GLOBAL ARTS:
Performances For Schools
Presents

DAFNIS PRIETO SEXTET
Thursday, October 22, 2009 at 10am
Bowker Auditorium

Study Guides for Teachers are also available on our website at www.fineartscenter.com - select For School Audiences under Education, then select Resource Room.

Please fill out our online surveys at http://www.umass.edu/fac/centerwide/school/index.html Thank you!
Welcome
Information for Teachers and Parents

Our goal is to offer high quality performances for young people in a safe and comfortable setting. Please help us by following the below guidelines.

Please arrive early. You should arrive at the theatre 30 minutes prior to the noted start time. Allow for travel time, parking, being seated and bathroom visits. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

Be sure to check the location of the performance when making your bus reservations. Performances take place in the Fine Arts Center Concert Hall or Bowker Auditorium in Stockbridge Hall. Please see the map at the end of this guide for driving and drop-off instructions.

Upon arrival your group will be greeted by an usher either at your bus or in the lobby. We do not issue individual tickets for performances. Your usher will direct your group to their reserved seats.

Both theaters are accessible for Mobility Impaired members. An infrared listening system is available in both theaters. Access parking is available adjacent to the theaters. An Access permit should be clearly visible in the parked vehicle. To better meet your needs, please inform us of any special seating requirements one month prior to the performance by calling 413-545-2116.

For the comfort of all our seated patrons, we request that backpacks, lunches and other gear be left on the bus. Also, please remove all hats when seated in the theater.

Food, drinks other than water, smoking, candy and gum are all not allowed in the theater. The use of cell phones, portable music players, cameras or any other recording device, including non-flash photography and cell phone cameras, is strictly prohibited. PLEASE BE SURE TO TURN OFF ALL CELL PHONES.

Any teasing, disruptive and rude behavior by students towards each other or to others seated close-by during a performance is not acceptable. Teachers and chaperones will be held responsible for any such incident reported to the Fine Arts Center staff. All complaints received will be forwarded to the schools involved. Repeated offences from the same school/s may result in cancellation of future reservations for shows.
Please read and review the following information with your students.

WE expect everyone to be a good audience member.

Good audience members………

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Do not eat gum, candy, food or drink in the theater
- Turn off all cell phones and do not use portable music players, cameras or any other recording Devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

“Theatre is not theatre without an audience.”

Live theatre differs from watching television or movies. Remember that performers can see and hear you. As an audience member you are a vital contributor to the performance experience that you and those around you will have. How you behave and how you react to the show will affect the artists’ performances. That is why each performance is a unique experience, it will never be repeated exactly the same. Talking to your neighbor, sending text messages, and other similar behaviors are distracting to the rest of the audience and to the artists. Please be respectful of the artists on stage performing for you by listening quietly. Of course, it is appropriate to react to what you are seeing – some things may make you laugh, gasp out loud, or you may be asked to respond by answering questions from the performers, singing along or clapping. Most of all, it is important to be present “in the moment” by being attentive and enjoy the performance. And of course – show your enthusiastic appreciation by applause at the end of the performance!
**Dafnis Prieto: Drummer / Composer**

His arrival in the U.S. has been compared to that of an asteroid hitting New York. Indeed, within a short period of time Dafnis Prieto's revolutionary drumming techniques had a powerful impact on both the Latin and jazz music scene, locally and internationally. Having studied at the school of Fine Arts in Santa Clara as a youngster and later at the National School of Music in Havana, Prieto obtained a thorough classical education while broadening his knowledge of Afro-Cuban music, jazz and world music outside of the academy.

He first toured Europe with pianists Carlos Maza and Ramon Valle and the groundbreaking group “Columna B.” A resident of New York since only 1999, he has already played in bands led by Henry Threadgill, Steve Coleman, Eddie Palmieri, Chico and Arturo O'Farrill, Dave Samuels & The Caribbean Jazz Project, Jane Bunnett, D.D. Jackson, Edward Simon, Michel Camilo, Chucho Valdez, Claudia Acuña, Roy Hargrove, Don Byron, and Andrew Hill, among others.

As a composer, he has created music for dance, film, chamber ensembles, and most notably for his own bands, ranging from duets to his “Small Big Band” and including the distinctively different groups featured on his three acclaimed recordings as a leader, “About The Monks,” Dafnis Prieto “Absolute Quintet” and Dafnis Prieto Sextet "Taking the Soul for a Walk". He has received new works commissions, grants, and fellowships from Chamber Music America, Jazz at Lincoln Center, East Carolina University, and Meet the Composer. Various awards include “Up & Coming Musician of the Year” by the Jazz Journalists Association in 2006, a Grammy Award Nomination for ”Absolute Quintet” as Best Latin Jazz Album, and a Latin Grammy Nomination for “Best New Artist” in 2007. He also composed the Title track for the Grammy Winner Album "Song for Chico" by Arturo O'Farril and the Afro Latin Jazz Orchestra in 2008.

Also a gifted educator, Prieto has conducted numerous master classes, clinics, and workshops. Since 2005, he has been a member of the NYU Music Faculty.

“Dafnis Prieto is easily the most impressive young drummer to come on the jazz scene during the past decade. Possessing awesome virtuosity and astonishing versatility, Prieto has made important contributions to the music of a broad range of leaders… His compositions are elaborate composites melding Afro-Cuban rhythms and modern jazz harmonies into music that is ecstatic and intelligent.”

- *All About Jazz*
Cuban Music History
Excerpted from an article by Xavier Calvera
http://www.worlddiscoveries.net/Latin%20Issue/Cuban%20Music%20History.htm
www.lordtiger.com

When people, in general, think or speak about Cuban music, they mostly refer to the music generally known as Afro-Cuban music. While it is true that Cuban music has a strong African element, there is a fundamental difference between the two: the Cuban sound has a strong melodic element that comes from Spanish roots.

A marriage of traditional European music, flamenco (which in itself is a combination of traditional European folk and Arabian music) and Yoruba drums have given Cuban music the power to sweep the world. Danzón, Habanera, Son, Rumba, Mambo, Cha cha cha, Conga and Salsa are the main players in this impressive international lineup. Other genres of Cuban music, such as Guaguanco, Son, guaracha, Son Montuno and Guajira are less known outside of Cuba, but just as important in the Cuban scheme of things.

When the Spanish arrived in Cubanacan, as the aboriginal inhabitants called the island, they found it populated by the Tainos, Guanatabeyes and Siboneyes, people of Arawak origin who had emigrated from the Orinoco region of present-day Colombia and Venezuela. The Taino lived an agricultural lifestyle and spent their days hunting and gathering. They were mostly colonists from the neighboring island of Quisquella (present-day Haiti and the Dominican Republic), where the Tainos had a highly developed form of political organization based on the exploitation of rich maritime resources as well as agriculture.

Curriculum Frameworks
This performance and guide provide opportunities for your students to explore a variety of topics. For your convenience we list below applicable Massachusetts learning standards. This list is by no means exhaustive. Please use this list as a guide to assist with creating lesson plans.

Music
Standard 5: Students will describe and analyze music using appropriate music vocabulary.
Connections, Learning Standard 6.1: Purposes and Meanings in the Arts
Connections, Learning Standard 7.1 and 7.2: Roles of Artists in Communities

History and Social Science
Standards 4.27—4.30: Learning standards for Central America and the Caribbean

U.S. History II
Standard US.II.19, F: Locate the areas of Cold War conflict.

World History II
Standard WHII. 32, F: Describe the development of the arms race and the key events of the Cold War era
played there was of the flamenco style, with the use of vihuelas (an early stringed instrument) and castanets as rhythm instruments. There was also much clapping of hands and stomping of feet in the "tablao" of flamenco dancing. This Spanish sound has a heavy rhythm component, so by the time the Africans arrived with their drums, it was not a totally foreign sound to the Spanish ears, but rather a natural extension of their own music.

Africans from different regions played an important role and contributed to the development of Cuban music. Some of the most influential included the Yoruba from Nigeria, the Mandinga from Sudan, and the Bantu from the Congo, the Ewe-Fon and the Fanti-Ashanti of present-day Dahomey.

Although African drums were not brought with the slaves when they were transported, the Africans recreated these instruments with materials found on the island, making adjustments along the way. With slight differences, they were similar to their African counterparts. These consisted mainly of drums, shakers and bells.

Some of the African musical traditions that survive and flourish to this day in Cuban music are: 1) call and response singing in which a voice is followed by another voice or a choral response, 2) polymeter in which different meters are played simultaneously, 3) polyrhythms in which different parts are superimposed and, 4) pentatonic and non-western scales, especially with improvised vocal lines.

The French Connection

In 1791, an event occurred in Haiti that would forever change the course of Cuban music history: the overthrow of the French masters by African slaves. The French colonists fled Haiti with some of their slaves and established themselves in what was then known as the province of Oriente on the easternmost part of the island of Cuba.
There they built huge coffee plantations and in a short time, by virtue of their economic power, became a force in local affairs. Santiago de Cuba was then, and is now, the second largest city in the country. The French masters became a part of its high society.

The French also brought with them dances such as the gavotte and saraband, the contradanza or danza Francesa, a salon dance based on French country dancing which had found considerable popularity among the French middle class. This dance was played with European musical instruments, but often the musicians they used were blacks or mulattoes.

Of course, drums were not used at these dances at this time, as they were thought to be a "lower" kind of musical instrument reserved for African slaves and not for European or upper class ears. It is interesting to note that even though the drums became the center of Afro-Cuban music in the 20th century, as late as the 1950s drummers and percussionists were still the lowest paid musicians in the Cuban orchestras! It is a good example of lingering cultural attitudes and prejudices.

A (very) brief history of jazz
From http://ils.unc.edu/~jnvicker/inls181/final/history.html

This is a very cursory overview of jazz and should be now means be thought of as definitive. There are many many great resources out there if you're interested in learning more about the music and it's origins.

Many people consider jazz to be uniquely American music. New Orleans is often credited with being the birthplace of jazz. The port city at the end of the 19th century was an incredible mix of cultures and people bringing with them their own musical traditions. From the beginning, African American musicians were the core innovators in this new style of music. As musicians began to combine the traditions and music of the Blues, popular marching band tunes and a spirit of collective improvisation the early era of jazz began. The most influential innovator to emerge from this New Orleans style was Louis Armstrong. To many, he is the father of modern jazz.

The next major era of jazz occurred as the music moved out of New Orleans and into cities like Chicago, St. Louis and New York. Beginning in the 1930's and continuing through the 40's, jazz entered into what has come to be its most popular and accessible time - the Swing Era. Characterized by big bands led by musicians like Count Basie, Benny Goodman and Duke Ellington, the swing era was the period when jazz was the most popular music in America. Groups of twelve to sixteen members toured the country playing packed dance halls. As the bands got bigger, less emphasis was placed on collective improvisation and more on the musical arrangements.

Think about this:
◊ What cultures mixed together to form Afro-Cuban music and culture?
◊ Which musical elements from each culture can be heard in Cuban music?
experiment with improvisation. Musicians who would come in their own in the sixties, like Miles Davis and John Coltrane.

The next major creative step for jazz began in the sixties with the emergence of an avant garde movement. Building on such work as Miles Davis' *Kind of Blue* of 1959 and then Ornette Coleman's *Free Jazz* of 1960, jazz musicians began to take the music to the boundaries of creativity. As the sixties progressed, innovators like John Coltrane recorded *A Love Supreme* and live performances at the Village Vanguard in New York. Others like Cecil Taylor and Albert Ayler played some of the most challenging music to date. Jazz musicians like much artists of the era also began to speak out on social issues and used their music as a vehicle for political and social expression. Musicians like Archie Schepp and Charles Mingus were both prominent in this regard.

The current era of jazz could be said to be a combination of the avant garde and a neoclassical movement. Probably the most famous contemporary jazz musician is Wynton Marsalis. His precise compositions incorporate many elements of the New Orleans and Swing styles while also using innovative techniques. Other musicians like Greg Osby and Steve Coleman incorporate more avant garde styles into their music. Other musicians continue to push the boundaries of the music by incorporating Hip-Hop with free, collective improvisation.
Visual Arts (Grades PreK-5)

Building a Drum

Supplies:
• Oatmeal box, coffee can or other cylindrical container
• Colored construction paper or paint
• Scissors
• Glue
• Markers and/or paint
• Rubber balloons
• Optional: feathers, beads, both or other decorative elements

1) Give each student an empty cardboard oatmeal box, or other cardboard cylindrical container with the bottom removed. This is their drum shell.
2) Have them glue construction paper around the outside of their drum or paint.
3) Ask them to decorate their drum with markers and paint. They may also choose to glue on feathers, beads, glitter and other decorations.
4) Give students two balloons each and have them cut off the narrow part of each balloon (where you blow the balloon up.)
5) Ask them to stretch the balloon over the top of the drum while their neighbor (or teacher) places two or more rubber bands over it to secure it in place. Repeat this step with the second balloon on the bottom of the drum.
6) Once the balloon “skins” are secure, students can play their drums with their fingers or the eraser part of their pencils.

For preschoolers do not use balloons for the drum skins. Do not remove the bottom and just use the plastic top for playing the drum or cover with felt instead of balloons.

Think about this:
◊ How did jazz begin? How has jazz evolved?
◊ What are some unique characteristics of jazz?
◊ What is improvisation? How is improvisation used in jazz music? What about other art forms such as theatre or visual arts?
Literacy and Music (Grades 1-6)

Jazz Improvisation

In a jazz group, improvisation is like a conversation; the musician who is improvising listens to the other members of the group and responds to them, using musical phrases. Sometimes it is like call and response, with the group asking a question musically and the improvising musician answering them. Like a story, a good improvisation has a beginning, a middle and an ending.

Group Story Improvisation
Sit in a circle and tell a collective short story. One student begins the story and then students take turns in order around the circle adding a sentence or two. Give the story a beginning, middle and end and a consistent flow of voice. Try new topics. As students become comfortable, add a pulse to the delivery using simple percussion instruments or clapping, etc. Students can contribute their lines in rhythmic patterns. The short stories can be recorded, listened to, and evaluated for the flow of content, divergence from the original topic, etc.

How did it feel to speak without time to prepare? Did the percussion element make the improvisation easier or more difficult?

Geography (Grades 3-5)
Adapted from http://school.discoveryeducation.com/lessonplans/programs/geo_caribbean/

1) Introduce the lesson by discussing the environment, culture, and geography of Cuba. Have students research using books or the internet. Tell students to imagine that they have taken a trip to Cuba. What did they see there? What was the climate like? What were the people like? What did they see in the culture that was different from their own culture?

2) Have students create postcards by using photos and images that represent the culture, people, art and environment.

3) On the back of their postcards students should write the following information:

- Brief history of the country
- Main industries
- Cultural information (its music, art, customs, food, etc.)
- Description of the country, including any unique geographical features
- Issues the island faces (environmental, economic, political, or otherwise)
Resources

Web:
http://www.dafnisprieto.com/
http://www.legendsofjazz.net/classroom/latinjazz?id=0004
http://www.brosociety.org/docs/
history_of_latin_jazz.htm#top
http://www.neajazzintheschools.org/home.php
http://www.pbs.org/jazz/classroom/

Books:
Jazz: my music, my people
Monceaux, Morgan.

Jazz/by Walter Dean Myers: illustrated by Christopher Myers
Myers, Walter Dean, 1937-

Jazz on a Saturday Night
Dillon, Leo.

Cuba
Sheehan, Sean, 1951-

Music by Dafnis Prieto:
Taking the Soul for a Walk (Dafnison Music, May 2008)
Absolute Quintet (Zoho Music, 2006)
About the Monks (Zoho Music, 2005)

Vocabulary

Call-and-response - a musical “conversation” in which players answer one another; exchanges between instrumentalists. It originates from traditional African music and has been used extensively in all forms of jazz music.

Composition – grouping notes and other musical pieces to create a work; a “road map” for a piece of music.

Dynamics – how loud or soft the volume is for a piece of music is.

Harmony – the sound that results when two or more notes are played at the same time.

Improvisation – making something up on the spot. Lots of performing and visual artists use improvisation when creating their work.

Jazz- a style of music heavily influenced by African rhythms, originating in New Orleans from around the beginning of the 20th century.

Melody- notes that form a complete musical statement; a tune.

Phrase- a musical idea comparable to a sentence or a clause in language.

Rhythm- the combinations of long and short, even or uneven sounds that convey a sense of movement in time.

Tempo – the rate at which the music is played.
Evacuation Procedures
Bowker Auditorium

Note: Interior house conditions may necessitate alternate exit routes.

Sections A-K and the Pit exit toward stage.

Sections L-U exit toward lobby.

West side exit stairwell Left.

East side exit stairwell right.

Bowker Auditorium

Balconies
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER’S

BOWKER AUDITORIUM

In Stockbridge Hall

**School Bus Parking:** Students should be dropped-off at the circle near Stockbridge Hall, which is accessed via the road to the Campus Center Parking Garage off of Commonwealth Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). **PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME.** If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

**Individual cars:** We recommend parking in the Campus Center Parking Garage, which is directly next to Stockbridge Hall/Bowker Auditorium. All other available parking during weekdays is at meters. There are few meters available that are close to Bowker Auditorium. Available lots and pricing (current as of 1/1/07) are listed below:

- **Parking in the Garage is available to our patrons at a discounted rate of $1.** To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413) 545-2116

- **Parking meters are enforced Monday - Friday, 7AM - 5PM. Meter rates are $1.00 per hour.**

- **Parking Garage** - next to Bowker - accessed across from the Mullins Center off Commonwealth Avenue
- **Lot 25** - next to Mullins Center with 3 & 5-hour meters

**From the North:** (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

**From the South:** (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right (east) at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

**From the West:** (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

**From the East:** (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. Stay on North Pleasant until it enters campus. Go straight through light – street has now become Massachusetts Avenue. At bottom of hill turn right on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.