STUDY GUIDE

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Coming to the Theater

Your Role as an Audience Member

Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform and each performance calls for different audience responses.

Lively bands, musicians and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance. As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?
- What are some different types of live performances? Name a few as a class.
- What kind of responses might an audience give in each circumstance?
- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?

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

Audience Member Checklist for Review at School

- Leave your food, drinks and chewing gum at school.
- Remember to turn off all cell phones before the performance begins.
- When the house lights dim, the performance is about to begin. Please turn your attention toward the stage.
- Cameras and other recording devices are not allowed in the theater.
- Talk before and after the performance only. Remember that not only can those around you hear you, the performers can too.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.
- Open your eyes, ears, mind, and heart to the entire experience!
- After the performance you will be dismissed when your school is called from the stage. Remember to check around your seat for everything that you brought into the theater.
As a center for the performing arts, the Ordway takes on three different roles:

Hosting
The Ordway is home to the following Arts Partners; they program their own seasons and use the Ordway as their performance venue:
- The Minnesota Opera
- The Saint Paul Chamber Orchestra
- The Schubert Club

Presenting
The Ordway also programs their own performance seasons. Musical theater tours such as *Billy Elliot The Musical* and *Elf the Broadway Musical* are a part of the Theater Season. The Ordway also produces musical theater such last year’s Rodger and Hammerstein’s *Cinderella*. The Target® World Music and Dance Series include companies on national and international tours, such as *Black Grace* and *Eileen Ivers & Immigrant Soul*, and work produced by locally-based organizations such as *Ballet of the Dolls*.

Producing
The Ordway is a member of the Independent Presenters Network, which allows for collaborations to produce large musical productions with other performing arts centers. Such musicals are Disney’s *Beauty and the Beast*.

The Ordway also presents the annual Flint Hills International Children’s Festival, a week-long festival of international artists performing work to our youngest audience members. The dates for the 2013 Festival are May 28-June 2.

For more information about the Ordway and Arts Partners visit www.ordway.org.

Fun Facts!
Did you know…
The Ordway has two theaters?
- Ordway’s Music Theater, 1900 seats
- McKnight Theatre, 306 seats

The Ordway first opened more than twenty-five years ago on January 1, 1985, as the Ordway Music Theatre!

The name *Ordway* comes from Lucius Pond *Ordway* (1862-1948) a Saint Paul businessman and early 3M investor. His granddaughter, Sally *Ordway Irvine* (1910-1987) built the center and decided to use the Ordway name.

Sally Ordway Irvine traveled to Europe with architects to visit opera houses and theaters when planning the design of the Ordway.

More than 350,000 patrons come the Ordway each year.

Schools from all over the region attend the Ordway’s student performances. More than 50,000 seats were filled by students and teachers last year!
About the Performance

Conceived and hosted by Ordway's Producing Artistic Director, James Rocco, the Broadway Songbook Series is part concert, part theater chat. It combines the life story of master songwriters, a discussion of what made their work so extraordinary and musical performances by some of the Twin Cities finest musical theater artists.

These local artists will be performing Rodgers & Hammerstein and Rodgers & Hart’s greatest hits on Ordway’s McKnight Theatre stage.

James Rocco
Joshua James Campbell
Kirby Trymucha Duresky
Jennifer Eckes
Connie Kunkle
Joel Liestman
About the Performance

Who was Richard Rodgers?

Richard Rodgers’s contributions and influence on musical theatre has left lasting impressions on the genre. Writing more than 900 published songs and 40 Broadway musicals there is no doubt his legacy lives on.

Rodgers was born in New York City on June 28, 1902. He went on to study at Columbia University and the Institute of Musical Art, which eventually became known as the Julliard School.

While at Columbia, Rodgers met Oscar Hammerstein II and Lorenz Hart. These two would help shape Rodgers future endeavors and career. Rodgers would go on to create some of musical theater’s most beloved works with both Hart and Hammerstein II.

After a long and successful career in musical theater, Rodgers died at home in New York City on December 30, 1979. He was 77 years old. He was honored posthumously on March 27, 1990, when Broadway’s 46th Street Theatre was renamed The Richard Rodgers Theatre, one of Broadway’s highest honors. This theatre is also home to The Richard Rodgers Gallery, which honors the composer’s life and works.

Meet Richard Rodgers

- Born in New York City on June 28, 1902
- Wrote more than 900 published songs and 40 Broadway musicals
- First individual to ever achieve an EGOT, which means winning an award in each of show business’s top awards including an Emmy, Grammy, Oscar, and Tony.
- His daughter, Mary Rodgers, is the composer of Once Upon a Mattress and the author of the teen novel, Freaky Friday; his grandson, Adam Guetell, is the composer of Light in the Piazza.

PHOTO ALERT
To see a photo of Richard Rodgers, click here: http://www.rnh.com/photos.html?gallery=64
**Who was Lorenz Hart?**
Hart was born in New York City on May 2, 1895. He went on to study at the Columbia University's School of Journalism. It is there that he met Richard Rodgers and the two began a partnership in writing scores for musicals at Columbia’s Varsity Shows. Hart would write the lyrics and Rodgers would compose the music. Hart, due to being fluent in German, supported himself in school by translating operettas and plays for the Shuberts. It was Hart’s work with Rodgers, however, that would gain him prominence in the theater district.

PHOTO ALERT

**Who was Oscar Hammerstein II?**
Oscar Hammerstein II was an influential lyricist and librettist of musical theater. Hammerstein II was born on July 12, 1895 in New York City to a very theatrically involved family. His father, was manager of the famous vaudeville theater, Hammerstein’s Victoria, and his uncle was a famous producer. Even though his family was quite theatrical, his father encouraged Hammerstein II to pursue law at Columbia University instead of theater.

Hammerstein II couldn’t avoid the theater, however. He quickly became a part of the Columbia University Players and participated in the school’s variety shows. This is also where he met his future collaborator Richard Rodgers. Hammerstein II would also convince his producer uncle to hire him as assistant stage manager. This eventually led to a promotion to production stage manager, which allowed Hammerstein II to write and re-write on scripts in development. He was quickly creating his own musical comedies.

He eventually collaborated with the composer, Jerome Kern. Kern and Hammerstein II. Both shared the idea of an “integrated musical,” a musical that has the score, book (script), and lyrics that all contribute to the central theme and storyline. This led to them adapting Edna Ferber’s novel, *Show Boat*, and turned it into the groundbreaking musical of the same title. Kern composed the score and Hammerstein II wrote the book and the lyrics. This was the beginning of popularizing the book musical causing a wide spread change to occur to the genre of musical theater.

Hammerstein II went on to adapt Bizet’s “Carmen” to an Americanized version that included an all African American cast titled, “Carmen Jones.” After he finished his work on “Carmen Jones,” he was contacted by an old Columbia alum, Richard Rodgers, to see if he would be interested on working on turning the book, *Green Grow the Lilacs*, into a musical. This would lead to the creation of *Oklahoma!* and the rest is history.

PHOTO ALERT
To see a photo of Oscar Hammerstein II, click here: [http://www.rnh.com/photos.html?](http://www.rnh.com/photos.html?)
About the Performance

Rodgers & Hart

Richard Rodgers and Lorenz Hart started working together when they were both students at Columbia University. They made their professional debut when their song, “Any Old Place with You,” was featured in the 1919 Broadway musical, *A Lonely Romeo*.

Their breakout hit was a song included in the 1925 charity show, *The Garrick Gaities* that was an ode to their hometown titled, “Manhattan.” From there Rodgers and Hart wrote several comedies for Broadway as well as London’s West End. The duo averaged four new shows a year from 1920 to 1930. Some of these included: *Dearest Enemy, Betsy, Peggy Ann, The Girl Friend,* and *A Connecticut Yankee*.

In 1930 the duo moved to Hollywood, where they wrote songs and scores for several movie musicals, which included *Love Me Tonight, Mississippi, and The Phantom President*.

In 1935, Broadway producer, Billy Rose, was able to get Rodgers and Hart to move back to New York to work on his circus musical, *Jumbo*. The score for *Jumbo* included such hits as “The Most Beautiful Girl in the World,” “My Romance” and “Little Girl Blue.”

Rodgers and Hart stayed in New York to write a series of Broadway musicals from 1936 to 1943. Some of these included, *Babes in Arms, Pal Joey, The Boys from Syracuse,* and several more. These musicals included many songs that became audience favorites of Rodgers and Hart’s work; such as “The Lady is a Tramp,” “My Funny Valentine,” “Bewitched,” “I Could Write a Book,” and “This Can’t Be Love.”

Despite Rodgers and Hart’s increasing popularity, the duo went their separate ways in 1943, when Rodgers teamed up with Oscar Hammerstein II to create *Oklahoma!*. Rodgers and Hart did get together one last time to revise their 1927 musical, *A Connecticut Yankee,* for Broadway. The show opened on Broadway on November 17, 1943. Hart died of pneumonia a week later.

VIDEO ALERT: Click here to see videos of Rodgers & Hart’s beloved classics being performed: [http://www.rnh.com/videos.html?gallery=65](http://www.rnh.com/videos.html?gallery=65)
About the Performance

Rodgers & Hammerstein II

Richard Rodgers and Oscar Hammerstein II both had successful careers in musical theater before teaming up in 1943.

Rodgers contacted Hammerstein II about possibly collaborating on a musical adaptation of the book by Lynn Riggs’ Green Grow the Lilacs for the Theatre Guild. Together they worked on the integrated musical with Hammerstein II writing the lyrics and Rodgers worked on the score. They then included Robert Mamoulian as director and Agnes de Mille as choreographer.

Oklahoma! opened on March 31, 1943 to rave reviews. It ran for 2,212 performances, which shattered the old record by more than 1,500 performances, and received the Pulitzer Price in 1944. Oklahoma! was unlike any other musical theater show done at that time. There were no Broadway stars in the cast (the Theater Guild couldn’t afford them). There was no opening chorus of dancing girls; the show begins on a farm with an old woman churning butter. The characters were relatable. Even the villain, Jud Fry, can be seen as just someone who wants to belong in his warped sense of the world.

Oklahoma! was also different in that it included a 15-minute dream ballet, choreographed by Agnes de Mille, that is an all-dance, no-singing moment in the show that gives insight to the characters thoughts, emotions, and the themes in the musical overall.

Rodgers and Hammerstein II continued their success from Oklahoma! with nine Broadway musicals, which included Carousel, Allegro, South Pacific, The King and I, Flower Drum Song, and The Sound of Music. They also wrote a musical specifically for film, State Fair, and one for television, Cinderella. These musicals gave us beloved classics like “You’ll Never Walk Alone,” “Shall We Dance,” “My Favorite Things,” “Edelweiss,” and many more.

The duo worked together up until Oscar Hammerstein II’s death in 1960 from stomach cancer. On September 1, 1960 the lights on Broadway went out for a moment in remembrance of the contributions Oscar Hammerstein II gave to the Broadway community.

Throughout their career together, Rodgers and Hammerstein II earned 35 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards, and two Emmy Awards. They were also named among the “20 Most Influential Artists of the 20th Century,” by Time Magazine and CBS News.

VIDEO ALERT: Click here to see videos of Rodgers & Hammerstein II’s beloved classics being performed: http://www.rnh.com/videos.html?gallery=64
What is Musical Theater?

Musical theatre combines music, spoken dialogue, acting, and dancing to communicate a story in a piece that is called a musical. It may be seen in the same vein as opera and dance, but it gains significance in how it integrates and gives equal importance to the story, dance, song, and drama.

The three main elements of musical theater is music, lyrics, and book. The book (script) of the musical is what gives the structure of the piece. It contains the story, character development, and the dramatic structure, as well as stage direction and dialogue.

The score (music) of a musical is important to telling the story. A character will usually break out in song or a dance to convey the emotion or idea they are feeling at that moment. As the saying goes, “When the emotion becomes too strong for speech you sing; when it becomes too strong for song, you dance.” A song is usually tailored to a particular character and what the character is facing in the story. The score in most musicals also furthers the story—letting us know if the two main characters are in love or informing us, which character is considered the villain in the story. This, however, is not always the case.

About Musical Theater

There are musicals that have the score add to the overall theme rather than being straight from the storyline or from the character’s emotions. This can be seen in musicals like Cabaret, in which the characters are performers in the musical, and so essentially perform a musical within a musical. This causes the characters’ songs to be more about the overall theme of the musical, instead of conveying the characters’ own emotions or ideas.

This is usually considered to be a concept musical. A concept musical focuses on the metaphor or theme of the musical piece to be more important than the actual narrative. This is different from the book musical that focuses heavily on the narrative and follows a linear structure, a beginning, middle, and end. This can be seen in the musical, Company that has a fragmented narrative with songs representing the overall theme, which is comparison of single and married life.

Every musical, just like any piece of theatrical work, is up to creative influence. A director, musical director, choreographer, and others will usually re-envision the score and story of the musical to represent a different way in which to present the work. The technical aspects of the performance are usually up for interpretation by the staff that includes set design, costumes, lighting, and etc.

Musicals are performed all over from large venues, such as London’s West End and New York’s Broadway, to smaller fringe theaters, Off-Broadway, regional theaters, and community theaters.
About Musical Theater

History of Musical Theater

Music in theater staged performances existed in ancient Greece when music and dance were used in stage comedies and tragedies. In Western performance, this then evolved into operas and then to ballad operas like *The Beggar's Opera* that changed the lyrics to popular songs of the time and comic operas like *The Bohemian Girl* that had original scores and romantic plot lines of the 18th Century.

Gilbert and Sullivan

Western musical theatre, however, is thought to begin with the French composer, Offenbach’s, and the English duo, Gilbert and Sullivan’s operettas in the 19th Century. These operettas included romantic shows that usually included a **tenor** and **soprano** lead plus a large male chorus. Gilbert and Sullivan’s works became well known for their rhythmic **up-tempo patter songs**. Their use of integrating lyrics and dialogue to tell a story was one of the precursors to the kind of musical theater we know of today. These operettas, or opera lite, as they became known, were a big hit among audiences and soon imitations of them began popping up across the United States.

Vaudeville Variety Shows

Vaudeville variety shows became popular in the United States during the late 1880s and early 1900s. The variety show included a variety of different acts from musicians and dancers to comedians and magicians. The music used in the acts were usually popular songs of the time.

Ziegfield Follies

The Vaudeville variety shows led to the glitzy **revues** by Florenz Ziegfield that were known as the Ziegfield Follies. These performances included choruses of women, who wore lavish costumes, that would sing popular songs of the time while parading around the stage. The Follies were a hit on Broadway until the early 1930s. Soon a new type of theater that had original music, integrated story and dialogue would be taking its place on Broadway.

The Book Musical

The musicals we most associate when thinking of musical theater is what’s considered **book musicals**. Beginning in the 20th Century with the musical, *The Black Crook*, the book musical takes songs and dances and fully integrates them into a storyline that includes character development, dramatic structure, spoken dialogue, stage directions, and the **libretto**.

The book musical brought about the **Golden Age** of musical theater, which went from 1940 to 1960. During this age, some of the most beloved pieces of musical theater were created; from “Oklahoma!” to “West Side Story.” Musical theater has been changing and evolving ever since.
### Vocabulary & Behind the Scenes

<table>
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<tr>
<th>Adapting: modifying something for a new purpose</th>
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<tr>
<td><strong>Agnes de Mille (1905—1993):</strong> United States dancer and choreographer who introduced formal dance to a wide audience</td>
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<tr>
<td><strong>Ballad opera:</strong> a genre of English stage entertainment originating in the 18th Century</td>
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<tr>
<td><strong>Book musical:</strong> a musical that has its songs and dances fully integrated into the story</td>
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<td><strong>Company:</strong> a Stephen Sondheim musical that focuses on adult themes and relationships</td>
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<td><strong>Composer:</strong> an individual who creates musical compositions</td>
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<td><strong>Concept musical:</strong> a musical where the show’s metaphor is more important than the narrative</td>
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<td><strong>Costumes:</strong> article of clothing that a performer wears to help communicate the story of the piece</td>
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<td><strong>Director:</strong> a person in charge of the stage’s direction</td>
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<tr>
<td><strong>Dramatic structure:</strong> the structure of a play or film; thought to originate with Aristotle’s <em>Poetics</em></td>
</tr>
<tr>
<td><strong>Dream ballet:</strong> an all-dancing, no-singing number that reflects the themes of the Musical</td>
</tr>
<tr>
<td><strong>Emmy Award™:</strong> an award for outstanding achievement in U.S. television</td>
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<tr>
<td><strong>Fragmented:</strong> to break into fragments or sects</td>
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<tr>
<td><strong>Golden age:</strong> the period when a particular art or activity is at its peak</td>
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<tr>
<td><strong>Grammy Award®:</strong> awards that are presented annually for notable achievements in the music industry.</td>
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<tr>
<td><strong>Integrated musical:</strong> a musical that has the songs and dances fully integrated into the story of the musical</td>
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<td><strong>Jerome Kern (1885 –1945):</strong> United States composer of musical comedies</td>
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<td><strong>Julliard School:</strong> a prestigious performing arts school located at the Lincoln Center for the Performing Arts in New York City</td>
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<td><strong>Librettist:</strong> an author of words that are going to be set to music</td>
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<td><strong>Lighting:</strong> a person or crew who creates the atmosphere and time of day in a production using lighting techniques</td>
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<tr>
<td><strong>Linear:</strong> a consistent movement forward in a logically established pattern</td>
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<td><strong>Lyrics:</strong> expressing the writer’s emotions that can be set to music</td>
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<td><strong>Metaphor:</strong> a thing that is symbolic of something else; usually of something that is abstract</td>
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<tr>
<td><strong>Musical director:</strong> a person who directs music</td>
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<tr>
<td><strong>Narrative:</strong> a spoken or written account of events</td>
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<td><strong>Operetta:</strong> a short opera that has a humorous theme and spoken dialogue</td>
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<td><strong>Oscar™:</strong> the trademark for the statuette that is awarded by the Academy of Motion Picture Arts and Sciences for achievement in movies</td>
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<td><strong>Patter song:</strong> a comical song that has a rapid enunciation of words; most commonly found in comic opera and operettas</td>
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<td><strong>Producer:</strong> the person responsible for overseeing all the things that go into putting on a theatrical production</td>
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<td><strong>Pulitzer Prize™:</strong> an award for achievement in American journalism, literature, or music.</td>
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<td><strong>Repertoire:</strong> pieces that a company or a performer is prepared to showcase musical influences</td>
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<td><strong>Resonance:</strong> intensification and enrichment of a musical tone</td>
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<td><strong>Revue:</strong> light entertainment that consists of short songs, dances, and sketches</td>
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<tr>
<td><strong>Set design:</strong> the creation of scenery for a theatrical, film or television production</td>
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<td><strong>Score:</strong> a written form of a musical composition</td>
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<td><strong>Shuberts:</strong> a family that was very involved in the theater world in the early 1900s through producing, writing, directing, and owning several theaters</td>
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<td><strong>Soprano:</strong> a singing voice that in choral music takes the highest part, which usually contains the melody</td>
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<tr>
<td><strong>Stage manager:</strong> the person responsible for the lighting and the other technical elements of a play</td>
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<tr>
<td><strong>Tenor:</strong> a singing voice between baritone and alto</td>
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<tr>
<td><strong>Tony Award™:</strong> an award given by The Antoinette Perry Award for Excellence in Theatre for achievement in live American theatre.</td>
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<td><strong>Up-tempo:</strong> a fast and lively tempo</td>
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Understanding Music

Music has existed as long as humans have populated the earth. It is likely that pre-historic music was a human attempt to echo the songs of the birds or the sounds of natural events such as rain and thunder.

The human voice, body, and instruments are the tools for producing music. The oldest documented musical instrument found to date is a 35,000-year-old flute made from the hollow bones of a vulture, unearthed in Germany in 2008.

People make music to express emotions, thoughts, impressions, moods, and ideas, both personal and communal. Music can communicate in a way that is often beyond words. Music is integral to important occasions when people celebrate, pay tribute, worship, dance, and grieve.

In almost every culture, music is woven into everyday life through lullabies, work songs, children’s songs and games, love songs, and songs for other common place events.

Music starts with sound: what we hear and how it is ordered or organized. Though music is a universal experience, what sounds like music to one person can be noise to another. The response to the question “what is music?” is always in the ear of the listener. Whether or not a series of sounds comprise music depends on prior musical experiences, culture, when and where one lives, and who we are.

Music can be improvised, composed, or handed down from one person to another. Musical notation captures some music, but much of the world’s music was and is remembered through oral tradition.

Humans engage in music through the fundamental processes of creating music, performing music, and responding to music. Music creators improvise, arrange, invent, and compose music. Performers sing and play instruments. Listeners respond to music when they describe, analyze, interpret, and evaluate music.

Understanding Music and Music in the Classroom sections of this guide were written by Joanna Cortright, Music Education Consultant.
The key properties of music are called the elements of music. Melody, rhythm, harmony, dynamics, tone color, texture and form are used by performers, composers, and other musical creators to make music and communicate meaning. But the true determination of what the music means happens in the meeting of sound and the human mind.

**Form:**
the organization or structure of the musical events within the music. Same, different, verse, refrain, phrases, sections are aspects of form.

**Texture:**
the simultaneous combination of musical lines and the density of the layers of musical components.

**Rhythm:**
the time element of music; the flow of the music through time. Beat, pattern, duration, tempo, and meter are aspects of rhythm.

**Dynamics:**
volume or intensity of sound, the degree of loudness, softness, or changing volume.

**Harmony:**
the vertical arrangement of the pitches when pitches sound out simultaneously - how the music sounds when pitches are stacked up. Chords, key, tonality and modulation are aspects of harmony.

**Tone Color:**
also known as timbre ('tam-bər); refers to the quality of the sound. Vocal, instrumental, electronic, and environmental are aspects of tone color.

**Melody:**
a series of pitches that add up to a recognizable whole. It is the aspect of music we remember the best. A melody begins, then moves forward in a direction, changes direction, and creates the shape of a melody.

*In accordance with the Minnesota State Arts Standards

*Understanding Music and Music in the Classroom* sections of this guide were written by Joanna Cortright, Music Education Consultant
Career Exploration: Interactive Website

Interactive website!
The Ordway's interactive website is a backstage pass for educators and students to explore the theater and the careers opportunities that exist here.

What is the first job that comes to your mind when thinking about working in a theater?

Visit the interactive map at: www.ordway.org/map

How it Works!
The map can give you a pre-show sneak peek of the theater layout and provides you with a behind-the-scenes look at how the theater runs and who makes it all possible.

Explore Theater Careers
Learn about the diverse careers that make up a non-profit theater. By browsing the different career icons, students can learn about the many different careers from accountant to head electrician while meeting the people that work at the Ordway!

Explore the Theater
The interactive map also gives students and educators an opportunity to take a virtual tour of the theater before a performance. You can find water fountains, restrooms and go backstage using the interactive map.

Two great ways to search the interactive map!
Pick a floor to explore by clicking “Select Map”
Search with key words or by career categories by clicking “Search Listing”

Career and location icons expand when run your mouse over them, or select them from the search listings, giving you a snapshot of information about them!

Click on the info, gallery or video features to expand the your view and learn more about that
Exploring Theater Careers
Use this worksheet and the Ordway interactive website to explore different careers at the Ordway!

1. Before you start, make a list of careers that you believe exist in theater (as a group or class).
2. From the lists below, circle three career categories you are interested in and three career keywords that describe skills and/or degrees you have or would like to have.
3. Visit the Ordway Interactive website at www.Ordway.org/maps
4. Pull down the categories menu on the right hand side of the page and select Careers by category.
5. Pull down the sub categories menu and select one of the three you circled below.
6. Look through the careers that pop up for each category.

### Career Keywords

<table>
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<tr>
<th>Sub-Categories</th>
<th>Career Keywords</th>
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<tr>
<td>• Administrative skills</td>
<td>• Light lifting required</td>
</tr>
<tr>
<td>• Bachelors degree</td>
<td>• Long days required</td>
</tr>
<tr>
<td>• Back of house</td>
<td>• Masters degree required</td>
</tr>
<tr>
<td>• Communication skills required</td>
<td>• Reading skills required</td>
</tr>
<tr>
<td>• Computer skills required</td>
<td>• Social skills required</td>
</tr>
<tr>
<td>• Experience required</td>
<td>• Technical skills required</td>
</tr>
<tr>
<td>• Accounting skills</td>
<td>• Union representation</td>
</tr>
<tr>
<td>• Heavy lifting</td>
<td>• Works with heights</td>
</tr>
</tbody>
</table>

### Career Categories

**Sub-Categories:**
- Production
- Marketing and Communications
- External Relations
- Executive
- Finance & Systems
- Education & Community Engagement
- Development
- Fundraising
- Internships
- Operations
- Information Systems
- Front of House
- House & Hospitality
- Artistic Programming

---

**Answer the following questions:**

How did the list of theater careers you created before this activity compare to the careers you found on the website?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

What did you notice about the careers you looked through on the website?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Were there careers you were surprised to find or didn’t know existed in a theater, what were they?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

What careers were you most interested in and why?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Pick one of the careers that interested you and answer the following questions.

Career: __________________________

What are this careers job requirements?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

What questions do you have about this career?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Activities and Discussion Questions  Grades 6-8

Description: Students will research and present information on a notable Broadway practitioner’s life and career.

Duration: 2 classroom sessions

Objectives:
- Students will learn about the genre of musical theater and the individuals who contributed to it.
- Students gain perspective on what kind of individuals are needed to make Broadway musical theater happen.
- Students will use web research skills to further knowledge on a particular subject matter.
- Students will enhance their presentation skills.

Materials:
- Research materials (library or internet)
- PowerPoint (or similar program) or poster board materials

Directions:
Part 1
1. Invite the students to the computer lab.
2. Ask the students to go to the website, [http://www.pbs.org/wnet/broadway/stars/index.html](http://www.pbs.org/wnet/broadway/stars/index.html)
3. Ask the students to explore the webpage titled, “Stars Over Broadway.” Ask them to click on the various categories and glance at the individuals profiles. Give the students 2 to 4 minutes to do this.
4. Ask the students to pick one of the theater practitioners that they are interested in. Let them know that they are free to pick an individuals from any of the categories given. They can be an actor, choreographer, producer, composer, and etc.
5. Ask the students to research the individual’s life and career, and create a presentation either with PowerPoint or poster board.

Part 2
1. Ask students to create a PowerPoint or poster board presentation. It should summarize what they found in their research and should include audio and visual elements.
2. Ask students to take turns in front of the class presenting the information they found on their chosen Broadway practitioner using their PowerPoint. (If PowerPoint is unavailable ask students to make poster boards about their individual)
3. Ask students to take notes during the presentations, and ask them to write short paragraphs on what they learned about each individual.

Discussion Before the Show
1. How did you decide on which individual to learn more about?
2. What did you find most interesting about this person?
3. What contributions did they make to the Broadway community or to the genre of musical theater?

Discussion After the Show
1. Were there specific moments in the performance that you remember? Why do you think these moments stood out to you?
2. Were there any individuals or topics you found in your research that were discussed during the performance?
3. What did you see/heard in the performance that surprised you?
Activities and Discussion Questions  Grades 9-12

Description: Students will explore how a musical is developed from a literary text or historical event.

Duration: 1 to 2 Class Sessions

Objectives:
- Students will gain insight into how a musical can be created.
- Students will identify the elements of themes and the kind of musical it can create.
- Students will enhance their research and critical thinking skills.

Materials:
- Computer
- Speakers
- Pen/Pencil
- Paper
- A list of literary texts the students have read through their regular curriculum
- The Kennedy Center’s ArtsEdge’s “Developing a Musical” Handout (http://bit.ly/QrGcB5)
- The Kennedy Center’s ArtsEdge’s “Group Responsibilities” Handout (http://bit.ly/QlYQXG)

Directions:

PART I
1. Remind the students that many of Rodgers and Hammerstein II’s Broadway shows were derived from literary works (e.g. Oklahoma!, King and I, and etc.) Explain to the students that it is now their turn to pick a literary text to turn into a popular musical.

2. Break up the class into groups of two or three. Hand out to the students the list of appropriate literary texts and the “Developing a Musical” handout.

3. Ask the students to pick one of the texts on the list.

4. Ask the students to, as a group, discuss the various aspects that would be needed to stage this literary piece using the prompts from the “Developing a Musical” handout.

5. Ask each group to share their findings with the class. After each presentation, lead a discussion with the students on the possible opportunities and challenges that may exist with each adaptation.

PART II
6. After the class discussion, ask the students to vote on which text they would like to turn into a musical. After the selection, have the students pick from the following groups to be in: script writers, song writers, set designers, and costume designers.

7. Once the students are arranged in their groups, hand out the “Group Responsibilities” Handout. Ask the students to complete the tasks listed in the handout under their group title. Explain that these do not need to be polished, finalized ideas; it’s just suppose to be a rough draft of their ideas.

8. Give the students time in which to complete their group’s tasks.

9. Ask each group to present what they created to be a part of the musical.

Optional: You could give the students multiple days to create a finalized polished project for each of their groups to present.

Discussion Questions located on the next page.

This activity is adapted from The Kennedy Center’s ArtsEdge. Visit their webpage for additional information and resources regarding this activity: http://artsedge.kennedy-center.org/educators/lessons/grade-9-12_Adapt-
Discussion Questions Before the Show:

1. How did you decide on what literary text to use?
2. How did you decide which group to participate in (script writers, song writers, set designers, and costume designers)?
3. What challenges arose trying to adapt the text for what your group's responsibility was?
4. What was it like collaborating with your group members to create your element of the overall musical theatre production?
5. Do you think Rodgers & Hammerstein II experienced similar challenges when adapting their works? Explain your answer.
6. What is the most interesting thing you discovered about adapting a literary work into a musical?

Discussion Questions After the Show:

1. Were there specific moments in the performance that you remember? Why do you think these moments stood out to you?
2. What did you see and/or hear in the performance that surprised you or stood out to you?
3. Did you recognize any of the songs performed? If so, which ones?
4. Did any of the songs performed remind you of or make you think of something in particular? Explain your answer.
5. Were there any topics discussed that you encountered while creating your own musical? If so, which ones?
6. Was there anything mentioned about Rodgers & Hammerstein II and Rodgers & Hart’s work that surprised you? If so, what were they?
Resources

Local Organizations

**Theater Latté Da**
www.lattedaorg

Theater Latté Da’s dedication to innovative musical theater is visible through their work that includes originating new works, reinventing musical theater classics, and experimenting with unusual musical styles and storytelling techniques.

**The American Composers Forum**
www.composersforum.org

The American Composers Forum supports composers and develops new markets for their music. It also provides composers with valuable resources for professional and artistic development.

**The Playwright’s Center**
www.pwcenter.org

The Playwright’s Center’s focus is on supporting playwrights and promoting new plays to production at theaters across the country.

**Lundstrom Center for the Arts**
www.lundstromcenter.org

The Lundstrom Center is a group of musical theater professionals teaching and inspiring young artists through their craft.

Book Resources


Internet Resources

- [http://www.pbs.org/wnet/broadway/stars/index.html](http://www.pbs.org/wnet/broadway/stars/index.html)
- [www.playbill.com](http://www.playbill.com)
Ordway School Performance Frequently Asked Questions

BEFORE ARRIVAL:
- Please include all students, teachers, and chaperones in your tickets order.
- Order buses to arrive at the Ordway 15-20 minutes prior to your performance start time.
- Performance Length:
  - Performing Arts Classroom performances are approximately 50-60 minutes long.
  - Broadway Songbook performances are approximately 90 minutes long.
Plan bus pick-up time accordingly.
- Please be aware of your bus number so the Ordway staff can better direct you once the performance is over.
- Inform students that there is no food, drink, or gum allowed in the theater.
- Remember to turn off all cell phones, pagers, or electronic devices before the performance begins.
- Study guides should be received 3 weeks prior to the performance and will also be posted online at www.ordway.org/education/studyguides/

WHILE AT ORDWAY:
Seating:
- Performances are general admission; groups will be seated by seating chart upon arrival.
- Seating is determined by many factors at the Ordway. We take into consideration special needs, group size, and grade level.
- Please allow ushers to seat your entire group, then you can rearrange students, and take groups to the bathroom, etc.

In the theater:
- In case there is a medical emergency notify the nearest usher who will call the paramedic on duty.
- If an item is lost while your group is still at the Ordway please see an usher. If your group is no longer at the Ordway please contact the Stage Door at 651.282.3070.
- Ushers will do their best to respond to behavior issues; if you see students disrupting your students’ theater experience or that of other students, please notify an usher.
- Dismissal is determined by seating arrangement and will not necessarily reflect the order that buses are lined up outside.
- The Ordway staff will be stationed outside with bus order lists to help you find your buses. Often we have multiple buses for one school. Therefore, please remember your bus number.

AFTER LEAVING ORDWAY:
- Please return the survey in the back of the study guides. Any comments and suggestions are appreciated.
- Fill out and return the bus reimbursement sheet in the your performance study guide or online to receive your schools bus reimbursement.

If you have any additional questions, please call the education hotline at 651.282.3115 or e-mail Kristie Gaalswyk at kgaalswyk@ordway.org
Thank you for choosing the Ordway and attending a Performing Arts Classroom for your field trip. Please take a moment to complete this evaluation following the performance.

Please return the evaluation as soon as possible. Your comments and suggestions are greatly valued, as they help us offer you and your students better services in the future.

Your Information

School: ________________________________

Your name: ______________________________

E-mail Address: __________________________

Grades of Students attended: ____________

Number of Students attended: ____________

Study Guide Review

Which sections of this guide did you use? (check all that apply)

☐ About the Ordway
☐ Coming to the Theater
☐ About the Performance
☐ About Musical Theater
☐ Vocabulary & Behind the Scenes
☐ Understanding Music
☐ Career Exploration
☐ Activities/Discussion Questions
☐ Local/Internet Resources

Please write any comments or suggestions regarding the Study Guide:

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

___________________________________________________________________________

Which types of resource lists are most useful for you:

☐ Websites
☐ Local Arts & Cultural Organizations
☐ Multimedia Resources

Other Suggestions: _____________________

___________________________________________________________________________

Performance Review

How well did the show connect to the classroom? (i.e. curricular areas, graduation standards, social skills, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

___________________________________________________________________________

___________________________________________________________________________

How well did you feel your students identified with the performance/performers? (i.e. culturally, through the art form, wanted to meet the artist, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

___________________________________________________________________________

___________________________________________________________________________
Experience Review
Rate your overall experience at the Ordway, please explain your answer:

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

________________________________________________________________________

________________________________________________________________________

Did you and your students feel comfortable and welcome at the Ordway?

☐ Yes    ☐ Indifferent    ☐ No

What do you feel the value of Ordway’s programming is to your students?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

What overall improvements could be made?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Do you see cultural benefits for students attending the Ordway performances? (i.e. learning about the language, tradition, arts, etc. of cultures)

☐ Yes    ☐ Indifferent    ☐ No

If yes, what cultural benefits do you see?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Do students attend the Ordway school performances:

☐ Multiple times a year
☐ Once a year
☐ Once every few years
☐ Other: ______________________________

Please rate the most important factor when deciding to bring your students to the Ordway, one being the most important and five being the least.

___ Multicultural performances
___ Ticket Cost
___ Bus Reimbursement
___ Study Guides
___ Other: ______________________________

Additional Comments:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

☐ Please check here if we do not have permission to quote or paraphrase your comments or name in future publications or funding proposals.
Bus Reimbursement

To receive a bus reimbursement for attendance to one of Ordway’s School Performances*, please:

☐ Fill out this form. All lines should be filled in.
☐ Attach a paid copy of your transportation bill. **
☐ Attach a completed evaluation or fill one out online at www.ordway.org/education/performances
☐ E-mail, mail or fax all documents no later than 6 weeks after your performance to:
  Bus Reimbursements
  Education at Ordway Center
  345 Washington Street
  Saint Paul, MN 55102
  Fax: 651.215.2135
  educationsales@ordway.org

Questions? Please call the education hotline at 651.282.3115.

School Name ____________________________________________________________

School Address _________________________________________________________

City ___________________________ State ___________ Zip _________________

County _______________________________________________________________

School Phone _________________________ Fax _____________________________

Order Contact Name ___________________ & E-mail __________________________

Office Contact Name _________________ & E-mail __________________________

Performance __________________________ Date and Time _______________________

# of students ____________ # of buses for which you are requesting payment __________

<table>
<thead>
<tr>
<th>City/Region/School District</th>
<th>Subsidy amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis Public Schools and Saint Paul Public School District</td>
<td>100%</td>
</tr>
<tr>
<td>Seven County Metro including Anoka, Carver, Dakota, Hennepin,</td>
<td>Up to $180.00 per Bus</td>
</tr>
<tr>
<td>Ramsey, Scott &amp; Washington Counties</td>
<td></td>
</tr>
<tr>
<td>Outside Seven County Metro</td>
<td>Up to $450.00 per Bus</td>
</tr>
</tbody>
</table>

*Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series an Festival School Week
** For all schools outside of the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS), Ordway Center will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bill directly to the Ordway.
come back to the Ordway with your friends & family!

Target® World Music and Dance Series
PUBLIC PERFORMANCES

Welcome another Ordway season of exceptional world music and dance. The Ordway has always been committed to bringing world class artists to the Ordway and this season is no exception. The 2012-2013 series is filled to the brim with athletic dancers and inspirational world music artists who are waiting in the wings to entertain you. Take a trip around the world with us and experience Mascaras y Milagros: Mexican Arts in MN, a series of three events celebrating Mexican music and dance. Party to the groove of Louisiana zydeco and a Grammy Award-winning Celtic fiddler. Be dazzled by the unexpected elegance of a contemporary dance troupe from New Zealand. Our season closes with Pilobolus, who combines awe-inspiring athleticism with innovative dance.

All World Music and Dance events offer a behind-the-scenes, pre-show Ordway Extra in the Marzitelli Foyer, and a post-show party with music, mingling and cash bar.

MUSIC
LILA DOWNS WED, OCT 17, 2012 | 7:30PM
PONCHO SANCHEZ & HIS LATIN JAZZ BAND FRI, OCT 26, 2012 | 7:30PM
BUCKWHEAT ZYDECO FRI, FEB 8, 2013 | 7:30PM
EILEEN IVERS & IMMIGRANT SOUL SUN, MAR 17, 2013 | 7:30PM

DANCE
DELFOS DANZA CONTEMPORÁNEA SAT, OCT 20, 2012 | 7:30PM
BLACK GRACE CONTEMPORARY DANCE TUES, MAR 19, 2013 | 7:30PM
PILOBOLUS JAW-DROPPING ATHLETICISM SAT, MAY 4, 2013 | 7:30PM

promo code: PAC15
651.224.4222
ORDWAY.ORG
Calling All DANCERS

Ordway Center for the Performing Arts and Billy Elliot The Musical want you to tell us

WHY DANCE MAKES YOU SHINE!

Submit an essay telling us why you have a passion for dance and why it makes you SHINE from the inside out! Submit your entry in the creative format that expresses your passion for dance best; such as song, video, drawing/painting, photo collage, a written essay, or whatever else you can imagine.

ONE GRAND PRIZE WINNER will receive a Family Four Pack of tickets to see Billy Elliot The Musical on opening night Oct 9, meet the company, and enjoy an exclusive backstage tour.

TWO RUNNERS-UP will receive a Family Four Pack of tickets to see the show on opening night Oct 9.

Essay must be submitted by 5PM FRI, SEPT 28
Please direct inquiries to jbrooks@ordway.org

The Ordway reserves the right to use all submissions for marketing & publicity purposes.

NAME
ADDRESS
CITY STATE ZIP
PHONE
ESSAY FORM: (Please check one)
☐ SONG ☐ VIDEO ☐ DRAWING/PAINTING ☐ PHOTOGRAPHY ☐ WRITTEN ☐ OTHER

Mail form and essay to:
Ordway Center for the Performing Arts, ATTN: Jessica Brooks
345 Washington Street, St. Paul, MN 55102
or submit online to jbrooks@ordway.org, Subject: BILLY CONTEST

ORDWAY