violin has three full-length albums. As part of their “Classical Boom Tour,” the music performed at the Ordway will come mostly from their most recent album, Stereotypes.

**Stereotypes** – Their most recent album was released in 2015 on Universal Music Classics and marks Black Violin’s major label debut. It incorporates many guest artists and adds R&B, jazz, and rock elements to their standard mix. Stereotypes has allowed the duo to openly discuss stereotypes of all kinds, especially those that they as black men and classically trained musicians frequently encounter. They strive to break stereotypes of all kinds with their music and successfully do so on this album. Listen: [https://open.spotify.com/album/3S66a5DTYVMouUVoBDqnb](https://open.spotify.com/album/3S66a5DTYVMouUVoBDqnb)

**Classically Trained** – Self-produced and released in 2012, Black Violin’s second full-length album features refined original compositions with many fan favorites. “A-flat” is one of the group’s most popular songs and features the group shredding string riffs on top of what starts out as a laid back and soulful introduction. The energy soon picks up and a driving drum beat lends to a powerful pulse. The album helped Black Violin gain additional notoriety and touring successes. Listen: [https://open.spotify.com/album/5UDuBjv8c5TInc3XC76qoP](https://open.spotify.com/album/5UDuBjv8c5TInc3XC76qoP)

About the Art Form: Hip-Hop

What is Hip-Hop?

Hip-hop is a cultural and artistic movement that was pioneered by African-American and Latino youth in New York City in the early 1970s. Hip-hop is not just a form of music and dance, but an entire culture full of tradition in itself, founded on the principles of expression, self-awareness, and community despite the social frustrations of the time period.

Hip-Hop Pioneers:

**DJ Kool Herc** was born in Jamaica and is considered a father of hip-hop. DJ Kool Herc invented the breakbeat by isolating and repeating the instrumental breaks of songs that people loved to dance to.

**Grandmaster Flash** is one of hip-hop’s first and most creative DJs. He is often credited for inventing back spinning and scratching. In 1978, he formed Grandmaster Flash and the Furious Five with five other rappers in the Bronx.

**Don “Campbellock” Campbell** invented the locking dance style that revolutionized street dance, and formed The Lockers in 1973 with Toni Basil, Dave Gregory Pope, Fred Berry, Leo Williamson, Bill Williams, and Adolfo Quinones.

**DJ Grand Wizzard Theodore** grew up in the Bronx in 1970s. Along with his mentor Grandmaster Flash, DJ Theodore is given credit for inventing back spinning and scratching.

**Afrika Bambaataa** is a DJ from the 1970s hip-hop scene of South Bronx who coined the term “hip-hop”. Afrika Bambaataa began recording music in the 1980s and also founded the Zulu Nation, an international hip-hop awareness group.

- Listen to his 1982 smash hit, *Planet Rock!* [http://www.youtube.com/watch?v=hh1AyPBarEk](http://www.youtube.com/watch?v=hh1AyPBarEk)

For more information about these pioneers, see “Resources” on page 25!

**Did You Know?**

- Some hip-hop music may carry elements of social protest and commentary, since it emerged from a community in the midst of social frustration and is based on honest self-expression. Because of this, rapping and breakdancing provided (and continue to provide) many youth with alternate means of self-expression, decreasing the likelihood of violence.
- The four elements of hip-hop all originally developed as competitive activities. Rappers, dancers, graffiti artists, and DJs always tried to outdo one another, and boasted about their talents and accomplishments through their art forms.
- Hip-hop is all about innovation, individuality, and creativity. Hip-hop is always being renewed and changing, just like the world around us. Hip-hop artists are dedicated to a fresh understanding of their community- after all, that’s what it means to be hip!

“Pioneers” adapted from theroot.com with consultation from Rodney Hill of Rennie Harris Puremovement (RHPM). This page was originally written by Betsy Gaasedelen for the Ordway’s study guide for RHPM (Feb. 2014).
About the Art Form: Hip-Hop (cont.)

The “Four Elements” of Hip-Hop

Hip hop is a compound art, meaning it is made of different parts. The four main elements of hip-hop are DJing, rapping/Emceeing, breakdancing, and graffiti art.

1) DJing: DJing is said to have originated in the Bronx in the mid 1970s. Disk Jockeys (DJs) manipulated the needle of a record player to produce creative sounds over a track of music or isolate percussion breaks in popular songs. DJs were also able to mix samples from one song into another.

2) Rapping/Emceeing: Rapping, originally called emceeing, developed as performers began speaking over music that DJs created. Rappers delivered lyrics using rhythm, rhyme, and other poetic devices to tell a story, boast about their skills or accomplishments, or express an opinion about a particular subject. Rapping draws roots from various African oral and musical traditions, and from the Jamaican art form known as toasting.

3) Breakdancing: With the musical foundation of DJing and rapping, a hip-hop dance style naturally developed. Breakdancing evolved as dancers improvised during pauses or instrumental breaks created in music by DJs. The acrobatic, athletic quality of breaking is traced to a Brazilian martial art form called Capoeira. B-boys and B-girls also danced to solve disputes and show off their skill.

4) Graffiti Art: The history of graffiti is traced to individuals or groups tagging their turf with a stylized signature or symbol to identify themselves. Graffiti was also used to make visual political statements. In New York in the 1970s, the subway system provided tagging artists with a way to easily spread their name through the five boroughs, increasing the sense of competition between neighborhoods.

... And the Fifth Element is... Knowledge!

Knowledge is the vital fifth element of hip-hop that encapsulates self-expression and identity, connection to the community, and understanding hip-hop culture. Knowledge is essential for DJs, b-boys and b-girls, graffiti artists, and rappers to remain true to the hip-hop spirit. None of the four elements are really hip-hop without being infused with knowledge, social awareness and self-reflection.

1- Photo from Supreme Reaction blog: http://supremereaction.com/
2- Photo by Kyle Gustafson Photography: http://kylegustafson.com/
3- Photo from http://undergroundhip-hop.net/graffiti/

This page was originally written by Betsy Gaasedelen for the Ordway's study guide for Rennie Harris Puremovement (Feb. 2014).
About the Art Form: Classical Music

**What is “Classical Music?”**
When many hear the term “Classical music,” they often think of what is referred to as “elevator music” or sometimes as “background music.” While it is true that classical music encompasses what we know as “elevator music,” it also encompasses so much more! Let’s explore the different time periods, genres, and composers of classical music.

“Classical music” is also known as Western Art Music. This is to differentiate it from both **popular music** and **folk music** traditions of Europe, as well as from **traditional music** of other continents such as Asia and Africa. The reason we are focusing on Western Art Music here rather than other traditions is because the instruments Black Violin use as well as much of their musical training is rooted in Western Art Music.

**Beginnings/Antiquity**
Western musical roots date as far back as ancient **Babylonia** (ca. 2000 BCE) and ancient Greece (ca. 300 BCE). Certain ways in which their music was composed directly influenced the development of later Western Art Music.

**Medieval** *(before 1400)*
The history of Western Music is closely connected to the history of the Christian church. One form of early music in the church was chant. Chanting allowed for scripture and prayers to be clearly heard throughout the large and cavernous cathedrals. One form of chant, **Gregorian chant**, helped standardized the music used during church services. Some prominent composers of the this period include Hildegard von Bingen, Léonin, Pérotin, and Guillaume de Machaut.

Listen: [open.spotify.com/track/6SsCPPfEXuycme2D36uG](https://open.spotify.com/track/6SsCPPfEXuycme2D36uG) (chant)

**Renaissance** *(ca. 1400-1600)*
The 15th and 16th centuries saw great changes in European culture, literature, arts, and music. There were many overlapping musical developments that then influenced later periods of music. While the music of the church continued to develop and grow, there was also an increased use of **secular music**, madrigals, and art song. Some prominent composers of the Renaissance include Guillaume de Du Fay, Josquin des Prez, **William Byrd**, and **Giovanni Gabrieli**.

Listen: [open.spotify.com/track/32fxd9OEGnigA17CiB0dJU](https://open.spotify.com/track/32fxd9OEGnigA17CiB0dJU) (Gabrieli, Sacrae symphoniae)

**Baroque** *(ca. 1600-1750)*
This period was marked by continuous inventions of new genres and styles. Changes starting around 1600 launched a new era in Western music in which opera and theatrical styles played leading roles. Some prominent composers of the Baroque period include **Claudio Monteverdi**, Jean-Baptiste Lully, Georg Philipp Telemann, **Antonio Vivaldi**, **Johann Sebastian Bach**, and George Frideric Handel.

Listen: [open.spotify.com/track/17iJLpzdnlQhbS4SrTd0B](https://open.spotify.com/track/17iJLpzdnlQhbS4SrTd0B) (Bach, Prelude from Cello Suite No. 1)

**Classical** *(ca. 1750-1800)*
This period saw a large expansion of music for orchestras and keyboard instruments. With the same piece of music, Classical era composers sought to please both music connoisseurs as well as amateurs. Prominent composers include **Franz Joseph Haydn**, **Wolfgang Amadeus Mozart**, and the early works of **Ludwig van Beethoven**.

Listen: [open.spotify.com/track/3qdd55u8wGsdcqjGpnpP2SX](https://open.spotify.com/track/3qdd55u8wGsdcqjGpnpP2SX) (Mozart, Finale-Symphony No. 35)

About the Art Form: Classical Music

Romantic (ca. 1800-1900)
The Romantic era focused on emotion and individuality. It saw new styles developed to appeal more to middle-class listeners, including new kinds of instrumental music and new operatic traditions in many European countries. Prominent composers include many of the most well known “classical music” composers including Ludwig van Beethoven (who bridged the gap between the Classical and Romantic eras), Franz Schubert, Gioachino Rossini, Carl Maria von Weber, Frédéric Chopin, Robert Schumann, Richard Wagner, Giuseppe Verdi, Johannes Brahms, Pyotr Ilyich Tchaikovsky, Gustav Mahler, Claude Debussy, Richard Strauss, and many more! Listen: open.spotify.com/track/6VgdowhGpaqdlh253XQb4z (Beethoven, “Ode to Joy” from Symphony No. 9).

Twentieth Century and Beyond (1900+)
Western Music of the 20th-21st century was and continues to be the most diverse of any previous era. Many new traditions, styles, and genres have emerged making today’s musical life the most varied the world has ever known. Some prominent composers include Gustav Holst, Jean Sibelius, Manuel de Falla, Maurice Ravel, Sergei Rachmaninov, Arnold Schoenberg, Igor Stravinsky, Dmitri Shostakovich, Aaron Copeland, and many more. Today’s living composers continue to contribute to the long lineage of Western Art Music, including John Adams, Steve Reich, Arvo Pärt, Nico Muhly, Eric Whitacre, Kevin Puts, Caroline Shaw, John Luther Adams, Jennifer Higdon, and many, many more. Listen: open.spotify.com/track/6EHoET9oxRim9C2zOxgVaR (Higdon, Echo Dash).

Classical Music Genres
Many different genres exist inside of Western Art Music. Some of the most prominent today include:

- **Orchestral** - orchestras are large groups made up of **strings, woodwinds, brass**, and percussion musicians. They can be found around the world and hold a prominent place in today’s classical music scene.
- **Choral** - choirs can feature male or female voices, or both. They can be found in many different places including churches, schools, and in professional concert settings.
- **Band** - bands can also be found in many different places including schools, in the military, and in professional settings. Concert bands are typically made up of woodwind, brass, and percussion musicians.
- **Opera** - opera combines musical and theatrical art forms to present productions with singers, pit orchestras, costumes, scenery, lighting, and other special effects. Opera companies around the world present works from a variety of time periods and places.
- **Chamber** - chamber music refers to music made by smaller groups of musicians, typically without a conductor. Chamber music allows for a lot of interaction between musicians.
- **Solo** - solo performers may perform by themselves, with a pianist, or with full orchestras and bands accompanying them. There is a lot of music written for solo performers and many classical music concerts feature at least one soloist.

About the Performance: The Instruments

Learn more about the instruments to be used during the performance!

**violin:** the smallest member of the string instrument family, the violin has four strings and is held between the shoulder and the chin. It is played by moving a **bow** across the strings or by plucking the strings with the fingers. It is made out of pieces of wood that are perfectly carved and glued together by a **luthier.** The violin as we know it today came into being hundreds of years ago in the 1500s. Over the centuries, it has gone through many different shapes, sizes, and styles. There are even electric violins that can be hooked directly to speakers for amplification and sound modification. Kev Marcus will often perform with one.

**viola:** while it looks similar to a violin and is built the same way, the viola is a couple of inches longer and tends to have a deeper and lower sound. Like the violin, it is made out of hand-carved pieces of wood glued together by a luthier. The viola is played the same way as the violin and is held between the chin and the shoulder. This is the instrument Wil-B plays.

**turntable:** the instrument used by DJs to create their music. Records are placed on a rotating platform and a needle connected to a moveable arm gets placed onto grooves of the record to play the music it contains. DJs manipulate the needle to produce creative sounds over a track of music or isolate percussion breaks in popular songs. They typically use two or more turntables and headphones to cue up desired start points on different records.

**drum set:** a collection of drums, cymbals, and other percussion instruments that are setup for one person to be able to play all of them at once. The individual instruments on the drum set are hit by either sticks, brushes, or mallets, that are held in the player’s hands.
Vocabulary

Babylonia: an ancient civilization based in central-southern Mesopotamia (present-day Iraq)

Bach, Johann Sebastian (1685–1750): a leading German composer of classical music who wrote many compositions for string and keyboard instruments

Beethoven, Ludwig van (1770–1827): a leading and highly influential German composer who ushered the Classical era into the Romantic era with his many symphonies, chamber music, and solo works

bow: a devise that consists of a specially shaped stick with other material (often horsehair) forming a ribbon stretched between its ends which is used to vibrate the string and create sound

brass (instrument family): instruments that use the lips buzzing together to create sound—examples include trumpets, trombones, and tubas

Byrd, William (c. 1540–1623): an English composer during the Renaissance era who wrote both sacred and secular music

classical music: a broad term that encompasses art music that originated in Europe that has since spread around the world

composer: a person who writes music

concerto: a musical work that features an instrumental soloist performing in front of an orchestra (or piano)

conservatory: a school of higher education that specializes in the performing arts

ensemble: a group of musicians or other performing artists who perform together

folk music: music that comes from a specific country, culture, or group that is typically of unknown authorship and is transmitted orally from generation to generation

finale: the last movement in a piece of music

Gabrielli, Giovanni (1557–1612): an Italian composer and organist who was among the first to use dynamic markings (loud vs. soft) and is especially known for his antiphonal music where short bits of music are played by two or more separated groups in response to one another

Gregorian chant: a regional variation of chant that helped standardize the music of the Roman mass

Higdon, Jennifer (b. 1962): a Pulitzer Prize and Grammy Award-winning American composer known for her collaborations with and commissioning by leading soloists and orchestras

luthier: a person who builds or repairs string instruments

madrigals: a secular vocal composition of the Renaissance and early Baroque eras whose lyrics dealt with a wide range of topics including love and loss

movement: a stand alone part of a musical work; when a work has multiple movements, it is now customary not to clap in-between them

Monteverdi, Claudio (1567–1643): an Italian composer of the Baroque who had a leading impact in the development of opera and madrigals

Mozart, Wolfgang Amadeus (1756–1791): one of the most prolific composers of Western art music of all time; he composed over 600 works and was also an accomplished violin and keyboard performer

percussion (instrument family): musical instruments played by striking with the hand or stick, or by shaking, including drums, cymbals, bells, and rattles

popular music: music that typically has singable melodies with wide appeal to a majority of the public

repertoire: in music, refers to the music a performer will perform or refers to all of the music in a specific category

riffs: a short and repeated melodic phrase

secular music: music not composed for church services or functions

Showtime at the Apollo: a television show that features live music and comedic performances by professional and up-and-coming artists; it also features an “amateur night” competition that Black Violin won in 2005

Sibelius, Jean (1865–1957): A Finnish composer known for his beautiful melodic writing in music for strings and orchestras

strings (instrument family): instruments that produce their sound by vibrations of taught strings and wood bodies—examples include violins, violas, and cellos

traditional music: a broad term for art music of specific cultures and peoples

Tchaikovsky, Peter Ilyich (1840–1893): a prominent Russian composer whose compositions for orchestras are some of the most widely performed

Vivaldi, Antonio (1678–1741): a prominent Italian composer who wrote many concertos, symphonies, operas, and other choral works

woodwinds (instrument family): instruments that produce their sounds by vibrating pieces of wood, called reeds, or by air blown into the instrument without the lips buzzing—examples include flutes, clarinets, oboes, bassoons, and saxophones
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. Muscial 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

**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.

**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.

**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
Music in the Classroom

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

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.

Objectives/Learning Goals:
• Students will listen, reflect, and develop a collaborative description of a musical work performed by Black Violin.

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

Materials:
• Recording of Black Violin’s Shaker: https://youtu.be/RAazQl2cXws
OR available on Spotify and other streaming services, as well as on a physical CD at your local library or through an Interlibrary Loan.
• 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 thinking. Ask if they are ready to hear the title and more information about the music – they always say yes!
Activities and Discussion Questions  Grades 4-6

Description: Musicians, composers, and songwriters are often influenced by not just one, but many different forms of music. Although classical music and hip-hop are some of Black Violin’s clearest influences, they have been influenced by other music genres as well. In this activity, students will compare different musical genres.

Activity #1: Music Video Comparisons

Objectives: Students will compare different music styles and display their thoughts in a Venn diagram

Duration: Two 45 minute sessions

Materials:
• Computer with internet access and video projection
• Paper and pencil for taking notes on dance videos
• Venn Diagram worksheet, pg. 19, 1 copy per student
• The following music samples:

1 — Classical: https://youtu.be/0sGqkJUL4Gg
2 — Bluegrass: https://youtu.be/PY0IfM5TrJc
3 — Jazz: https://youtu.be/OHGMe6tFgg0
4 — Hip-Hop* https://youtu.be/rgYjiCqZoJA
*Warning: Adult language begins at 2:25

Directions:
Part 1: Music Video Samples
1) Explain to the students that they will be watching four video samples of different genres of music: classical, bluegrass, jazz, and hip-hop.

2) Ask them to get out a sheet of paper and divide it into four sections, to take notes on the music videos.

3) Before watching the videos, read the following questions to students and ask them to have them in mind while the videos are playing:
   A. What do you notice about the music in the video?
   B. What instruments do you notice the musicians using?
   C. Were the musicians playing alone, with partners, or in groups?
   D. How would you describe the mood of the music

4) Ask students to have their paper and writing utensil ready

5) Play the music videos, about 30-60 seconds each. Pause after each video to ask students what they noticed in each clip (use questions from Step 3)

Activity #1 is modified from an activity originally written by Betsy Gaasedelen for the Ordway’s study guide for Rennie Harris Puremovement (Feb. 2014).
Activities & Discussion Questions (cont.) Grades 4-6

Part 2: Creating Comparisons
1) After watching and discussing all 4 music clips, ask students talk with a partner sitting close by about each of the musical genres.

2) Break students up into three groups, one for each genre except hip-hop, and have each group meet in a different area of the room.

3) Ask each group create a Venn diagram comparing and contrasting the hip-hop video to their group’s assigned genre. (Venn Diagram Worksheet, page 19)

4) When diagrams are completed, have someone from each group present a summary of the diagram to the class.

Activity #2: Music Genre Explorations

Objectives: Students will explore different musical genres through song and then reflect upon their experiences.

Duration: One 45 minute sessions

Materials:
- Writing utensil and paper for reflection

Directions:

1) Choose a recognizable piece of music that your students will know the lyrics to, such as “The Star Spangled Banner,” “Mary Had a Little Lamb,” or a current popular song.

2) Invite the whole class to sing the chorus of the song through a few times in its original form.

3) Introduce different genres like country, opera, jazz, classical, hip-hop, etc. and invite students to sing that same chorus but in the style or variation of that new genre.

4) Invite students to write an explanation of what they did to change the song between different genres.

Discussion Questions:

Before the Performance
- Do you play an instrument or sing on a regular basis? What are some of your favorite songs and types of music?
- What elements of music excite you the most? (refer to pg. 15 for elements)
- Have you ever been to a classical music or hip-hop concert before? If so, what did you think about it? If not, what are you looking forward to most about this performance?
- Have you ever been to a performance featuring string instruments before? If so, what were some of your favorite moments? If not, what are you looking forward to most about this performance?

After the Performance
- Were there any instruments or sounds that surprised you? Why or why not?
- Was there a particular song that you enjoyed the most? Why?
- If you wrote a piece for Black Violin, what would it be about and what would it sound like?
- If there is one thing you could ask Kev Marcus and Wil-B, what would it be?

Activity #1 is modified from an activity originally written by Betsy Gaasedelen for the Ordway’s study guide for Rennie Harris Puremovement (Feb. 2014). Activity #2 sourced from a Black Violin study guide by the Performing Arts Center at Purchase College—used with permission.
Music Venn Diagram Worksheet

What qualities did you notice about the other musical genre?

What did they have in common?

What qualities did you notice about hip-hop music?

Hip-Hop Music

This activity is modified from one originally written by Betsy Gaasdeelen for the Ordway’s study guide for Rennie Harris Puremovement (Feb. 2014).
Activities and Discussion Questions Grades 7-9

Description: Hip-Hop artists are often inspired by real events happening in their lives and communities, expressing their points of view through their music or choreography. In this activity, students will reflect on a current news issue through writing and dance.

Activity: News Reflection Rap and Dance

Objectives: Students will create a poetic reflection inspired by local news, and use their writing to “choreograph” a short dance to represent the issue through movement.

Duration: 15 minutes homework assignment, plus two 45 minute classroom sessions

Materials:
- Newspaper (print or online resource) for homework assignment
- paper and writing utensil for in-class activity
- Optional: Poetic Devices handout as a printed, projected, or online reference (for Part 3) http://www.chaparralpoets.org/devices.pdf

Directions:

Part 1: Homework Assignment
The day before the in-class activity, give students an assignment to pick out a recent news story that interests them. Ask the students to bring the story to class, either printed from the internet or cut out from the newspaper. The article can be on any topic, but should be something that the student is interested in or has an opinion on.

Part 2: Your Story
1) At the beginning of the in-class activity, review the general themes of hip-hop (stemming from social commentary and personal identity), Explain to the students that they are going to use their news articles to write short “raps” and create dances inspired by their reactions.
2) Divide the students into pairs of two.
3) Ask students to briefly introduce their articles to their partner, and say why the story interests them or what it made them think/feel.
4) Explain to students that next, they will be writing down their reactions to their articles, with the following guidelines:
   A. Write a short paragraph, no longer than five sentences
   B. Their writing does not have to summarize article
   C. Their writing should come from their own point of view, telling their opinion, reaction and related thoughts
5) Allow students 5-10 minutes to complete their writing, according to these guidelines.

This activity is modified from one originally written by Betsy Gaasendelen for the Ordway’s study guide for Rennie Harris Puremovement (Feb. 2014).
Part 3: Rap It!
1) Explain to students that they will transform their paragraph of reactions into a poetic “rap” style writing. This part is all about self-expression and finding the rhythm and flow of the text.
2) Use the optional literary devices online source under “Materials” to give students ideas for how to re-write their rap. Ideas for restructuring may include:
   - Experiment with extremes in rhythm and flow of words (speed up, take pauses, etc)
   - Adding or removing words or phrases as desired
   - Adding rhymes
   - Repeating words or phrases
   - Going in deeper detail about something
3) Allow students time to do their re-writing
4) When students have had enough time to complete their raps, ask for volunteers to share theirs with the class.

Part 4: Dance It! (Optional)
6) Have students take another look at their raps, and ask them to pick out the 10 most important or interesting words in the rap. Underline, circle, or highlight each word.
7) Ask students to stand up and create a movement, action, gesture, or body shape to go along with each of the 10 words. Students will end up with a list of 10 different words, with 10 different corresponding movements. (Note: students do not have to “mime” each word—movements can be abstract
8) Ask students to practice doing each move right after each other, connecting them without long pauses in between each move. When they are done practicing, they will have a short movement sequence that represents their article through their own point of view.
9) Ask students to share their dances with each other, with partners, or in small groups, or for the whole class.

Discussion Questions:
Before the Performance
- What originally drew your attention to the news article you chose?
- How did creating a rap and/or dance inspired by the news article change your understanding of the article?
- After writing about your article and turning your reaction into a dance, did you have any new questions about the article?
- Why do you think performing artists create art about real events and experiences? Can you think of some examples of this?
- What elements of the performance are you most excited for? Are there any questions you have specially about this performance?

After the Performance
- Have you ever been to a live concert that featured classical music and/or hip-hop? If not, what moments in this concert stood out to you? If so, how was this concert different than ones you’ve attended before?
- What elements of the performance most surprised you and why?
- Was there anything you were hoping to see but did not?
- Did you see anything in the performance that reminded you of your news article, or made you realize something new about it?
- The show you saw contained several different songs. How were the songs different from one another?
- If you could ask Kev Marcus and Wil-B one question, what would it be and why?

This activity is modified from one originally written by Betsy Gaasedelen for the Ordway’s study guide for Rennie Harris Puremovement (Feb. 2014).
Activities and Discussion Questions

Activity: Explore the Violin

Objectives: To research various aspects of the violin and synthesize findings in order to present for the class in a creative way

Duration: Two to three 45 minute sessions

Materials:
- Library or other research materials
- Paper, markers, or other art supplies

Directions:
1) Divide students into small groups.
2) Assign each group a topic to research:
   * The history of the violin
   * An explanation of how violins are made
   * An explanation of how violins produce sounds
   * An explanation of how the violin is commonly played
   * Why antique violins are desirable and/or why Stradivarius instruments are highly valued
   * The importance of varnish on acoustic violins
   * Acoustic violins versus electric violins
3) Invite students to present their findings to the class. Challenge them to present their findings in a creative way, such as creating a poster, a wrap, video, or other artistic expression.

Discussion Questions:
1) What did you know about the violin prior to your research?
2) What is the most interesting thing you learned researching your topic?
3) What is the most interesting thing you learned from another group’s presentation?
4) Which presentation stood out to you the most? Why?

Activity: Influences

Objectives: To reflect on influences in our life

Duration: One class session

Materials: Paper and writing utensils

Directions:
1) Give each student a piece of paper, or invite them to get one out on their own.
2) Ask them to fold it in half and then in half again, so that it is divided into fourths.
3) Next, ask students to think about someone who influences or inspires them. Have them write this name at the top of the paper.

Let students know that you will be asking them a series of questions about this person. They will record their thoughts to each question in the separate quadrants on their paper.

* Quadrant 1: What do you admire about this person?
* Quadrant 2: In what ways does this person influence or inspire you? Be specific.
* Quadrant 3: Do you feel that you and this person have similar goals? If so, what are they?
* Quadrant 4: What are some things you could do to achieve these goals?

Discussion Questions:
1) What qualities make someone admirable?
2) What can we learn from those who inspire us?
3) Why is it good to have someone to look up to that inspires you?
4) Are our influences always positive? What can you do to ensure you have positive role models and mentors in your life?
Activities and Discussion Questions  Grades 10-12

Description: Hip-hop was born in a context of social reform. Between the 1970s and 1990s, the youth of urban America lived in the aftermath of the Civil Rights Movement, and many hip-hop pioneers were also passionate about issues of social justice and equality. In this activity, students will analyze the song, “The Revolution Will Not Be Televised” by Gil Scott-Heron as an introduction to the social setting of America during hip-hop formation.

Activity: Social Context of Hip-Hop

Objectives: Students will analyze a song and make connections to the American society that shaped the development of hip-hop.

Duration: 45-60 minutes

Materials:
- Computer with internet access and speakers for listening to a song
- 1 copy per student of “The Revolution Will Not Be Televised” Selected Lyrics (handout, page 24)

** Note for teachers: “The Revolution Will Not Be Televised” by Gil Scott-Heron contains adult language and themes. The handout on page 24 contains selected lyrics that do not display these themes. Please review the full song at the link below before presenting to students.

Directions
1) Pass out the handout from page 24 to students, containing a sample of lyrics from Gil Scott-Heron’s “The Revolution Will Not Be Televised”.
2) Explain to students that when hip-hop was first formed, its pioneers were primarily racial minorities living in the aftermath of the Civil Rights Movement. Although African Americans fought for voting rights and general equality during the Civil Rights Movement (1955-68), plenty of discrimination and inequality still existed for them. African-American jazz/blues musician Gil Scott-Heron wrote “The Revolution Will Not Be Televised” in 1970, addressing social issues through his poetry and music.
3) Listen to “The Revolution Will Not Be Televised” as a class: https://youtu.be/rGaRtgRLGy8

4) After listening to the song at least once, discuss the discussions found under “Discussion Before the Performance” as a class.

Discussion Before the Performance:
1) What did you notice when listening to Scott-Heron’s song, and what questions did it raise?
2) What do you think the “revolution” is that Scott-Heron is referring to, and what does he mean by saying that it will not be televised?
3) This song contains many cultural references (TV, Xerox, coca cola, celebrities, etc). Why do you think Scott-Heron included these references?
4) How do you think Scott-Heron feels, and what do you think is his ultimate message?
5) How do you think this relates to the development of hip-hop, and how is it still relevant today?

Discussion After the Performance
1) Were there specific moments in the performance that stood out to you or surprised you? Why do you think these moments stood out to you?
2) Did you hear anything in the performance that reminded you of themes in Scott-Heron’s song, or made you realize something new about it?
3) The show you saw contained several different songs. How were the songs different from one another, and how were they similar?
The revolution will not be televised
The revolution will not be brought to you by Xerox
In four parts without commercial interruptions
The revolution will not show you pictures of Nixon
Blowing a bugle and leading a charge by John Mitchell, General Abrams and Spiro Agnew to eat
Hog maws confiscated from a Harlem sanctuary
The revolution will not be televised

There will be no pictures of you and Willie Mays
Pushing that shopping cart down the block on the dead run
Or trying to slide that color television into a stolen ambulance
NBC will not be able predict the winner at 8:32
Or report from 29 districts
The revolution will not be televised

There will be no highlights on the eleven o'clock
News and no pictures of hairy armed women
Liberationists and Jackie Onassis blowing her nose
The theme song will not be written by Jim Webb
Or Francis Scott Key, nor sung by Glen Campbell, Tom Jones, Johnny Cash, or Englebert Humperdink, or the Rare Earth
The revolution will not be televised

The revolution will not be right back after a message
About a white tornado, white lightning, or white people
You will not have to worry about a Dove in your
Bedroom, a tiger in your tank, or the giant in your toilet bowl
The revolution will not go better with Coke
The revolution will not fight the germs that may cause bad breath
The revolution will put you in the driver's seat

The revolution will not be televised, will not be televised
Will not be televised, will not be televised
The revolution will be no re-run brothers;
### Resources

#### Local Resources

<table>
<thead>
<tr>
<th><strong>Greater Twin Cities Youth Symphonies</strong></th>
<th>GTCYS currently has 8 orchestras that meet during the school year. Audition details are online.</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.gtcys.org">www.gtcys.org</a></td>
<td></td>
</tr>
<tr>
<td><strong>Minnesota Youth Symphonies</strong></td>
<td>MYS currently has 4 orchestras with students coming from all corners of the state as well as Wisconsin. Audition details are online.</td>
</tr>
<tr>
<td><a href="http://mnyouthsymphonies.org">mnyouthsymphonies.org</a></td>
<td></td>
</tr>
<tr>
<td><strong>Saint Paul Chamber Orchestra (SPCO)</strong></td>
<td>The SPCO is one of the leading chamber orchestras in the world. Their tickets are considered some of the most affordable in the country and are actually free for children and students The SPCO is a member of the Arts Partnership.</td>
</tr>
<tr>
<td><a href="http://www.thespco.org">www.thespco.org</a></td>
<td></td>
</tr>
<tr>
<td><strong>MacPhail Center for Music</strong></td>
<td>A non-profit music education center based out of Minneapolis. It offers music learning in a variety of settings and styles for all ages in 5 locations and 105 community partnerships statewide.</td>
</tr>
<tr>
<td><a href="http://www.macphail.org">www.macphail.org</a></td>
<td></td>
</tr>
<tr>
<td><strong>WalkerWest</strong></td>
<td>A non-profit music organization in Saint Paul whose mission is to create a music learning community rooted in the African-American cultural experience. They offer music lessons and concerts featuring their talented students.</td>
</tr>
<tr>
<td><a href="http://www.walkerwest.org">www.walkerwest.org</a></td>
<td></td>
</tr>
<tr>
<td><strong>University of Minnesota School of Music</strong></td>
<td>The U of M School of Music presents numerous concerts and recitals throughout the year featuring its exceptional students, faculty artists, and guest artists.</td>
</tr>
<tr>
<td><a href="http://cla.umn.edu/music">cla.umn.edu/music</a></td>
<td></td>
</tr>
<tr>
<td><strong>Classical MPR</strong></td>
<td>Found on 99.5 FM in the Twin Cities, Classical MPR can also be streamed live through their website. The station also has resources for teachers and students through its Music for Learning programs.</td>
</tr>
<tr>
<td><a href="http://www.classicalmpr.org">www.classicalmpr.org</a></td>
<td></td>
</tr>
<tr>
<td><strong>Music Makes Us Whole</strong></td>
<td>An initiative of several Minnesota organizations that believe every child deserves a rich music education. They offer information about what quality music education looks like and how to advocate for it.</td>
</tr>
<tr>
<td><a href="http://www.musicmakesuswhole.org">www.musicmakesuswhole.org</a></td>
<td></td>
</tr>
<tr>
<td><strong>Al Taw'am - The Twins</strong></td>
<td>As a 2016 National YoungArts Award recipient and the youngest to win a Minnesota Sage Cowles Award for dance; Al Taw’am (Arabic for “The Twins”) are seventeen year old, Muslim identical twin sisters, Iman and Khadijah Siferihah-Griffin. They desire to increase the presences of women and girls in the Minnesota hip-hop dance community.</td>
</tr>
<tr>
<td><img src="http://example.com/al-tawam" alt="Al Taw'am - The Twins" /></td>
<td></td>
</tr>
<tr>
<td><a href="http://www.facebook.com/AlTawam">On Facebook</a></td>
<td></td>
</tr>
</tbody>
</table>

#### Book Resources

- Blackwood, Alan: *The Orchestra; An Introduction to the World of Classical Music* (Millwood Press, 1993)

#### Online Resources


*Others related to Black Violin are listed on pg. 6.*
My Review!  

Black Violin  

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__________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  

The performance reminded me of________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  

My favorite part of the music was ____________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  

I wish I had seen more ____________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  
__________________________________________________________________________  

__________________________________________________________________________  

__________________________________________________________________________  

Name:
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 at least 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 at the Ordway.
• Remember to turn off all cell phones and other electronic devices before the performance begins.
• Study guides should be received around 3 weeks prior to the performance and will also be posted online at 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 or hall:
• 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 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.
Safety is our highest priority! Follow the directions of police, security personnel, and Ordway staff AT ALL TIMES.

**Initial drop-off:** Order buses to arrive at the Ordway at least 15-20 minutes prior to your performance start time. Buses should arrive traveling eastbound on West 5th Street (one-way) and turn right onto Washington Street. Buses will be parked in front of the Ordway to unload. Please **WAIT** until an Ordway staff member greets you at your bus and asks you to begin unloading. This is to ensure the safety and efficiency of unloading for all!

**Bus plans to stay:** If your bus plans to stay for the duration of the performance, it will be moved to West 4th Street (or down Washington St. if W 4th St. becomes full). Ordway staff will be stationed outside following the performance with bus order lists to help you find your buses—please remember your bus number for this. Buses parked along W 4th St. should exit once given the all clear by turning right onto Market St. and proceeding to Kellogg Blvd.

**Bus plans to leave and then return:** If your bus needs to leave and then return (or a different bus is returning), the bus will pull forward on Washington St. when given the all clear after drop-off and will proceed to Kellogg Blvd. Returning buses should again utilize West 5th St. and then turn right onto Washington St. Returning buses will line up on Washington St. according to security personnel directions. Ordway staff will be stationed outside following the performance with bus order lists to help you find your buses—please remember your bus number for this. Buses parked along Washington St. should exit once given the all clear by continuing down Washington St. and proceeding to Kellogg Blvd.
Black Violin Performance Evaluation

Thank you for choosing the Ordway and attending a School Performance for your field trip. Please take a moment to complete this evaluation following the performance. You may also fill out the online evaluation sent to you via email.

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 Performance
☐ About the Artist
☐ About the Performance
☐ Vocabulary
☐ Understanding Music
☐ Activities/Discussion Questions
☐ Local/Internet/Book 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...
________________________________________________________________________

~continued on next page~
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: ______________________

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
17-18 Bus Reimbursement Form

To receive a bus reimbursement for attendance to one of the 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 The Ordway
  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</td>
<td>100%</td>
</tr>
<tr>
<td>and Saint Paul Public School Districts</td>
<td></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>

*Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series and the Children’s Festival School Week
** For all schools outside the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS), the Ordway will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bill directly to the Ordway.