



GLOBAL ARTS:

Performances For Schools

Presents



Sunday
April 10, 2011
4:00 PM
Bowker
Auditorium



Suggested Study Guide

**Please note that this is only a suggested guide. As each group of students differs, instructors may wish to focus on only a few of the proposed topics of discussion or create their own study guide more suited to their particular student group. We hope that your students enjoy this cultural experience and that it deepens their understanding of this unique culture and art form!*

Please fill out our online surveys at <http://www.umass.edu/fac/centerwide/survey/ppeef.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.



Theatre Etiquette

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 (including cell phone cameras!) or any other recording devices
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance
- Do not text message during the performance.

“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!



the Artists

RED BARAAT BAND



Led by Sunny Jain, Red Baraat is the first and only dhol 'n' brass band in North America, melding the infectious North Indian rhythm Bhangra with brass funk and expressing the human spirit through improvisation and a powerful live sound. Comprised of dhol (double-sided, barrel-shaped North Indian drum slung over one shoulder), drumset, percussion, sousaphone, and 5 horns, this NYC-based group plays fresh originals and Bollywood favorites with an explosive stage performance and presence.

In the short time since their inception, 2008, the group has delivered blistering performances at the Montreal Jazz Festival, Chicago World Music Festival, Lincoln Center, Madison World Music Festival, Concert of Colors (Detroit), 4th Annual Droma Gypsy Festival, Pori Jazz Festival (Finland), Molde Jazz Festival (Norway), Chicago Folks & Roots Festival, The Kitchen performance art space, India Independence Day Parade, as well as a live radio broadcast on John Schaefer's Soundcheck WNYC-FM 93.9, an NPR affiliate. Red Baraat also recorded the credit roll theme song for the movie, *The Yes Men Fix the World* and performed for Ports 1961 at the 2009 Mercedes-Benz Fashion Week (NYC). Red Baraat has been featured in National Geographic, Wall Street Journal, The New Yorker, Relix and Songlines, among many others.

The group's debut CD, *Chaal Baby* (Sinj Records), was released in 2010 and was on the list of multiple music critics as a top world music and jazz CD of 2010. Their follow up CD is in the works for a late 2011 release.

Meet Red Baraat

Sunny Jain - dhol / MC
Rohin Khemani - percussion
Tomas Fujiwara - drumset
Arun Luthra - soprano sax
Mike Bomwell - baritone sax
Sonny Singh - trumpet / vocals
MiWi La Lupa - bass trumpet



the Artform

What is Bhangra?

Bhangra is fusion of music and dance which originates from the Punjab region of India and Pakistan. In its earliest form it was a celebratory folk dance which welcomed the coming of spring, or Baisakhi, as it is known.

Now Bhangra has evolved and in the past 30 years it has become integrated into popular Asian culture after being mixed with hip hop, house and reggae styles of music. Bhangra has come a long way from its humble beginnings in India but now it is recognized and enjoyed the world over.

The influence of Bhangra can be seen clearly in the world of Bollywood with Bhangra artists being used to supply the soundtracks to some of the biggest movies from this industry. There's a lively Bhangra music scene alive and kicking in the U.K. with some of the biggest DJ's and singers performing across the country every year. Some universities and organization have even started holding Bhangra dance competitions such is the popularity of the genre.

However Bhangra is more than just a musical genre. Asian people see it as an expression of their culture and identity and a way of showcasing all that is unique about them. Bhangra has even begun to find its way into R&B music as mainstream artists pick up on the potential of Bhangra to add an alternative spin to a record. Bhangra influences can be heard in Missy Elliott's track "Get Your Freak On" and from music by the rapper Jay Z and The Fugees.

Bhangra has adapted and changed with the times but at its core remains a sense of cultural identity and tradition.





the Artform

What is Bollywood?

Bollywood is the informal term popularly used for the Hindi-language film industry based in Mumbai, Maharashtra, India. The term is often incorrectly used to refer to the whole of Indian cinema; it is only a part of the total Indian film industry, which includes several regional film industries sorted by language. Bollywood is the largest film producer in India and one of the largest centers of film production in the world.

Bollywood is formally referred to as Hindi cinema. There has been a growing presence of Indian English in dialogue and songs as well. It is common to see films that feature dialogue with English words, phrases, or even whole sentences.

Bhangra dance and music is often incorporated into Bollywood films.



Discussion Questions

Research additional art forms from other countries that have become popular in the United States. For example: TV shows that began in another country and now have an American version or comic book characters, fashion trends and cultural icons.



Historical Context



What does baraat mean?

Baraat is Hindi for a marriage procession. In North India, it is a tradition on the day of the wedding for the groom to travel to his bride's home on a magnificently decorated horse, surrounded by an entourage of family and friends. Led by a dholi and/or a marching band, this joyous celebration naturally induces dancing and singing and is inseparable from the energy and excitement of the musical festivities.

Brass Bands: Tradition, Change, and the Mass Media in Indian Wedding Music

A distinctive feature of most Indian Weddings is the *barāt*, the procession from the groom's house to the home of the bride. This procession is frequently accompanied by lights, fireworks, music, and dance. In urban India, the most common musical accompaniment for the *barāt* is the brass band. For ethnomusicologists, these multicultural ensembles pose a number of intriguing questions that are both specific to the Indian band world and relevant to wider areas of cultural change and interaction. These questions concern adaptation and maintenance of traditional social and professional patterns of behavior and organization, music activity as a means of increasing social mobility and economic opportunity, rural-urban migration, the historical roots of enculturation, and the effects of the mass entertainment media on musical activities and folk traditions.

Discussion Questions

Research and make a list of wedding traditions found in the United States and other countries. Do you see any similarities? Can you see if any US traditions have a basis from other parts of the world or cultures?



Historical Context

The Concept of Band Baja

Band Baja's are traditional Indian brass bands. They have been around in India for many centuries and in the early days Maharaja's and members of high society would hire them for prestigious events. They would perform processions in the streets and large crowds would turn up to watch.



In more recent times, they have become part of the Indian culture and play an essential role at Indian weddings and festivals.

The earliest wedding bands consisted of instruments like the shanai (a double reed instrument) alongside percussion instruments, but this has changed and clarinets along with other brass instruments such as trumpets, saxophone, and sousaphone are included..

In India, there are thousands of brass bands and they can vary in size between seven to twenty members. The band usually consists of a band leader (the main musician) accompanied by six to eight regular musicians which creates a very powerful and distinctive sound.

In India, the bride groom hires the brass band to accompany him and his guests (the Baraat) at the wedding. This usually starts in the morning with a procession as the baraat leaves the groom's residence to go to the temple, and then carries on with more performances throughout the day. The procession usually ends up turning into a carnival as the whole baraat dances and sings alongside the band. In India, the bride groom often leads the procession on an elephant or on a decorated white horse as his guests follow behind him, dancing and cheering.

Discussion Questions

Look closely at the picture above. What instruments in the band are know to you? What instruments are different? Research instruments from other countries and make a list. Think about how they are similar or different from the instruments you already know.



Learning Resource

Baisakhi Festival

Baisakhi is one of the major festivals of Northern Indian. It is celebrated with a lot of enthusiasm and gaiety in the Indian state of Punjab and throughout the world where there are significant Indian populations. In the large farming community of Punjab, Baisakhi Festival marks the time for harvest of crops and the people celebrate the day by performing joyful bhangra and gidda dance. For the Sikh community, (Sikh means “disciple” in Sanskrit) the Baisakhi Festival also has a religious significance .



Date of Baisakhi

Baisakhi Festival falls on the first day of Vaisakh month (April-May) according to the Nanakshahi or Sikh Calendar. According to the Gregorian calendar, Baisakhi falls on April 13 every year and April 14 once in every 36 years. This difference in Baisakhi dates is due to the fact that day of Baisakhi is reckoned according to solar calendar so an additional day has to be added periodically when converting to the Gregorian calendar. The date of Baisakhi is celebrated all over India but may be under different names and different sets of rituals and celebrations. Baisakhi date coincides with 'Rongali Bihu' in Assam, 'Naba Barsha' in Bengal, Puthandu in Tamil Nadu and 'Pooram Vishu' in Kerala.

Baisakhi Celebrations

People of Punjab celebrate the festival of Baisakhi with exuberance and devotion. As the festival has tremendous importance in Sikh religion, major activities of the day are organized in gurdwaras or Sikh temples. People wake up early to prepare for the day. Many bath in the holy river to mark the auspicious occasion. After getting ready people pay a visit to their neighborhood gurdwara and take part in the special prayer meeting organized for the day. At the end of the Baisakhi ardas or prayers, participants receive specially prepared Kara prasad or sweetened semolina. This is followed by a guru ka langar or community lunch.



Learning Resource

Later, during the day people of Sikh faith hold a procession. The procession moves through the major localities of the city accompanied by the singing of devotional songs by men, women and children. Mock duels, bhangra and gidda performances make the procession joyous and colorful.

Celebrations by Farmers

For the large farming community of Punjab and Haryana, Baisakhi marks a New Year's time as it is time to harvest crop. On Baisakhi, farmers are thankful for the bountiful crop and pray for good times ahead. People buy new clothes and make merry by singing, dancing and enjoying the best of festive food.

Cries of "Jatta aai Baisakhi", rent the skies as gaily men and women break into the bhangra and gidda dance to express their joy. Everyday farming scenes of sowing, harvesting, winnowing and gathering of crops are expressed through zestful movements of the body to the accompaniment of ballads and dhol music.

In several villages of Punjab Baisakhi Fairs are organized where besides other recreational activities, wrestling bouts are also held.

Discussion Questions

Research and discuss the differences between the Gregorian, solar and lunar calendar. Find other examples of holidays and religious observances that are celebrated according to the different calendars. Hint: Look at holidays that do not fall on the same date every year.

Many countries celebrate holidays and festivals based on farming. Research and describe the traditions, special foods and customs associated with these celebrations. How are they similar or different?

Research and describe cultures that have music, dance or songs only used to celebrate special festivals or at certain times of the year.



Learning Resource

Baisakhi Dress

As Baisakhi is one of the major festivals for Sikhs, people in Punjab wear bright new dress to mark the occasion. Kurta and lungi or pajama is a typical dress for men in Punjab while women go in for salwar-kamiz or lehanga-choli. Women further adorn themselves with heavy jewelry of various kinds. Below is information about the traditional dress of bhangra and giddha..

Traditional Bhangra Dress (for Men)

Dress for Bhangra is as colourful and vibrant as the Bhangra dance itself. Bhangra costumes effectively portrays the rich and vivid colors of rural Punjab and also the zest for life of Punjabi folk. Bhangra costume is simple and is normally worn by the men in rural Punjab, in lighter hues though ! Before we study how the Bhangra costume looks like let us see what exactly constitutes the traditional Bhangra dress for men !!

Parts of Bhangra Dress

Turla or Torla (fan like adornment on the turban)

Pag (turban, a sign of pride/honor in Punjab): This is tied different to the traditional type of turban that you can see Sikh's wearing in the street. The turban has to be tied before each show, and is not ready made like a hat.

Kaintha (necklace), some men also wear earrings

Kurta - Similar to a silk shirt, with about 4 buttons, very loose with embroidered patterns.

Lungi or Chadar - This is a loose loincloth tied around the dancer's waist. Again it would be decorated.

Jugi: A waistcoat, with no buttons.

Rammal: These are essentially scarves worn on the fingers. They look very elegant and effective when the hands move during the course of bhangra performance.





Learning Resource

Traditional Gidda Dress (for Women)

Traditional dress for gidda is quite elegant. It adds charm to feminine grace and is comfortable enough to allow women to perform gidda dance with ease. Gidda dress is quite simple and one can find women in rural Punjab donning it everyday. The only difference is that costume for gidda makes use of brighter colors and is complemented with heavy jewelry.

Parts of Gidda Dress

Dupatta (chunni or scarf): This is heavily embroidered in a gidda costume.

Kameez (shirt)

Salwaar (baggy pants)

Tikka (jewelry on the forehead)

Jhumka (long dangling earrings)

Paranda (braid tassel)

Suggi-Phul (worn on head)

Raani-Haar (a long necklace made of solid gold)

Haar-Hamela (gem-studded golden necklace)

Baazu-Band (worn around upper-arm)

Pazaibs (anklets)





Learning Activity

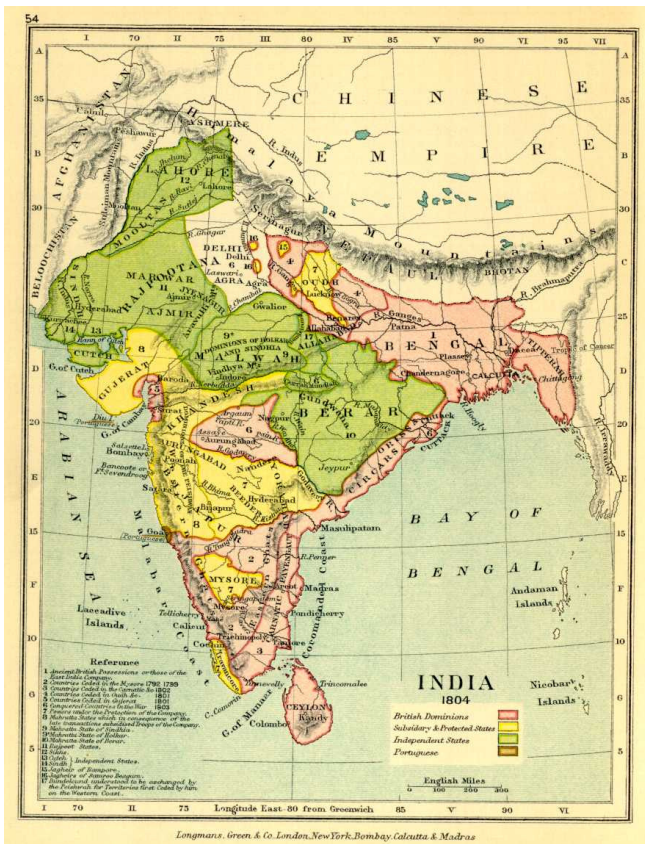
Many cultures celebrate special days and events by writing songs or poems. The Baisakhi poem on this page uses imagery the writer experiences at this time of year in the poem.

Pick at time of year and make a list of all the things you may hear, see, smell, feel or taste at this time. Add “describing” words to your list and create a poem.

Baisakhi Poem in English

Baisakhi - The New Season

Stretching, rubbing my eyes,
 with a wide yawn, I fill my lungs
 with freshness of meadows.
 Chitter Chatter of the birds
 slowly filling the air
 coupled with moo moo's so dear.
 A perfect natural note
 suddenly breaks to
 the gradual pumping of water
 blending perfectly with slow
 rhythmic sound of the drums,
 increasing its pace to the
 sweet dancing maidens
 accentuating ambience, while
 precariously balancing their load.
 A momentary pause and then
 breaking monotony with their trinkets
 kicking dust, completing the beat
 in loud Crescendo.
 Flowing colorful dupatta
 blending with the light
 complimenting vast expanse
 of yellow, flowing, rhythmic fields
 fill this cool breezy morning.
 The new season has arrived. .





Learning Activities

Sweet Lassi Recipe



Lassi is a popular and traditional Punjabi yogurt-based drink of India and Pakistan. It is made by blending yogurt with water or milk and Indian spices. Traditional lassi (also known as salted lassi, or, simply lassi) is a savory drink sometimes flavored with ground roasted cumin, while sweet lassi on the other hand is blended with sugar or fruits instead of spices.

Ingredients:

- 3 ice cubes
- 1 cup of sugar
- Some fruits (bananas, strawberries)
- Large container of low fat yogurt

Mix it all up in a blender. It comes out to be a very thin (like water) mixture. So although it tastes much like a smoothie, its consistency is a little different.

Mehndi (Henna tattoo)

Mehndi is the application of henna as a temporary form of skin decoration in the Indian Subcontinent, as well as by expatriate communities from these areas. Mehndi decorations became fashionable in the West in the late 1990s, where they are sometimes called henna tattoos. Henna is typically applied during special occasions like weddings and festivals like Diwali, Bhaidooj, Teej and Eid. In some Hindu festivals every woman tries to have Henna done on her hands and feet. It is usually drawn on the palms and feet, where the color will be darkest because the skin contains higher levels of keratin which binds temporarily to lawsone, the colorant in henna. Henna was originally used as a form of decoration mainly for brides.

Students can do this by using washable markers. Have students trace around their hand on a piece of paper. Work out a design on the paper first then transfer the design to their actual hand.





Resources

Vocabulary

Dholi—marching band

Dhol—double-sided, barrel-shaped North Indian drum slung over one shoulder

Baraat—Hindi marriage procession

Bhangra—fusion of music and dance which originates from the Punjab region of India and Pakistan

Bollywood—informal term popularly used for the Hindi-language film industry based in Mumbai, Maharashtra, India

Gidda—is a popular folk dance of women in Punjab region of India and Pakistan

Mahārāja (also spelled maharajah) -is a Sanskrit title for a "great king" or "high king".

Shehnai—a double reed instrument

Online References

Interview with Red Baraat

<http://motherjones.com/riff/2010/12/sunny-jain-red-baraat-bhangra-funk-interview>

Indian Brass Bands

<http://www.prx.org/pieces/4591-indian-brass-bands>

Ethnomusicology

<http://www.jstor.org/stable/851685>

Bollywood

<http://en.wikipedia.org/wiki/Bollywood>

Bhangra

<http://www.bhangra.org/about/bhangra-history/what-is-bhangra/>

Gurcharan Mall presents Band Baja

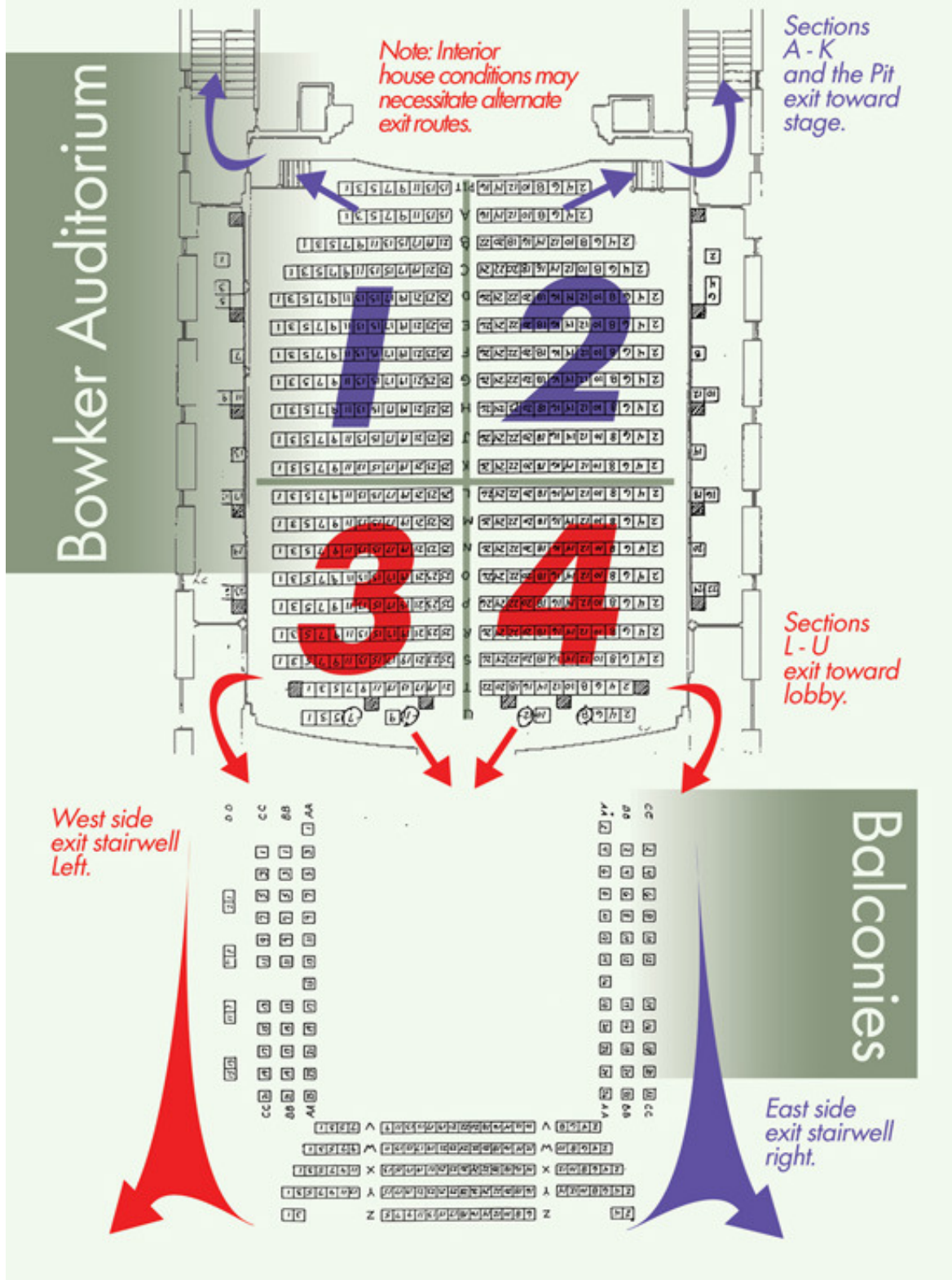
<http://www.bandbaja.co.uk/index1.html>

Hear Red Baraat at the NYC 2011 Globalfest on National Public Radio:

<http://www.npr.org/2011/01/19/132865445/red-baraat-globalfest-2011>

Evacuation Procedures

Bowker Auditorium



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

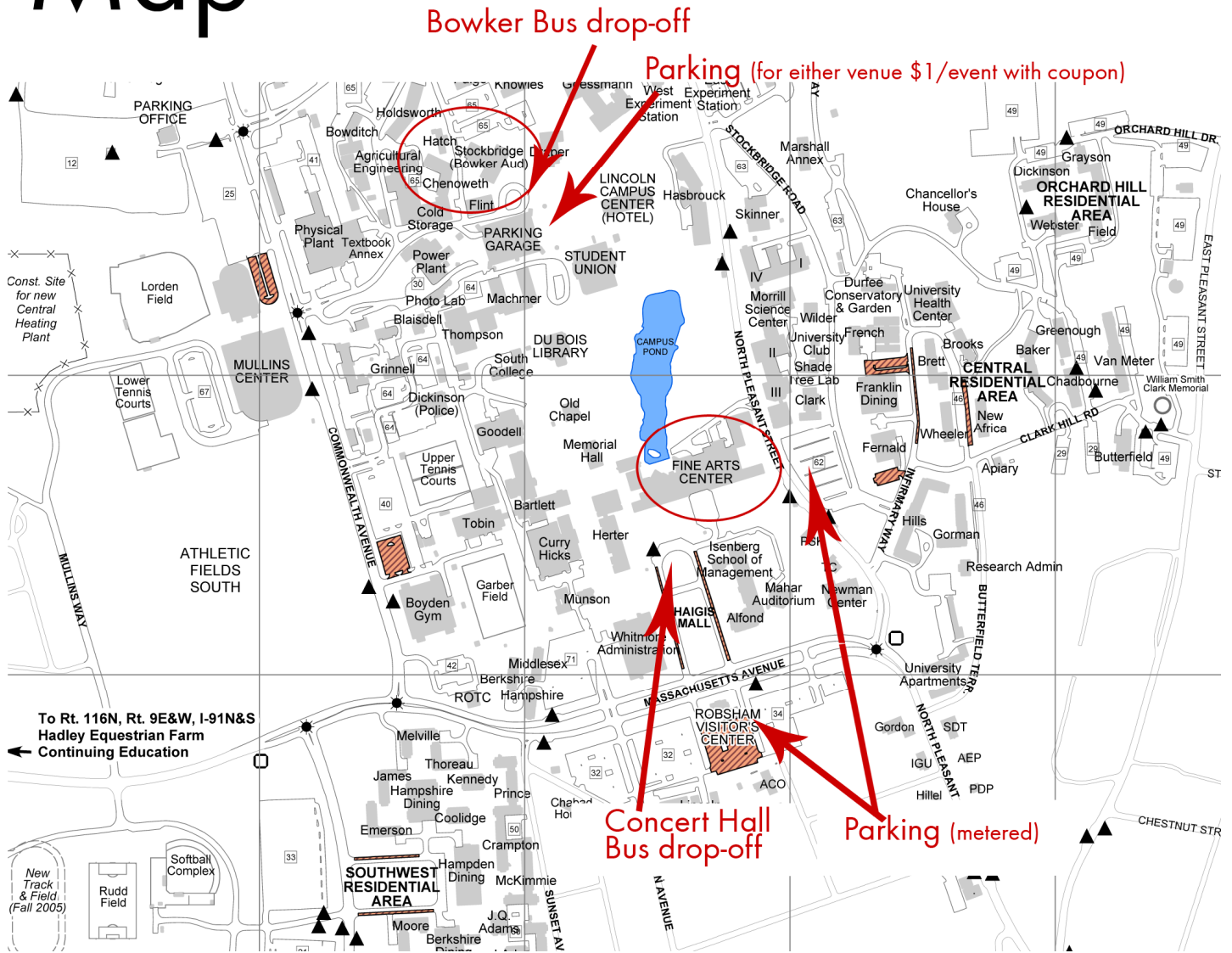
From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 "To the University of Massachusetts." Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. At first light turn left on to Commonwealth Avenue. At next light turn right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

Map



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.