GLOBAL ARTS:
Performances For Schools
Presents

Soweto Gospel Choir
December 4, 2008
Concert Hall 10:00 am

Study Guides for Teachers are also available on our website at www.fineartcenter.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 for the Registration Process and each Event. Thank you!
ABOUT THE ARTISTS

Formed in November 2002, by promoters/presenters Andrew Kay, David Vigo and Clifford Hocking, in association with Executive Producer/Director Beverly Bryer and Musical Director David Mulovhedzi, Soweto Gospel Choir’s six year existence has become a multi award-winning sensation.

In 2003 they won a Helpmann Award, Australia’s prestigious Performing Arts Award for “Best Contemporary Music Concert”. In May 2004 they won the 2003 American Gospel Music Award for “Best Choir” and in October they won the 2004 Gospel Music Award (also US based) for “Best International Choir”. In South Africa, their debut CD *Voices From Heaven* was nominated for a SAMA (South African Music Award). This CD reached the Number 1 spot on Billboard’s World Music Chart, within three weeks of its US release, debuting at Number 3. In 2007, the choir won a SAMA for best Live DVD for *Blessed*.

Wherever Soweto Gospel Choir has performed, be it Europe, Asia, Australia, the UK or the US it has wowed audiences. At the Edinburgh Festival in 2005 and 2007, it was amongst the top selling shows, with a fully booked season and five star reviews. It was listed as the critics’ choice in all major publications.

The choir has performed with internationally renowned artists Diana Ross, Celine Dion, Red Hot Chilli Peppers, Bono of U2, Peter Gabriel, Annie Lennox and Queen, to name a few. They have sung for Oprah Winfrey, President Bill Clinton, Archbishop Desmond Tutu and former President Nelson Mandela. They were invited guests on NBC’s “Today Show” as well as “The Tonight Show “ with Jay Leno, a special honour for any artist. The choir has recorded with Robert Plant and Peter Gabriel.

On 11 February 2007, Soweto Gospel Choir received probably its greatest accolade, a Grammy Award for the CD *Blessed*, in the category “Best Traditional World Music”. They then went on to win their second Grammy Award in February 2008, for their CD *African Spirit*, in the same category.

Soweto Gospel Choir is a proud Ambassador for 46665, former President Nelson Mandela’s AIDS awareness initiative, having performed at the inaugural concert in Cape Town in 2003, and the concerts in Johannesburg in December 2007 and London in June 2008. The choir also has its own charity foundation, Nkosi’s Haven Vukani, which raises money to support AIDS orphans organisations that receive little or no government funding.

The choir continues to tour the world and perform to sell-out audiences and huge acclaim, and have been heralded as one of the most exciting artists to emerge in the international World Music market in recent years.

Soweto Gospel Choir is honoured to have as its patron, Archbishop Emeritus Desmond Tutu.

For more details: [www.sowetogospelchoir.com](http://www.sowetogospelchoir.com)
TODAY’S PROGRAM

Hlohonolofatsa
Seteng Sediba             Traditional       Sung in Sotho
Izwi Lahlab’Inhliziyo Yami Traditional       Sung in Zulu
Ke Na Le Modisa          Traditional Arr.: D Mulovhedzi
                          Sung in Sotho
Ziyamazumekisi           Traditional       Sung in Zulu
Avulekile Amasango/One Love Composed by A Shabalala/B. Marley
                          Sung in Zulu
Jerusalem                Traditional       Sung in Zulu
Nomalanga                Composed by Mazwe Shabalala, EMI Music
                          Publishing       Sung in Zulu

Dance
Table scene

Woza Meli Wami           Traditional       Sung in Zulu
Tshepa Thapelo           Traditional Arr.: J Mojapelo
                          Sung in Sotho
Bayete                   Traditional       Sung in Zulu
Swing Down               Traditional American
This Little Light of Mine Traditional

Encore:
Oh Happy Day
Did You Know?
In some parts of Africa, each family has its own drum rhythm and the rhythm is passed down through generations. Drums were used to communicate messages across large distances. For example, drumbeats send messages to neighboring towns to announce marriages or births. When Africans were brought to America as slaves, they brought the drum rhythms with them. Slaves used the drums to communicate with slaves from other plantations. When slave owners discovered this, drums were forbidden. Slaves continued to play drum rhythms; however, they used their bodies to make the sounds.

Music and Storytelling in Africa
Music, dance and storytelling play integral roles in African society and have flourished for many centuries. At a very early stage in life, African children take an active role in music, making musical instruments by the age of three or four. Children also play musical games as a way to prepare for participation in adult activities—activities such as fishing, hunting, farming, attending weddings and funerals, national ceremonies and initiation ceremonies.

Music is so intertwined into everyday life that some African languages have no precise noun to define music. In her book *Africa, The Garland Encyclopedia of World Music*, Ruth Stone states “honest observers are hard pressed to find a single indigenous group in Africa that has a term congruent to the usual western notion of “music.” There are terms for more specific acts like singing, playing instruments…but [not music].”

Storytelling also plays a central role in traditional African society. *Griots*, or human storytellers, relay history, philosophy and mythology of their people through spoken word to ensure that each generation continues their societal traditions and way of life. A number of African songs are also passed down orally as many believe written transcription compromises the performance of African music and dance. Traditional musical notation is not able to account for many of the complex melodic and rhythmic patterns of traditional African music. In addition, much African music is based on speech and it is actually possible to tune an instrument so that the music it produces is linguistically comprehensible. An accurate transcription is therefore very difficult to obtain.

Music and storytelling are both greatly influenced by the religious beliefs and practices of Africans. Foreign religions such as Christianity have been introduced to African society with significant impact. Christian missionaries made contact with Africa in the early 19th century. Mission schools were established and became a major source of education, including musical training. Africans who adopted Christianity were often encouraged to disassociate themselves with their traditional musical practices and some did so. Others,
however, continued to practice in secret. Eventually some African elements were added to the learning of hymns with a basic choral structure; these were the early beginnings of gospel music.

Soweto Gospel Choir comes from South Africa where today, gospel music is a significant and joyous part of the music and church scene—churchgoers in South Africa prefer services with rhythm, music, movement and soul. Countless singers, performers and choirs, all celebrating their religious beliefs in song and rhythm, can be found in every township and rural area throughout South Africa.

HISTORY OF GOSPEL MUSIC
At its most basic level, gospel music is sacred music. It is a unique phenomenon of Americana which had its earliest iterations toward the end of the nineteenth century. It is folk music which suggests that it and its secular counterparts are greatly influenced by each other. Just as much of the contemporary gospel music of today sounds like R & B and Hip-Hop, so did most of the early gospel music sound like the Blues.

Gospel, meaning "good news," derived its name from its close connection with the gospels (books in the New Testament). As we look at the common themes in the gospels of St. Matthew, St. Mark, St. Luke, and St. John, we find many references to God’s goodness and mercy.

In order to reach the widest possible audience, there are no "style" restrictions on gospel music; only the thematic content remains constant. Coming out of an oral tradition, gospel music typically utilizes a great deal of repetition. This is a carryover from the time when many post-Reconstruction blacks were unable to read. The repetition of the words allowed those who could not read the opportunity to
participate in worship. Gospel music over the centuries has ministered to the downtrodden and disenfranchised. To sing about a God who comes in the nick of time to deliver his people from uncomfortable circumstances is a consistent theme, which has been at the core of gospel music. This music has been enjoyed for many decades and it continues to grow in its variety and sound.

Gospel music has a history which can be traced to the 18th century. During this time, hymns were lined and repeated in a call and response fashion and the Negro spirituals and work songs came on the scene. Because the enslaved Africans attended their masters’ worship services, the seventeenth century influences on Negro spirituals and work songs were traditional hymns the enslaved Africans heard in worship. Worship services served several purposes; not only were they a means by which the Africans could be monitored, but they also served as a reinforcement of the slavery indoctrination. Quite often readings were from St. Paul where made to being good servants and loving, obeying, and trusting one’s master. At this time it was also illegal for more than a handful of blacks to congregate without supervision. This meant that the blacks were not free to worship on their own they had to attend worship services with their master. At these services they would grow closer in their understanding of Christian doctrine and role that music played in that experience. The worship music (hymns) of the whites masters became the backdrop for the music the enslaved Africans would use at their eventual worship meetings.

The unlawfulness of the blacks congregating did not keep them from secretly holding "campground" meetings. These meetings were typically held at a distance from the main house to assure discretion and avoid possible punishment. It was during these such meetings that "newer" renditions of traditional hymns were developed. It is often wondered how such creativity and beauty could have come out of such a dismal time. As we listen to gospel music today with its sometimes downtrodden themes, it continues to be curious how such beauty and richness can emanate from troubled times.

In the tradition of the black church, call and response in singing and in speaking has been and continues to be a foundation on which the gospel is delivered. Through this participatory delivery system beliefs are reinforced. There is an expectation that when there is agreement with either the spoken word or song because of either its content or its contexts that verbal affirmation will be given. Those who are witnessing, speaking, or singing are encouraged by the responses and those who are about to experience issues are empowered to be victorious.

Gospel music can stir many different emotions. The audience for this spiritually moving idiom continues to grow as do the types of venues where it can be heard. No longer bound to the walls of the American church, gospel music captures the creative and spiritual imaginations of increasing numbers of international audiences. For gospel singers and listeners, making a joyful noise unto the Lord is what the music is about and it invites the participation of all to come together, honor the past, look forward to the future, and through song, renew our faith.
DISCOVERING SOUTH AFRICA AND SOWETO

Location and Size
Soweto Gospel Choir lives in Soweto, which is ten miles southwest of Johannesburg in South Africa. South Africa is located on the southern tip of the African continent and is bordered by Namibia, Botswana, Zimbabwe and Mozambique. With the Atlantic Ocean on the west and the Indian Ocean on the east, South Africa has a range of biodiversity including untouched beaches, mountains and a variety of animal and plant life. It comprises about 4% of the continent’s total land mass or about 758,719 square miles. The country is more than ten times the size of New England (Vermont, New Hampshire, Maine, Connecticut, Rhode Island and Massachusetts). South Africa is divided into nine provinces: Eastern Cape, Free State, Gauteng, KwaZulu-Natal, Limpopo, Mpumulanga, Northern Cape, North West and the Western Cape. Johannesburg, Cape Town, Durban and Port Elizabeth are the major cities of the country.

Climate and Time
South Africa is known for its pleasant and warm climate. Because it is located in the southern hemisphere, the country’s seasons are opposite to those in the northern hemisphere. Summer typically runs from November to February and winter, characterized as being mild, extends from May to August. In terms of time, South Africa operates seven hours ahead of Eastern Standard Time. Noon in New Hampshire and Vermont is 7 pm in South Africa.

People
In 2001, the estimated population of South Africa was 44.8 million and is currently comprised of the following groups: the Nguni People (including the Zulu, Xhosa and Swazi), who account for two thirds of the population, the Sotho-Tswana people, the Tsonga, the Venda, the Afrikaners (of Dutch origin), the English, Coloreds, Indians, the Khoi and San people and other immigrants from Africa, Asia and Europe.

Until 1991, South African law divided the population into four major racial categories: African (Black), White, Colored and Asian. Although this law has been abolished, many South Africans still view themselves and each other according to these categories.

Africans comprise about 75% of the population and are divided into a number of different ethnic groups. Whites comprise about 14% of the population. They are primarily descendants of Dutch, French, English and German settlers who began arriving at the Cape in the late 17th century. “Coloreds” are mixed-race people primarily descending from the earliest settlers and the indigenous peoples. They comprise about 9% of the total population. Asians descend from Indian workers brought to South Africa in the mid-19th century to work on the sugar estates in Natal. They constitute about 2% of the population and are concentrated in the KwaZulu-Natal Province.

With such diversity it is no wonder that South Africa has no fewer than eleven official languages. Most South Africans are multi-lingual and English is fairly widely spoken, notably in urban centers.
**APARTHEID**
Soweto has a troubled past as its roots are in the times of apartheid. Apartheid consisted of numerous laws that allowed the ruling White minority in South Africa to segregate, exploit and terrorize the vast majority—mostly Africans, but also Asians and Coloreds. In White-ruled South Africa, Black people were denied basic human and political rights. Their labor was exploited, their lives segregated. Under apartheid, racist beliefs were enshrined in law and any criticism of the law was suppressed. Apartheid was racism made law. It was a system which dictated how and where the large Black majority would live, work and die.

Ultimately, Blacks demonstrated, held strikes and rioted over such discriminatory practices. As a result, diplomatic pressure for change mounted abroad. One of the most famous, or infamous, demonstrations was the Soweto Uprising on June 16, 1976. In 1976, with tensions mounting, Black leaders urged South African children to boycott schools in protest of apartheid.

It was in Soweto that much of the struggle against apartheid was fought. On June 16, 1976, students from three schools — Belle Higher Primary, Phefeni Junior Secondary, and Morris Isaacson High — planned to march from their schools to the Orlando Stadium to protest the requirement to learn Afrikaans, replacing English, in African schools. When they got to Matsike High (now Orlando High), police intervened and ordered the children to disperse. They started singing Nkosi Sikelel and before they could be dispersed, police opened fire killing 12 year old Hector Peterson, the first of 566 children killed that fateful day. This unfortunate series of events lead to 14 years of unremitting violence in the country, culminating in the events of 1990, including the release from prison of Nelson Mandela and others and the transition to democracy. Today, June 16 is remembered with a national holiday called Youth Day.

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**Things to Know:**

**Apartheid** is a strict system of racial segregation and discrimination in South Africa against black South Africans. "Apartheid" is the Afrikaans word for "apartness." (Afrikaans is the official language of the Boers, or Afrikaners.)

**English** was seen as a language of freedom, connecting Africans to the larger world, while Afrikaans, a South African variety of Dutch, was seen as the language of the oppressor state, the then ruling National Party.

**Nkosi Sikelel** is the South African national anthem. It was originally sung as a church hymn but later became an iconic anthem of resistance. It is the only neo-modal national anthem in the world, meaning that it is the only one that starts in one key and finishes with another. The lyrics employ the five most populous of South Africa’s eleven official languages – Xhosa, Zulu, Sesotho, Afrikaans, and English.

**Johannesburg**, also known as eGoli (place of gold), is the largest and most populous city in South Africa.

**Vilakazi street** in Orlando West is the only street in the world where two Nobel Peace Prize winners – former president Nelson Mandela and Archbishop Desmond Tutu – once lived.
SOuth WEstern TOwnships: SOWETO

- Soweto is an urban area in the City of Johannesburg, in Gauteng, South Africa. It was designed in the 1900s as a residential centre for blacks who worked in the gold mines. Its name is actually the abbreviation of South Western Townships.

- Black Africans had been drawn to work on the gold mines that sprang up, however, from the start they were accommodated in separate areas on the outskirts of Johannesburg, such as Brickfields (Newtown). In 1904 British-controlled authorities removed black African and Indian residents of Brickfields to Klipspruit (Kliptown) outside the Johannesburg municipal boundary, following a reported outbreak of plague. Two further townships were laid out to the east and the west of Johannesburg in 1918. Townships to the south west of Johannesburg followed, starting with Pimville (1934; a renamed part of Klipspruit) and Orlando (1935).

- Soweto consists of 26 individual townships, each of which was designed to be independent. The township of Soweto as a whole could be called multiracial, in the sense that its residents are from all the tribes in South Africa.

- According to the 2001 Census, the population of Johannesburg is more than three million. It has been estimated that 65% of Johannesburg's residents live in Soweto.

- Soweto's population is comprised of mostly Black Africans. All eleven of the country's official languages are spoken, and the main linguistic groups in descending order of size are Zulu, Sotho, Tswana, Swati, and Tsonga.
III. WARM-UP FOR SINGING

Introduction: Articulation is key in group gospel singing. For a gospel choir to sound good, each member must clearly pronounce each word of a song at exactly the right time. Tongue twisters are a great way to practice enunciation. Proper breathing technique is also essential to good singing. In this exercise, students will focus on word pronunciation by repeating various tongue twisters just like the pros and will explore breathing while engaging the diaphragm.

How Fast Can You Go?
Instruct students to repeat each of the following phrases five to ten times in a row. Encourage students to speed up as they go along, eventually saying each phrase as fast as possible.

“Unique New York.”

“A knapsack strap, strap of a knapsack.”

“The big black bug bit the big brown bear and the big brown bear bled blood.”

“Red leather, yellow leather, copper kettle, brittle brattle, scadadilly dee, scadadilly doo.”
(focus on articulating the consonants)

“Peter Piper, the pickled pepper picker, picked a peck of pickled peppers. A peck of pickled peppers did Peter Piper, the pickled pepper pick, pick. If Peter Piper, the pickled pepper picker, picked a peck of pickled peppers, then where is the peck of pickled peppers that Peter Piper, the pickled pepper picker, picked?” (focus on enunciating each ‘p’)

Catch Your Breath
To breathe properly for singing, you must breathe low into the bottom portion of the lungs, engaging the diaphragm. Your rib cage and back will expand. Your shoulders and upper chest will remain still and will not rise.

Try it yourself: Inhale deeply and exhale completely. Inhale and exhale again. Now try it again, only this time inhale for four counts, hold your breath for four counts, exhale over four counts and then wait four counts before inhaling again. Let’s do three complete sets of that counting exercise. Remember to inhale deeply and properly for singing.

Inhale 2 3 4, Hold 2 3 4 Exhale 2 3 4 and Wait 2 3 Again.
Inhale 2 3 4, Hold 2 3 4 Exhale 2 3 4 and Wait 2 3 Last Time.
Inhale 2 3 4, Hold 2 3 4 Exhale 2 3 4 and Wait 2 3 4.

Still Breathing?
The most important aspect of good singing technique is air. Singers must control their breathing or they become fatigued quickly and their singing suffers. Start by taking a deep breath, filling your lungs all the way down to the abdomen (not just the top half of your lungs). Then let it out very slowly in a constant stream. Imagine you’re exhaling through a very thin straw and the air is going out so slowly that you don’t appear to be breathing at all. It may help to picture a candle out in front of you, and your breath is moving so slowly that the flame doesn’t flicker as you exhale. Do this ten times. Now do five more. But on these next five breaths, pick a nice comfortable note and hold it through the entire breath. Don’t let it
change in **pitch** or volume—make it seem like a key being held down on an organ. Be sure that each note is a comfortable pitch—somewhere in your normal speaking register. Low notes are good because they help the throat relax. Use a different pitch for each breath. Don’t try to belt out high notes. That strains the vocal chords. Now do five more of these, gradually changing the volume for each note from zero up to a medium volume and back to zero over the entire duration of the breath. Always choose a different pitch for each breath and never let the pitch go flat or sharp. In the case of these last five breaths all that is changing is the volume, and that should be changing at a rate that is undetectable. For the last set of five breaths (this is now a total of 25 that you’ll be doing) do everything you just did in the previous five, but change the timbre of your voice at a faster rate than the volume is changing. This is done by “sweeping” through the vowels: a, e, i, o, u. Make the change gradual in any order you wish. By concentrating on keeping your pitch constant, you focus on what your body needs to do to sing on pitch. Pitch is a very common concern of any singer. Another side benefit of doing this exercise is that it pumps extra oxygen into your brain. The brain likes oxygen. In fact, the brain can’t function without it. So more oxygen makes you think better and focus more clearly on the task you have at hand—singing!

*Source: [http://www.vocalist.org.uk/breathing_techniques.html](http://www.vocalist.org.uk/breathing_techniques.html)*
IV. CALL AND RESPONSE

Introduction: Gospel music often follows a musical format known as call and response. In this format, one person acts as the caller and sings a line of song lyrics. The rest of the group then responds to the caller by repeating the line. Call and response is a lot like playing follow the leader and it allows for everyone to participate in singing, even if they aren’t familiar with the lyrics. In this activity students experiment with the call and response format.

• Start with a song that students are familiar with like *Row, Row, Row Your Boat*. You will be the caller and students will respond. After each line of the song, have students repeat you.

Call: Row, row, row your boat  
Response: Row, row, row your boat

Call: Gently down the stream  
Response: Gently down the stream

Call: Merrily, merrily, merrily, merrily  
Response: Merrily, merrily, merrily, merrily

Call: Life is but a dream  
Response: Life is but a dream

• Once students can accurately participate in the call and response process, divide the class into groups.

• First, have students continue practicing call and response with *Row, Row, Row Your Boat*. Each student in the group should take a turn being the caller.

• Then, have students jot down four lines of their own lyrics. Groups will now practice their new song using call and response and making sure each student serves as caller.

• After a few minutes of practice, ask the groups to perform for the class. Each group can be a caller and try to get the entire class to follow!

Extension Activity:
Experiment with speed and level. Instruct the caller to vary the speed of the calls and note how the responders respond. Do they speed up with the caller? Slow down with the caller? Maintain the original pace? Then, instruct the caller to vary the volume of the calls—sing very loudly and then very softly—and note how the responders respond. Do they get loud and quiet with the caller? What other ways can you experiment with call and response?
LEARNING ACTIVITIES

V. QUICK AND EASY THINGS TO DO BEFORE AND AFTER THE SHOW!

Introduction: Too busy to add this study guide to your existing curriculum? Still want to educate your students about the performance they are going to see? These simple ideas will enable you to use the study guide materials in your classroom without taking time away from other educational requirements!

Language Arts/Reading/English
• Incorporate the vocabulary words in this guide into an upcoming vocabulary quiz. Use all of the terms or use a few as “bonus terms” for extra credit.
• Practicing reading comprehension? Have students summarize or paraphrase the information in the Contextual Background section.
• Looking to improve creative writing skills? Have students read the Contextual Background section and then then write an original short story, poem or play about singing in a choir or visiting South Africa.

Social Studies/History
• Looking for special projects or subjects for reports? Students can:
  • Research tribes found in South Africa and elements of those traditional cultures.
  • Explore ways in which music plays an integral role in African society and other societies around the world.
  • Examine the history of apartheid and compare it to the history of civil rights in the United States.

Science
• Discover how the human body produces oral sounds—how do the mouth, throat and lungs work together?
• Research how the human ear works and how we are able to hear.

Really out of time? Try these activities on the bus ride to and from the show!
• Read aloud to your students the Performance Background and Contextual Background sections. That information alone will give them a much better understanding of what to expect and how it relates to them.
• Before the show ask students what types of performing arts shows they’ve seen before and what they liked about them. After the show have each student share one or two things they enjoyed about the show and why.
• Before the show have students make predictions about what they are going to see based on the name of the artists, the title of the show and artistic discipline. After the show, see whose predictions were right.
VOCABULARY

APARTHEID  A policy of segregation and political and economic discrimination against non-European groups in the Republic of South Africa.

ARTICULATION  Producing a speech sound.

BIODIVERSITY  The number and variety of organisms found within a specified geographic region.

DIAPHRAGM  A muscular and membrane partition that separates the abdominal and thoracic cavities and functions in respiration.

GOSPEL (music)  A type of African-American religious music based on folk music melodies blended with elements of spirituals and jazz.

INDIGENOUS  Originating and living or occurring naturally in an area or environment.

LINGUISTIC  The study of the structure and development of a language and its relationship to other languages.

MYTHOLOGY  The body of stories associated with a culture, institution or person.

PITCH  Tone and frequency of a note.

RACISM  Discrimination or prejudice based on race.

SEGREGATE  To impose the separation of (a race or class) from the rest of society.

SOTHO  A group of closely related Bantu languages, including Tswana, spoken in southern Africa.

ZULU  Bantu people of southeast Africa, primarily inhabiting northeast Natal province in South Africa.
ADDITIONAL RESOURCES

WEB SITES
Soweto Gospel Choir
http://www.sowetogospelchoir.com/

South Africa
http://www.nationbynation.com/SouthAfrica/Population.html
http://www.southafrica.net/index.cfm
http://www.rebirth.co.za/traditional_african_clothing.htm

Apartheid
http://www.un.org/av/photo/subjects/apartheid.htm

BOOKS (AVAILABLE AT WWW.AMAZON.COM)
South African Music: A Century of Traditions in Transformation (World Music Series) by Carol Muller, Michael Bakan (Editor) (2004)
Kaffir Boy: The True Story Of A Black Youths Coming Of Age In Apartheid South Africa by Mark Mathabane (1998)

CDs

Portions of this document were taken from Soweto Gospel Choir Study Guide prepared by the Hopkins Center at Dartmouth College, Hanover, NH. www.hop.dartmouth.edu

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Virginia Sheppard, Georgia Institute of Technology
Ferst Center for the Arts at Georgia Tech

Resource Credit:
www.artsedge.kennedy-center.org
www.wikipedia.org
www.nationalgeographic.com
www.bama.ua.edu
NOTICE TO ALL TEACHERS AND CHAPERONES

- **PERFORMANCES BEGIN PROMPTLY AT 10AM**
  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.

  *We hope that you and your students enjoy your theatre experience!*
Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

Sections 4, 5, 6
Exit through the lobby.

Sections 1, 2, 3 & Pit
Exit toward stage.

Note: Interior house conditions may necessitate alternate exit routes.

Mezzanine 1, 2, 3
Exit rear through lobby.

Balconies 1, 2 exit toward stage, up two flights and down interior fire escape.
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S

CONCERT HALL and RAND THEATER

School Bus Parking: Students should be dropped-off at Haigis Mall off of Massachusetts 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: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall - see map) prior to parking. We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space. It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. 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. Please call (413) 545-2116 if you didn’t receive one.

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

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue
Lot 34 - Behind Visitors Center with 3, 5 & 10-hour meters available
Haigis Mall – 2 hour maximum on meters
Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

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. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

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 at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

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. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.
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.