Presents

Festival of Japanese Arts
Music, Dance and Calligraphy
Celebrating the season of Cherry blossom “Sakura Matsuri”

Friday, April 18, 2008 at 10:00 AM in Bowker Auditorium

University of Massachusetts
Study Guides are also available on our website at www.fineartscenter.com - select “For School Audiences” under “Education” in the right column, then Select Resource Room.

The Arts and Education Program of the Fine Arts Center is sponsored by
About Kitanodai Gagaku Ensemble: Court Music and Dance

The Kitanodai Gagaku Orchestra was established in June of 1982 for the purpose of educating and raising the level of aesthetic sensibilities of young people and to promote Japanese culture abroad through Gagaku, an ancient art of Japan. From its inception, the orchestra was given lessons by the late Mr. Fumitaka Tohgi, formerly the Director of the Music Department at the Imperial Household Agency. The orchestra is presently engaged in various activities such as Gagaku/Bugaku workshops, concerts, and performances at schools and community events. Principals of the ensemble include:

Tetsuo Sakai-Director and Musician

Mr. Sakai was born in 1941 in Niigata, Japan and began his Gagaku lessons with Mr. Fumitaka Tohgi in 1960. Currently, as the concert master of the orchestra, Mr. Sakai technically and mentally trains young members. He also plays the Kakko (a small drum) and is the Chairman of the Kitanodai Gagaku Orchestra organization.

Mineko Iguchi-Dancer

Mineko began her dance training in 1983 when she joined the Kitanodai Gagaku Orchestra. There she received dance lessons in Saho no Mai (Left School dances), Uho no Mai (Right School dances) and Kagura no Mai also from the Mr. Fumitaka Tohgi. Mineko has performed Bugaku dances with the Kitanodai Gagaku Orchestra in Japan, the United States, India and recently toured Europe. An outstanding dancer, she constantly strives to uphold the highest standards of performance and hopes to make the beauty and formality of Bugaku accessible to all worldwide. She has been working to create a new type of Bugaku dance with contemporary yet appropriate costumes suitable for the 21st century. Mineko teaches and trains Japanese youth insuring the continuation of the Bugaku art form.

Yoichiro Iguchi-Musician

Yoichiro was born in Kanagawa, Japan in 1961. He began his Gagaku training in 1978. In 1982, he started receiving lessons from the late Mr. Fumitaka Tohgi, Director of the Music Department at the Imperial Household Agency, and since then he has faithfully been following Mr. Tohgi’s instructions to deepen the understanding of Gagaku, Japanese traditional music. Yoichiro has been working to create a new music piece that both reinvents and highlights the wonderful sound of classical Gagaku music. He is a lead Yokobue (Japanese flute) player in the orchestra. Yoichiro works with Mr. Sakai (Concert Master) to train younger members.
About Masayo Ishigure: Musician

Masayo Ishigure began playing the koto and jiuta shamisen at the age of five in Gifu, Japan. After initial studies with Tadao and Kazue Sawai she became a special research student in 1986 at the Sawai Koto Academy of Music. The aim of the academy was to shed new light on koto music. By incorporating everything from Bach to jazz, the academy hoped to change the perception of the koto from a traditional Japanese instrument into an instrument of universal expressiveness. In 1988, Ms. Ishigure received a degree in Japanese Traditional Music at Takasaki Junior Arts College with a concentration on koto and shamisen. She arrived in New York City in 1992 and has performed in many prestigious NY venues. As a guest artist with NY City Ballet she played with the San Diego Symphony Orchestra and has appeared in concerts for the World Music Institute, Japan Society, Music from Japan series and Bang on a Can Festival. Ms. Ishigure has been featured in two public television broadcasts, Music Under New York, and World of Music. In 1997, she recorded koto music with CBS Master Work for use during the 1998 Nagano Winter Olympics. Since 1992, Ms. Ishigure has been teaching koto and shamisen in the music department of Wesleyan University (CT) as an artist in residence. In August, 2005, she recorded koto music for the soundtrack of the movie "Memoirs of a Geisha" with Yo-Yo Ma and John Williams.

About the Art Form: Gagaku and Bugaku

Gagaku

The term Gagaku literally means elegant music, but it also refers to classical music. It is now used in Japan as the generic name for the most ancient form of Japanese music. While Gagaku music was perfected in the 10th century it has enjoyed a patronage by the Japanese Imperial Rulers since the 6th century. This music is the oldest extant orchestral music in the world, and remains till today as one of the main orchestral forms of Japanese music. Through the trials and vicissitudes of Japanese history over the centuries, the essential core of Gagaku tradition has managed to survive till today. So that, in the present times we can listen to music that is over a thousand years old and is still being played in its original form.

Gagaku was mostly performed at the Imperial court, in aristocratic society’s formal occasions, and at important shrines and temples during the festivals. There are many styles and genres of Gagaku, and all of them maintain a long tradition more than a thousand years, and are precious because of their historical value as the oldest form of musical culture in existence today.

Gagaku music sounds very different to western ears and can be quite discordant and confusing when hearing the orchestra for the first time. The reason is two fold:

In the West, musicians strive to have their instruments play in harmony to create sound. Gagaku musicians on the other hand, try to distinguish each instrument independently. For this reason, Gagaku music may initially seem to lack rhythm. However, by paying attention to the beat of the double-headed kakko drum and noticing the gradually reverberating pace of all players involved, Gagaku rhythm becomes obvious and very intriguing. It is critical for Gagaku that the audience and orchestra establish a rhythmic relationship that will last the entire performance. Once the musical tune becomes evident, the listener can start to piece together each independent sound and create in their mind a fantastic and very unique musical experience.

The other major difference is that Gagaku strives to avoid any emotion or romance. This is a major difference from Western style music, especially symphonic works, where instruments are often associated
with certain emotional characteristics. Gagaku stays away from these characteristics so that the music remains as formal as possible. Today, the Gagaku orchestra plays at the formal occasions, such as the marriage ceremony or at graduation ceremonies.

**Gagaku** is divided into three categories, according to the origins and locations of each style.

**Gakumai** of Continental Origin (music and dances)
This style of instruments, music and dances were introduced to Japan from China, Korea and other countries of Asia. They are classified, according to their origin into music and dances of the "Left-School" and "Right-School", which differ from each other in the arrangement of the instruments. The music and dances of the Left School, are based on those originating in China, Central Asia and India, and are known as Togaku (Chinese music). The music and dances of the Right School, are based on those originating in Korea and Manchuria (northern China), and are known as Komagaku (Korean music).

**Kuniburi-no-Uta Mai** (native-style songs and dances)
These songs developed into their present form in the 10th century. They are based on the primitive songs of ancient Japan such as Kagura-Uta, Azuma-Asobi, Yamato-Uta, and Kume-Uta. They have also been influenced by the music and dances of Continental Asia.

**Utamono** (vocal or recitative pieces)
This is vocal music, composed under the influence of continental Asian music during the Heian Period (794-1192), and is sung with the accompaniment of Chinese instruments. The vocal part of the music is comprised of Saibara whose lyrics come from Japanese folk songs and Roei (recitation) whose words come from Chinese poems.

Gagaku is divided into three forms according to the manner in which they are performed. The forms are **Kangen** (wind and strings), **Bugaku** (dance and music), and **Kayo** (songs and recitations).

**Kangen** (wind and strings)
Kangen is instrumental music. It uses three kinds of wind instruments such as the Sho, Hichiriki and Ryuteki, two kinds of string instruments such as the Biwa and the So, and three kinds of percussion instruments such as the Kakko, Taiko and Shoko. In Kangen, the wind instruments play the main part of the music. For example the Hichiriki plays the theme, the Ryuteki plays the same, but more ornamentally and the Sho plays the chords. The string and percussion instruments are used mostly for rhythm. In this form of performance, the instruments are played slowly and delicately, contrary to the next form, Bugaku, where they are played vigorously.

**Bugaku** (dance and music)
In this form of Gagaku, dances are performed with musical accompaniment. The dances are divided into three types, for example the dance Sa-no-Mai is accompanied by a Togaku, the dance U-no-Mai is generally accompanied by a Komagaku and the dance Kuniburi-no-Mai (native-style) is accompanied by songs.

In **Sa-no-Mai**, or the Left-School dances, costumes of red or similar colors are used. Wind and percussion instruments play the accompaniment, and as a rule, string instruments are not used. The dancers dance to the rhythm of the percussion instruments.
In U-no-Mai, or the Right-School dances, costumes of green or similar colors are used. Wind and percussion instruments play the accompaniment, and string instruments are never used. The dancers dance to the rhythm of the percussion instruments. The dance Urayasu no mai: the Sacred Shrine Maiden Dance strives to create a tranquil experience and is rooted in Japan’s endeavor to create a peaceful world. As the high-pitched ryuteki flute starts to play, the Shrine Maidens, wearing full ceremonial court robes, methodically moved onto the stage and started to dance in perfect unison. Moving slowly and carefully the dancers move around the stage with folding fans and brass bells to the sound of Gagaku music.

Kuniburi-no-Mai (native-style dances) are elegant and dignified, though the costumes and dances are plain and simple. Both Japanese and foreign instruments accompany the songs.

Kayo (song and recitations)
The Kayo form of Gagaku uses Kuniburi-no-Uta, Saibara and Roei. Foreign instruments such as the Hichiriki, Ryuteki, and Komabue are used and Japanese instruments such as the Wagon and Kagurabue all accompany the Kuniburi-no-Uta (native-style songs).

Kuniburi-no-Uta are sung in an unhurried and graceful manner to the beating of a Shaku-Byoshi.

Saibara is a form of singing accompanied by three wind and two string instruments. The songs are popular Japanese folk songs and are sung rhythmically to the beating of a Shaku-Byoshi.

In Roei (recitation), the accompaniment is played by only three wind instruments, and elegant Chinese poems are recited using Japanese pronunciation without rhythm. In all these forms of Kayo (vocal music), the songs are sung solo at the beginning of the stanza and thereafter in unison by all members of the chorus. The wind instruments are played only by the principal players. In Kayo a Sho is used to keep time for the singers, while it plays chords when used for Kangen and Bugaku.

About Japanese instruments
Wind, string and percussion instruments are essential elements of Gagaku music.

Wind Instruments
The Fue is a bamboo flute similar to the piccolo and held horizontally.

The Hichiriki is a flute made with a short piece of bamboo and a reed pipe.

The Ryūteki is a seven holed transverse (held to the side) flute.

The shakuhachi is a bamboo flute with four holes in the front and one hole in the back. In the times of Imperial Rule in Japan it was used to accompany the string koto in court music.

The Shō is an instrument made from seventeen pieces of bamboo inserted into a small jar. It is used to produce a chord like sound.
String Instruments

The Biwa is a Japanese lute with four strings that is used to provide rhythm. The So is a Japanese harp that has thirteen strings. The Wagon is a six stringed Japanese zither.

The Koto is a thirteen stringed instrument. It is made out of wood and originally had silk strings. Because each string has a movable bridge, the performer can use many different tuning combinations. The musician plucks the strings with small picks worn on the thumb and the first two fingers of the right hand. The instrument is in the shape of a dragon, the bridges being the spine of the dragon. The earliest Koto had only five strings and was about three feet long. The Koto dates from the 8th century and could be found in the court music ensembles.

Percussion Instruments

The Shōko is a small gong, struck with a horn beater.

The Kakko is a small hourglass-shaped drum struck with two wooden sticks.

The Shakubyoshi (also called shaku) is a clapper made from a pair of flat wooden sticks.

The Tsuri-daiko is a drum on a stand with ornately painted head and played with a padded stick.
Pre-Concert Activities…
Read and discuss

Japanese Festivals
The Japanese people celebrate many festivals throughout the year. Some of these festivals, called matsuri, can be tied back to ancient times through the practice of Shinto. Shinto is a Japanese way of life that includes rituals, practices, attitudes, and institutions that express the people's relationship with their land and the lifecycles of the earth and humans. The festivals were tied to the agricultural seasons. Winter and spring festivals prayed for a good planting. Summer festivals were used to drive away any misfortunes that would hurt the crop. Fall festivals gave thanks for an abundant harvest. In the rural areas, spring and fall festivals were the most important. In the cities, summer festivals were directed at keeping away disease or other disasters which might fall on the inhabitants.

Discussion Questions
• Why might country residents view the spring and fall festivals as the most important?
• Why would the city residents celebrate a festival to keep away disease in the summer and not the winter?

Almost every Japanese village has a Shinto shrine dedicated to a spiritual being called a kami. Festivals were celebrations to honor the kami or a significant event or person in the history of the village. Music and dance played important roles in the celebrations. The local people felt they could communicate with the spirits through the festival and would ask for good luck and favor for special events or family members.

The matsuri also promoted a sense of community among the people. In addition to the parades, procession and feasts there were games and contests of skill. The contests could include tug of war, boat races, and horse races.

Discussion Question
• Can you think of any other cultures that used song or music to help them in their celebrations?

During March and April many Japanese people participate in the tradition of Hanami or flower viewing. At this time of year cherry trees all over Japan begin to blossom. The blossoms only last one to two weeks and every year the Japanese weather bureau forecasts the dates for the best viewing. The Japanese word for cherry blossom is sakura and the word for festival is matsuri so at this time of year many communities celebrate with a Sakura Matsuri! Outdoor parties and parades are held under the blossoming trees. When people hold a Hanami at night it is called yozakura ("night sakura"). In celebration they hang paper lanterns. Poems would be written praising the delicate flowers, which were seen as a metaphor for life itself, luminous and beautiful yet fleeting and ephemeral.
Discussion Question

- Look at the Cherry Blossom forecast map put out by the Japanese Weather Bureau. What can you tell about the Japanese climate from the dates on the map?

![Average Cherry Blossom (Sakura) Flowering Date map]

--- Information by JAPAN METEOROLOGICAL AGENCY ---

List of Japanese festivals

January 15
Seijin-No-Hi: Adult's Day
This celebration is for all the boys and girls turning twenty that year.

March 3
Hina Matsuri: Girls Day or Dolls’ Day
This festival is dedicated to young girls. Dolls representing the ancient Imperial court are displayed in houses of unmarried girls to bring good fortune.

May 5
Kodomo no hi: Boys Day or Children’s Day
Mostly dedicated to boys, families with male children fly paper streamers of carps called "koinobori", which symbolize healthy growth.

July 7
Tanabata: Star Festival
This festival celebrates the legend of the weaver maiden, the daughter of the Celestial Emperor. She fell in love with a common shepherd boy. They were forbidden to meet, except for that day of the year (tanabata), when the two stars Kengyu (the shepherd) and Shokujo (the princess) meet in the Milky Way.

November 15
Shichi-Go-San: 7-5-3 Festival
Shichigosan is the traditional custom of taking boys aged 3 and 5 and girls aged 3 and 7 to be blessed at the local Shinto shrine to thank for their good health and pray for future blessings. Children are dressed up in colorful kimonos.
**Vocabulary**

Matsuri is the Japanese word for a festival or holiday.
Sakura is the Japanese word for cherry blossom.
Kami are Shinto deities.
Shinto is a Japanese way of life that includes rituals, practices, attitudes, and institutions that express the people's relationship with their land and the lifecycles of the earth and humans. In its present form Shinto is characterized by the observance of popular festivals, many involving pilgrimages to shrines.
Shrines are considered the dwellings of the kami.
Yozakura: viewing flowers at night during the festival

**Guide to Japanese Pronunciation**

Vowels are always pronounced the same way; long vowels (usually marked in English transliteration with a macron (“ū,” or as two vowels “ou”) are simply longer in duration (actually two syllables), the sound doesn’t change:

Pronounce “a” like the short “ah” sound as in the word father.
Pronounce “i” like the long “ee” sound as in the word eat
Pronounce “u” like the long “oo” sound as in the words food or zoo
Pronounce “e” like the short “eh” sound as in the word end.
Pronounce “o” like the “oh” sound as in the word Ohio

The consonant sounds are:

Pronounce “k” like the “ka” sound as in the word cat
Pronounce “g” like the “ga” sound as in the word gourd
Pronounce “s” like the “snake s” sound in the name Sue
Pronounce “sh” like the “sha” sound as in the word seashore
Pronounce “z” like the “za” sound as in the word zoo
Pronounce “j” like the “ja” sound as in the name Jack
Pronounce “t” like the “ta” sound as in the word tick
Pronounce “ts” like tsetse fly.
Pronounce “ch” like the hard “ch” sound as in the word chicken
Pronounce “n” like the sound as in the word new
Pronounce “h” like the “ha” sound as in the word have
Pronounce “f” like the “foo” sound in the band named “Foo fighters”!
Pronounce “b” like the hard “b” sound as in the word boy
Pronounce “p” like the “pa” sound as in the words party and pea
Pronounce “m” like the “ma” sound as in the word mama
Pronounce “ya” like the sound in the word in yahoo
Pronounce “r” more like a “d” than an “r” (as in a British butler saying “very good, madam”)
Pronounce “w” like the sound in the word wander

Adapted from: Bestor, Theodore. *A (relatively) easy guide to Japanese pronunciation.*
Japanese Phrases

- Good morning -- Ohayo gozaimasu
- Good afternoon (day) -- Konnichiwa
- Good evening -- Konbanwa
- Good-bye -- Sayonara
- Good night -- Oyasuminasai

- How are you? -- O genki desu ka?
- How do you do? -- Hajimemashite
- Pleased to meet you -- Dozo yoroshiku or Yoroshiku onegaishimasu
- I am fine -- Hai, genki desu
- Please (when offering something) -- Dozo
- Please (when requesting something) -- Kudasai
- Thank you (very much) -- Domon arigato gozaimasu
- No, thank you -- Iie kekko desu
- You're welcome -- Do itashi mashite
- Say! Listen! (to get attention) -- Anone
- Excuse me (to get attention) -- Sumi masen
- I am sorry -- Gomen nasai

- Please show me -- Misete kudasai
- Let's go -- Ikimasho
- Do you speak English? -- Anata wa eigo o hanashimasu ka?
- Yes, I speak a little -- Hai, sukoshi hanashimasu
- Do you understand? -- Wakarimasu ka?
- Yes, I understand -- Hai, wakarimasu
- No, I don't understand -- Iie, wakarimasen

- What is your name? -- Anata-no namae wa?
- My name is _______ -- Watashi no namae wa _______ desu
- Where is it? -- Doko desu ka?

- What time is it? -- Nan-ji desu ka?
- How much is it? -- Sore wa ikura desu ka?
- Do you like it? -- Suki desu ka?
- I like it -- Suki desu
- I don't like it -- Kirai desu
- It's beautiful -- Kirei desu

- Hello (on telephone only) -- Moshi moshi
- Welcome -- Irrasshaimase
Post Concert Activities...

Chopstick Shigin
Writing and World Literature

Many people are familiar with the Haiku, a three line Japanese poem consisting of seventeen syllables. Did you know that the Haiku was derived from a much longer poetic form called Waka that contained 31 syllables and five lines? (It starts out just like a Haiku but ends with two more lines of seven syllables each.). An even older Japanese poetic form is called the Shigin. This type of Japanese poetry is created to be chanted, either individually or within a group. Each shigin poem is composed of lines of kanji. Kanji is a Japanese form of pictogram writing. It is different from an alphabet since each Kanji stands for a word or an idea. The most common Shigin were written in four lines and each line was seven characters long. (Just like a quatrain with seven words in each line!) Shigin are thought to have originated in China early in the first millennium AD. During the 5th century many books from China were brought into Japan and it is believed the Shigin poetic form spread to Japan at that time.

Chopsticks are used in East Asian (China, Japan and Korea) countries as eating utensils. They can be very fancy and made out of precious metals like silver and gold or common materials like bamboo. For this activity each student will write a shigin on flat sided bamboo chopsticks-one line per side.

Materials

Black fine line felt tip pens
Flat sided bamboo chopsticks (like those found in Chinese take out restaurants)

Procedure

Read examples of Japanese poetry such as haiku, waka or shigin. Point out to students how often this poetry deals with nature themes and the seasons. It is similar to free verse and does not rhyme. It does not contain articles or conjunctions. Using a set number of words for each line, have students write a four line shigin. Write one line on each side of a bamboo chop stick.

Extension

In small groups have students place their chopsticks together and roll them over to create collaborative poems. How many possible new poems can be created using two chopsticks? Three? Four? Etc.

Bibliography

**Yozakura Lanterns**

*Create a paper lantern just in case you have a night time Hanami!*

You will need:

1 lightweight sheet of yellow paper 8 ½ X 11 inches  
  (This will create the lanterns glow!)
1 sheet of colored paper 8½ X 14 inches  
  (This will be the outside of the lantern.)
Scissors
Clear tape or glue
Ruler
Pencil

Procedure:

Roll the yellow paper the long way to form a tube. Tape or glue it to stay.
Fold the colored paper in half the short way.
With the folded edge at the bottom, measure down one inch from the open edge one inch on each side and place a mark. Connect the marks with a light pencil line. This is your “DO NOT CUT LINE.”
With scissor make cuts about one half inch apart from the folded edge up to the DO NOT CUT LINE.
Unfold the colored paper.
Wrap the colored paper around the yellow paper tube so that short edges meet.
Make sure that about ½ to 1 inch of the yellow tube shows on each end.  
(The colored paper will fan out around the yellow tube.)
Tape edges in place.
Resources

Good resource about linked poetry and haiku. Teacher resource guide and lesson plans available.


Information about Japanese Kanji (pictogram writing)

Web page especially for kids sponsored by the Japanese Ministry of Foreign Affairs. Contains information of special interest to children and teachers regarding Japanese life and traditions.

A handbook on writing poetry and lyrical prose from different world cultures and historical periods.

Good glossary of Japanese art forms and associated terms.

Good book for creative poetry writing activities.

Information about writing Haiku and other poetic forms from around the world.

Commercial site for Japanese products but good insight and explanations about contemporary Japanese culture. Select “About Japan” to read about Maneki Neko cats, Komainu shrine dogs and Kappa water imps!

Online encyclopedia of definitions for glossary terms. This site is good for basic information but should be confirmed with a second source.
Map of Japan

http://www.jnto.go.jp/eng/map/index_map.html
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
NOTICE TO ALL TEACHERS AND CHAPERONES

➤ PERFORMANCES BEGIN PROMPTLY AT 10AM OR NOON.
Many of our performances sell out. This means we can have up to 1,600 students to
seat. Please help us by arriving **30 minutes** prior to the start of the performance. This
will allow our ushers to get everyone seated and for you and your students to visit the
rest rooms and get settled. It is important that we begin our performances on time so
that all schools can meet their lunch and/or dismissal times.

➤ PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS
RESERVATION.

➤ The staff of the Fine Arts Center needs your help! An increasing number of students are
coming into the performance space with gum, food, beverages, cell phones and portable
music players. **None of these items is allowed in the halls for performances.** Many of
these items are stowed in backpacks and are not easily noticed. Our goal is to offer high
quality performances for young people. In order to enhance the experience, we ask for your
cooperation in preventing these items from entering the hall.

➤ For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on
the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

➤ At the conclusion of the performance please remain in your seats until your school group is
dismissed.

*We hope that you and your students enjoy your theatre experience!*
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.
*Please give this handout to your bus driver. The show will be at Bowker Auditorium.

PARKING AND DIRECTIONS FOR BOWKER AUDITORIUM
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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 map, go to http://www.umass.edu/fac/centerwide/tickets/map_detail.pdf