



PRESENTS

HYPNOTIC BRASS ENSEMBLE



2017-18 Field Trip Educator Guide

Dear Educators,

Welcome to ArtsBridge’s 2017-18 Field Trip Season! We are thrilled to present **Hypnotic Brass Ensemble** in their Cobb Energy Performing Arts Centre debut!

Hypnotic Brass Ensemble, or **HBE**, are seven brothers from the south side of Chicago who come from an extraordinary musical family. The band freely mix the brass band tradition with generous doses of hip hop, soul and funk, creating an intoxicating and boisterous blend. They’ve performed Coachella, WOMAD AU, Jazz at Lincoln Center, The Sydney Opera House and Carnegie Hall. The documentary film **Brothers Hypnotic** explores their music, work ethic, life and experience of being raised by their jazz legend father **Phil Cohran**. After screening in major cities and festivals, it aired on PBS. Their song, “**War**” was featured in the blockbuster hit movie Hunger Games.

Thank you for sharing this special experience with your students. We hope this field trip guide helps you connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will see guidelines regarding your field trip, background on slam poetry, and applicable ways to incorporate spoken word poetry into your classroom. Please “pick and choose” materials and ideas from the guide to meet your class’ unique needs.

We look forward to inspiring and educating your students through the arts on **October 25, 2017** at the world-class Cobb Energy Performing Arts Centre!

See you at the theatre,

The ArtsBridge Team

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About Cobb Energy Performing Arts Centre



The landmark Cobb Energy Performing Arts Centre is a cultural, entertainment and special events venue of a national significance. Atlanta's first major performing arts facility in four decades, Cobb Energy Centre boasts state-of-the-art systems, amenities and design features that allow the expression of any artistic idea and captivate performers, patrons and event planners. The Centre's strong suit is versatility. It can accommodate events as diverse as Broadway, concerts, corporate functions, private parties and family entertainment.

The Centre's distinctive façade and three-story lobby – highlighted by a 65-foot, floor-to-ceiling glass curtain wall – offer visitors a grand welcome and stunning introduction to a venue of great warmth, elegance and possibilities. Nothing speaks "special occasion" like the majestic lobby – a gathering space and promenade with two grand staircases, specially designed colored-glass chandeliers and walls of Venetian plaster.

The Centre's 2,750-seat John A. Williams Theatre captures the richness and intimacy of vintage theaters. Yet it incorporates modern touches and technology – including advanced sound, lighting and acoustical elements – that allow fine-tuning for each performance. With equal poise, the Theatre can host concerts, opera, drama, comedy, lectures, dance and spoken word.

For special occasions and events – from wedding receptions and themed parties to corporate banquets and black-tie galas – the Centre's flexible spaces include a 9,500-square foot Courtyard, 3,100-square-foot Terrace and 10,000-square-foot Ballroom – divisible into three independent spaces, each with autonomous sound and lighting controls. The Ballroom's pre-function area is ideally suited for pre- and post-event gatherings.

DID YOU KNOW?

- More than 250,000 patrons visit the Cobb Energy Centre each year.
- The Cobb Energy Centre opened in 2007.
- The Cobb Energy Centre has two main spaces:
 - John A. Williams Theatre, 2750 seats
 - Kessel D. Stelling Ballroom, 10,000 square feet
- No seat is more than 160 feet from center stage in the John A. Williams Theatre.
- There are 1,000 parking spaces on site.
- The Centre is located one mile from the new Braves stadium and only 15 minutes from downtown Atlanta.
- ArtsBridge programs began in 2007 and reach 30,000 – 40,000 students each year.

Field Trip Guidelines

Below are some simple guidelines for your ArtsBridge Field Trip to the Cobb Energy Performing Arts Centre. Please read carefully and contact us at (770) 916-2805 if you have questions or require additional information.

Reservations: All field trip admissions are to be made in advance. Please do not bring more than the number of seats reserved. Performances are expected to sell out and we will not be able to accommodate an increase in numbers at the last minute. All patrons, including teachers and chaperones, must have a reservation in order to attend these performances. Children under the age of three are not permitted to attend.

Payment: Payments must be made in full, 3 weeks prior to the day of show or we will not be able to accommodate your reservation. An invoice will be given to you at the time your reservation is made. Once you have paid in full, we will send a confirmation, which will serve as your school's ticket into the performance. ArtsBridge reserves the right to cancel unpaid reservations after the payment due date.

Transportation: The Centre can accommodate school buses, vans and cars. Please be aware that vans and cars will incur a \$8 per vehicle parking fee. A third party contractor runs the Centre's garage and charges this fee. There is no charge for parking school buses. All buses, vans and cars must comply with directions provided by on-site staff.

Arrival: All vehicles should approach the Cobb Energy Performing Arts Centre from AKERS MILL ROAD. ((See map herein.) Upon entering the driveway, buses will be directed to the circular drive where they will temporarily pull up to the curb for unloading. A Cobb Energy Performing Arts Centre representative will board the bus and check-in your school. Classes will be immediately unloaded and buses will be directed to their designated parking areas.

Seating: Classes are seated as they arrive, starting with the floor level, first row. The exception to this is for programs with older and younger students in attendance at the same time. In this case, students in kindergarten and first-grade will be seated in the first few rows of the theatre. There are three levels of seating, with the back row of the top level no more than 160 feet from the stage.

Restrooms: Please seat your entire group, before taking restroom breaks, so that you can be easily found. Students MUST be accompanied by adult chaperones when going to the restroom. We encourage that you take groups so that there are fewer trips.

Chaperones: Chaperones have a job to perform while at the Centre. Please make sure that your chaperones are interspersed among students and that they are prepared for the day's responsibilities. Please discuss restroom visits, emergencies, behavior, etc. with your chaperones prior to arrival.

Behavior: Students and teachers are encouraged to enjoy performances, applaud and express enthusiasm in a manner that is appropriate for the performance, yet not disruptive for others. We request that all phones, tablets and any other electronic devices be completely turned off or on silent mode during the performance. We ask that chaperones on upper levels watch for students tossing or throwing items to lower levels and prevent students from climbing or leaning on railings. No student can leave the audience chamber without an accompanying chaperone. Students/classes that are disruptive may be asked to leave the performance with no refund. (See Theatre Etiquette on Page 7.)

Departure: Performances last approximately one hour. Upon conclusion of the performance, classes will be dismissed to the designated parking area to board their buses and return to school.

Lunch: There is no facility for classes to eat lunch in the Cobb Energy Centre. We recommend classes eat lunch at the Galleria Specialty Mall, Cumberland Mall, or a park on the route to/from the venue or on their bus.



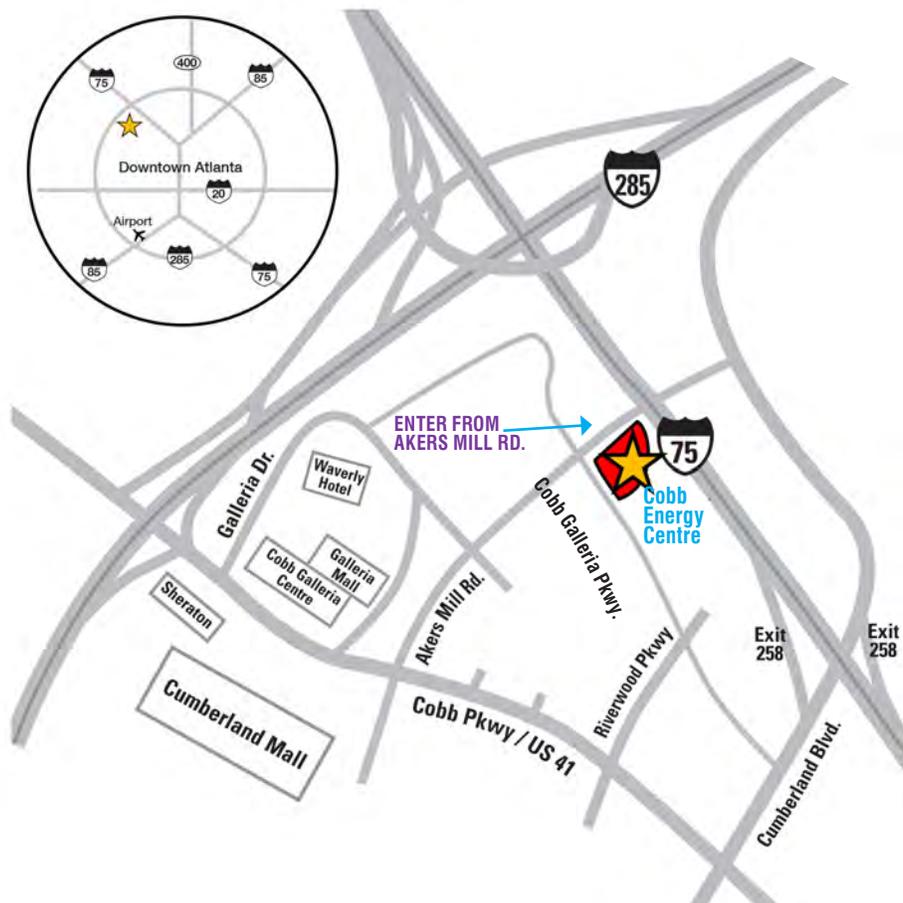
Transportation Information

Buses: All school buses must approach the building from AKERS MILL ROAD on the North side of the building. This will be crucial in assuring a fairly smooth flow of traffic. There will be Centre representatives guiding you. Buses will pull onto the site from behind the building and then drive to the front. PLEASE MAKE SURE YOUR DRIVERS USE THE MAP BELOW. There is no charge to park school buses on-site.

Checking In: When you arrive at the front of the building, a representative from the Centre will board your bus to check-in your school. You and your bus driver will be given a large number that will be taped to the bus windows. Please remember your number, as it will help you find your bus after the performance.

After the Show: After the performance, buses will be parked in the Centre's surface lot in numerical order and representatives will assist you in locating your bus(es). We encourage everyone to board their buses as quickly and safely as possible. For safety reasons, we are going to try and hold all buses until everyone has boarded, so please make your way directly to the surface parking lot following the performance. (see map below)

Cars/Vans/SUVs: You will still approach the building in the same manner, but will park in our parking deck. Please note there is a \$8 per vehicle parking fee for cars/vans/SUVs. After you have parked, make your way to level 2 of the deck and to the west side (theater side) of the building. When you emerge from the parking deck, there will be a Centre representative to check you in and direct you to your seats.



Additional Map for All Vehicles Attending



2800 Cobb Galleria Pkwy, Atlanta, GA 30339

Theater Etiquette

A live performance is a unique experience shared between performers and audience members. Unlike television or movies, audience distractions can disrupt the performers, production and audience. Before you arrive at the Cobb Energy Centre, please review the following information with your students and chaperones, and help ArtsBridge create a meaningful experience for all.

- Arrive early. Groups are seated on a first come, first serve basis. Seats are not assigned for ArtsBridge events.
- Food, drink, candy, gum, etc. is not permitted in the theater.
- Silence or turn off all electronic devices. We encourage you to share your ArtsBridge experience at the Cobb Energy Performing Arts Centre via social media, but please refrain from doing so or texting during performances; the glow from your device is distracting.
- Photography and video/audio recording of any kind is not allowed in the theater during the performance.
- Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- When the house lights dim, the performance is about to begin. Please stop talking at this time.
- Talk only before and after the performance only. Remember, the theater is designed to amplify sound, so the other audience members and the performers on stage can hear your voice!
- Use the restroom before the performance or wait until the end.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage – they will let you know what is appropriate.
- If you need assistance during the show, please find your nearest volunteer usher.
- As you enter and exit the theater, remember to walk and stay with your group.
- Open your eyes, ears, mind and heart to the entire experience. Enjoy yourself!



Pre-Show Activities

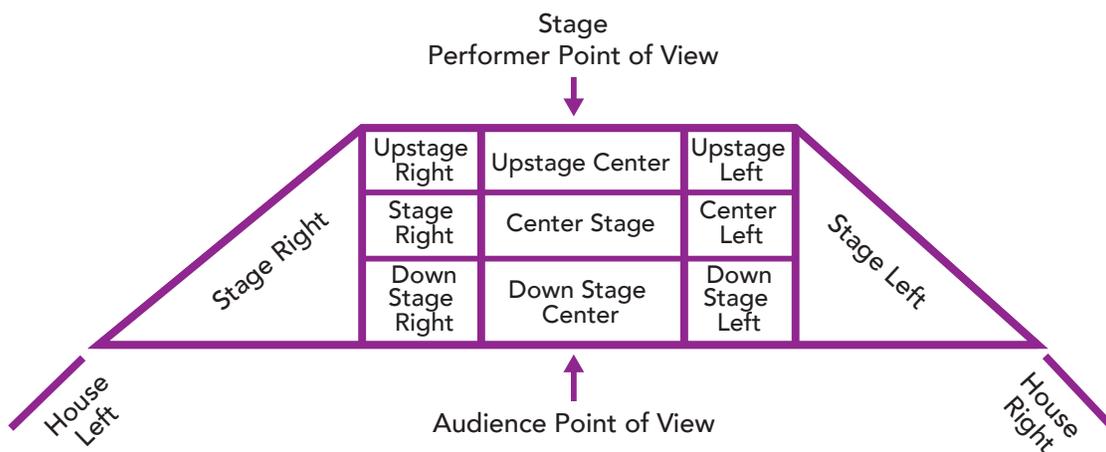
Before attending an ArtsBridge Field Trip, review the following questions and vocabulary with your students:

1. How many of you have experienced a live theater performance? What did you see?
2. What are some of the differences between going to the theater and watching television or going to a movie?
3. The BAD Audience Member! A fun way to review theater etiquette with your students is to have them point out bad audience behavior during a show. Here's one way to illustrate this concept:



- a. Have students present something to the class. The key is they are “actors” and the class is the audience.
- b. Once they are into the activity, you (the teacher) leave the room and then re-enter. Enter loudly, chew gum, step on people’s feet, talk to them, etc. Be the worst audience member. Find a seat and continue to talk to others, ask what’s going on in the performance, take pictures, talk on your cell phone, etc.
- c. Ask the class to list all the bad behavior. Write these on the board.
- d. Ask the audience members how they felt when the bad audience member came into the theater. Could they hear the actors? Were they distracted?
- e. Ask the actors how they felt. Could they concentrate on their performance?

4. Review the stage diagram below with the students. Draw the diagram on the whiteboard and have students come up and write in each part of the stage.



HBE VOCABULARY

Brass Instruments: musical instruments that are made out of a metal or brass. These instruments have a cup-shaped mouthpiece, bell, valves and coiled metal tubing. The following instruments are in the brass family: trumpet, baritone, tuba, French horn, trombone, cornet.



Brass Mouthpiece: a separate, cup-shaped piece that fits on the end of brass instruments. The size of the mouthpiece varies by instrument. Lower instruments have larger mouthpieces. Sound is produced by placing the lips on the mouthpiece and blowing while vibrating or “buzzing” the lips.

Brotherhood: a relationship with a community of people or blood relative brothers.

Classical: serious or conventional music following long-established principles.

Composer: one who writes and creates music hip-hop: a form of music that began in the 1970s. It uses rhythmic speech known as “rapping” and energetic rhythms.

Jazz: an American form of music with origins in New Orleans. Jazz music uses fun rhythms, improvisation, and melodies.



Long Tones: a single note played with a fermata. The note played must have simplicity and be flawless. Hypnotic Brass Ensemble uses the long tone as a form of warm-up and meditation. The long tones are the first exercise they learned on their instruments as children.

Music Arranger: one who takes an original music composition or melody and uses composition to enhance the music. An arranger uses different harmonies, instruments, and sections to produce an arrangement to be performed by a soloist or a group of musicians.

Original Music: music that is fresh or new and is based on one’s own musical ideas.

Pop: a form of music that is very popular with teenagers and originated in the 1950s. It also had strong rhythmic elements.

Street Playing: solo or group of music performers that perform on the sidewalks to entertain pedestrians.

Unity: a whole combining all its parts into one. Hypnotic Brass Ensemble strives for unity through music.



ABOUT THE PERFORMANCE



Hypnotic Brass Ensemble is a musical group made up of seven blood brothers from the south side of Chicago.

The group will get your students' hearts beating, feet moving, and hands clapping with their big **"rock brass"** sounds. Having performed the world over, Hypnotic Brass Ensemble is excited to be reaching a new audience on their current tour. As they've recently shared on their website, "The most impressive and most impactful addition that we've added to performing is, performing for young students.

Helping to shape future minds and give them **positive inspiration** for growth." Get ready for a performance that will electrify students' enthusiasm for music and motivate them with a new attitude for practicing, creating, and performing.

Run Time: 60 minutes

THE MUSICIANS

Trumpets:

Gabriel Hubert ("Hudah"), Amal Baji Hubert ("Baji"), Jafar Baji Graves ("Yoshi"), Tarik Graves ("Smoove")

Trombones:

Saiiph Graves ("Cid"), Seba Graves ("Clef")

Baritone:

Uttama Hubert ("Rocco")

Hypnotic Brass Ensemble also performs with a drummer and works with several, depending on availability.

WHAT YOU WILL EXPERIENCE

In the performance, you will experience Hypnotic Brass Ensemble's unique mix of hip-hop, jazz, rock and soul — brought to life with the brassy sounds of trumpets, trombones, and baritones.

The brothers will play their original music and discuss the process they use to compose and arrange their music. They will also share about their life stories and struggles growing up in their Chicago neighborhood, their fight to keep their music their own, and what it is like to work together as brothers in the creative process.

Audience members should be ready to jump in and be part of the sound through interactive moments, such as polyrhythmic clapping or chants.



"...a free-flowing blend of jazz, hip-hop and Afrobeat, the group can resemble the world's funkier marching band one minute, an unhinged New Orleans funeral procession the next."

-Los Angeles Times

ALL IN THE FAMILY

UP WITH THE SUN

The members of Hypnotic Brass Ensemble are the sons of **jazz trumpeter Phil Cohran**. Taught by their father, each boy began his musical training at the young age of four or five (with the exception of Smoove, who was three years old when he started playing).

Every morning, they would wake up at 4:30 or 5:00 a.m. to dress and eat before family band rehearsal started at 6:00 a.m. Throughout their childhood, the boys brought the sun up by playing **long tones** on their horns. Their father always emphasized that “a long tone must be played flawless. One must understand simplicity and anything that is worth anything lasts long.”

To this day, Hypnotic Brass Ensemble uses long tones in their practice. To them, playing long tones is a form of meditation and a reminder to them of their connection to the universe.

MUSIC WILL TAKE YOU PLACES

The boys’ father believed that “**music will take you places.**” The community that the boys grew up in was filled with crime, loveless homes, and poverty. Becoming strong musicians would help them transcend their surroundings. He also believed that his sons’ music could help others. By sharing their music, they would inspire their community and bring others happiness and joy.



PHIL COHRAN YOUTH ENSEMBLE

As they grew up in their musical household, the boys played with their father as a part of the **Phil Cohran Youth Ensemble**. They toured around the country playing their father’s jazz compositions, as well as music by other great musicians including jazz musicians Duke Ellington and Count Basie, as well as classical musicians like Bach and Beethoven.

FINDING THEIR SOUND

Through their teenage years, the boys were increasingly influenced by the music of their **generation** like hop-hop, reggae and rap. In 1999, they decided to separate from their father and find their own sound. Hypnotic Brass Ensemble was born! Having an independent spirit, the boys began to compose, arrange, and play for audiences. Because it was important to them to be free to explore their own sound and control their music, they

chose not to sign with a record label. Instead, they played their music on the streets to expose their sound to new audiences and sold their CD to pedestrians. Finding success at a grassroots level, they reached more than 50,000 in sales nationwide. Since then, Hypnotic Brass Ensemble has played with Def Jam, Blur, Prince, Mos Def Big Band, Snoop Dog, Mick Jones, De La Soul, and many others. They have toured all over the world and the United States, and their song “**War**” was featured in the blockbuster film **The Hunger Games**.

Phil Cohran, the father of the Hypnotic Brass Ensemble members, was a legendary Chicago trumpeter who turned his back on commercial music to pursue “astral jazz”. He was an early member of Sun Ra’s Arkestra. He co-founded the Association for the Advancement of Creative Musicians (AACM), an organization dedicated to supporting jazz performers, composers and educators. He was also a community leader who advocated for African or black culture.

ABOUT THE INSTRUMENTS

There are three types of brass instruments played by Hypnotic Brass Ensemble. Learn more about each instrument you will hear in the performance.

TRUMPET

The trumpet is a brass instrument that has been played since ancient times to proclaim and announce. The very first type of trumpet was a straight long tube, and a player had to use different lip positions on the mouthpiece to play the different pitches.

The trumpet has evolved throughout the centuries in its look and form. Today's trumpets are made of brass or metal tubing that is coiled around twice with a bell on one end. Trumpets generally have three, piston-type valves used to change their pitch. Trumpets have the highest register within the brass instrument family.

Trumpets continue to be used in a variety of settings, ranging from art forms such as jazz and concert band, religious ceremonies, and military services.



TROMBONE

The name trombone derives from the Italian word tromba, which means “trumpet”, and the suffix –one, which means “large.” So trombone literally translated means “large trumpet”.

The trombone differs from the trumpet in more than just size, however. Its most unique feature is that the trombone uses a slide to change pitch. Instead of using valves, the trombone player moves the slide in and out to change the length of the instrument — ultimately changing the length of the column of air to vibrate. Trombone players must have a strong sense of pitch and tuning to know when the slide is too far in or out.

The trombone is played with the bell on the left side of the slide. The slide is held in the right hand, and the bell portion is held with the left.

Trombones can be used in orchestras, bands, marching bands, and other brass ensembles.

BARITONE

The baritone is a low-pitched brass instrument that typically uses piston-type valves to alter the pitch. Its tube is primarily conical in shape, and altogether its tubing measures nine feet!

Baritones are often confused with euphoniums, which have a similar look and size. However, baritones have a brighter sound than a euphonium.



Brass Family Facts

- >> Brass instruments are all considered wind instruments. Wind instruments create sound through the vibration of air, typically caused by a player blowing into the instruments.
- >> Brass instruments typically have a long metal tube, either cylindrical or conical in shape, that curves at least two times and ends in a flared bell.
- >> The tones are produced by the vibration of a player's lips against a cup-shaped mouthpiece.
- >> The instrument typically has valves or a slide, which the player can use to change the length of the tube in order to produce different pitches in the instrument's range.

LIP BUZZING



Clip courtesy of PBS Independent Lens

As a class, watch the clip “**Clef the Trombonist**” from the documentary *Brothers Hypnotic* by clicking the above image. In it Clef shares how he learned to properly play the mouthpiece of a trombone when he was a boy.



Proper embouchure above

PRACTICE

- >>First, form an **embouchure** with your lips in which the top and bottom lips meet, the corners of the mouth are firm, and where air can still get past the lips. (If they had a mouthpiece, they would place 2/3 of it on their upper lip and 1/3 on the lower lip.)
- >>Next, sit up straight, make sure your lips are moist, put your lips together and buzz. (To make sure your lips are firm enough, try to say “mm”.)

Discussion

1. Was buzzing your lips properly easy or difficult? Why or why not?
2. Clef talked about how he had to produce an even tone on the mouthpiece before he was given a horn. Can you think of something you had to learn or achieve before you were able to do something else that you wanted?

“We like to think we're making horns cool again.”

-Hypnotic Brass Ensemble, *London Jazz News*

LONG TONES



Clip courtesy of PBS Independent Lens

As a class, watch the clip “**The Principle of Simplicity**” from the documentary film *Brothers Hypnotic* by clicking on the above image.

Long tones teach:

Breathing techniques

Body support

Attack and response

Intonation

Release

Mouthpiece pressure



Long tone exercise

Discussion

1. What did you notice about the long tones?
2. What were some of the reasons the brothers gave for why long tones were the first thing they learned to play as children?
3. Why do they continue to play long tones?
4. Are there ways that you find stillness in your life or to feel connected “to the universe”? If so, how does that action make you feel?
5. What do you think the brothers’ father meant by “anything that’s worth anything lasts long”? Do you agree with that idea?

FAMILY VALUES

Commitment: the state or quality of being dedicated to a cause or activity.



Clip courtesy of PBS Independent Lens

Discussion

1. What types of things did the brothers list to which they are committed? How do these impact the way they approach their music and careers?
2. What values are you committed to?
3. Do we all have the same commitments or values? Why or why not?
4. How does what you value help you make choices about where you spend your time or energy?



RESOURCES

“How Brass Instruments Work - Al Canon.” A four-minute video that explores the physics of brass instruments and how they function, including animations, from TED-Ed. <https://www.youtube.com/watch?v=IYHfiQ4R7Bs>

“How Playing An Instrument Benefits Your Brain - Anita Collins.” A five-minute video that explores the impact of playing an instrument on the brain, from TED-Ed. <https://www.youtube.com/watch?v=ROJKCYZ8hng>

<https://www.hypnoticbrassensemble.com>

<http://www.pbs.org/independentlens/films/brothers-hypnotic/>

Kelan Philip Cohran and Hypnotic Brass Ensemble - "Cuernavaca". <https://www.youtube.com/watch?v=eWjupXpntHU>

Hypnotic Brass Ensemble - "War". https://www.youtube.com/watch?v=x0_FS6mpRKA

Hypnotic Brass Ensemble - "Minaj". <https://www.youtube.com/watch?v=utBv8njOGi4>

Golden Silvers feat. Hypnotic Brass Ensemble - "Arrows of Eros". <https://www.youtube.com/watch?v=juTJpOrUkeM>



Georgia Standards of Excellence

- >>M3GM.6-8 , M4GM.6-.8, M5GM.6-.8, M6GM.6-.8, M7GM.6-.8, M8GM.6-.8, M9GM.6-.8, M10GM.6-.8, M11GM.6-.8, M12GM.6-.8
- >>TA3-12.PR.1, TA3-12.PR.2, TA3-12.RE.1, TA3-12.RE.2, TA3-12.CN1, TAHS.A.RE1, TAHS.A.RE2, TAHS.A.CN1, TAHS.AD.RE.1, TAHS.AD.RE.2, TAHS.AD.CN.1, TAHSFT.RE.1, TAHSFT.RE.2, TAHSFT.CN.1, TAHSMT.PR.1, TAHSMT.RE.1, TAHSMT.RE.2, TAHSMT.CN.1, TAHSTT.RE.1, TAHSTM.RE.1, TAHSTM.CN.1
- >>D3-12FD.2, D3-12FD.3, D3-12CR.2, D3-12CO.4

Visit GeorgiaStandards.org to learn more.