



SCHOOL OF ROCK

THE
MUSICAL

EDUCATION GUIDE

MUSIC BY **ANDREW LLOYD WEBBER**

BOOK BY **JULIAN FELLOWES**

LYRICS BY **GLENN SLATER**

PLUS THE ORIGINAL SONGS FROM THE FILM

BASED ON THE **PARAMOUNT** FILM WRITTEN BY **MIKE WHITE**

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WELCOME

SHARPEN YOUR PENCILS, GET OUT THOSE BOOKS, AND TUNE THAT GUITAR—let's get ready to rock! Welcome to the wild world of *School of Rock the Musical*, with music from the legendary Andrew Lloyd Webber, lyrics by Glenn Slater, and book by Julian Fellowes. Based on the 2003 Paramount Pictures movie written by Mike White, the story follows Dewey Finn, a wannabe musician who poses as a substitute teacher at a fancy prep school. The fun begins when it's clear that the only lesson he's interested in teaching is how to rock!

HOW TO USE THIS GUIDE

Bringing down houses at the Winter Garden Theatre on Broadway, *School of Rock* celebrates students finding their passions through the transformative power of music. This engaging and comprehensive education guide is filled with material for the classroom, including information about the plot, characters, authors, history of the show, history of rock and roll music, recommended pre-show and post-show discussion prompts and activities, and so much more. Created for all ages, educators can use this guide independently or apply the material to enrich a pre-existing curriculum.

Each component of the guide will provide your students with an opportunity to explore the major themes and elements of the show. So as your students walk away from the theater, tapping their feet and humming along, the post-production section of this guide will bring the music back to the classroom. There's only one question left...

ARE YOU READY
TO ROCK?



THEATER ETIQUETTE



DEWEY: THERE'S
NO WAY
YOU CAN STOP
THE SCHOOL
OF ROCK! ⚡

THE THEATER IS NOT QUITE A SCHOOL AND NOT quite a rock concert... so how do you rock just enough for *School of Rock*? We've got you covered! Here are some tips for your night out on Broadway.

ALTHOUGH SCHOOL OF ROCK STARTED OUT AS A MOVIE, REMEMBER THAT YOU'RE IN A BROADWAY HOUSE NOW. The movies can be a tad more casual because you're watching a screen. At the theater, you're watching live performers in front of you. Don't forget—if you can see them, they can probably see you!

USE THE RESTROOM BEFORE THE SHOW. There are no bathroom passes at the theater!

TURN OFF YOUR CELL PHONES! No texting. No phone calls. No social media. Eyes on the stage.

KEEP YOUR FEET OFF THE SEATS.

ALL PHOTOGRAPHY IS STRICTLY PROHIBITED. There are live performers onstage, in person, in front of you! Enjoy the moment.

IT IS STANDARD ETIQUETTE TO APPLAUD AT THE END OF THE SHOW. Applauding is your chance to congratulate the cast, crew, and everyone involved in the production for all their hard work.

LOOK AROUND. Fellow audience members are finding their seats. The conductor is going through last-minute notes. The orchestra is tuning. The actors are warming up in the wings. You are at the theater! There's nothing more thrilling than live theater. Enjoy it. This moment will only happen once.



THE CHARACTERS

WHO'S WHO IN SCHOOL OF ROCK THE MUSICAL

DEWEY FINN is a guy with only one passion: rock and roll. Everything else is a mess. He means well, but he can't seem to pay his rent, he's a bit of a slob, and his dream of becoming a rock god is looking grim. After being ousted from his band, No Vacancy, Dewey is more lost than ever and poses as a substitute teacher at Horace Green Preparatory School. He teaches his students how to make music, and learns that growing up and being responsible doesn't have to mean giving up on his rock and roll dream.

NED SCHNEEBLY is Dewey's best friend who's given up his former rocker days for life as a grade school teacher. **PATTY**, Ned's girlfriend, is the puppeteer for his new adult life. She is counting down the days for their third roommate, Dewey, to grow up and find his own apartment.

ROSALIE MULLINS serves Horace Green Preparatory School's highest office as principal, and though she begins the story as a consummate professional and seems tightly wound at all times, we learn quickly that she's under a great deal of pressure. Rosalie eventually learns how to let her hair down and just listen to the music.

THE SCHOOL OF ROCK BAND

SUMMER is the manager of the band—a role that serves this young lady perfectly. She's a firecracker and unafraid to tell the others, including Dewey, exactly what to do.

LAWRENCE plays the keyboard even though he's not sure he's cool enough to be in the band. With a little inspiration from Dewey, Lawrence realizes what's cool is playing the keys.

TOMIKA is the starlet with the voice, but it'll take a bit of courage to belt it all out, let alone speak in class. She's the new kid in school, and she's struggling to find new friends among the many overachieving students. Luckily, with encouragement from the band, Tomika finds her place at the mic, front and center.

ZACK'S skills on the electric guitar are out of this world, but his composition skills might even be better. Zack's new song in Battle of the Bands proves that this kid is one of a kind, even if his father may be too busy at times to notice.

FREDDIE is a straight-laced kid with percussive ambitions. He shows that the good kid who follows orders can also march to the beat of his own drum.

BILLY is the stylist of the group, and his interest in fashion is definitely not celebrated at home. Luckily, he's got an outlet with the band and finds the perfect image for the *School of Rock*: Horace Prep uniform-chic.

MARCY and **SHONELLE** are two young ladies who can do more than just carry a tune... they can rock it.

KATIE, on bass guitar, uses her years of classical training on the cello to support the band. Who says classical cellists can't play Zeppelin?

MASON is on tech, and there's no doubt that his parents are tightening their hold on his studies. They love to remind him of their sacrifices for his education, but is all of it for him or for them? Mason's got his own plans.

JAMES serves as security for the band, and he's going to make sure no one messes with these rock stars in training.



THE STORY

PLOT SYNOPSIS

ACT I

DEWEY FINN, a guitarist for the band No Vacancy is all rock and roll, except for a couple of key ingredients: fame and glory. In fact, he's a mess! As the band plays a set at the Olympic Powerhouse, Dewey gets carried away with an improvised solo (*I'm Too Hot for You*). The next day as Dewey lies asleep, PATTY pressures NED, her boyfriend and Dewey's former rocker friend, to demand the rent from their roommate and encourage Dewey to get a real adult job. Dewey claims he's going to pay up by winning Battle of the Bands (*When I Climb to the Top of Mount Rock*). Dewey heads to rehearsal only to find he's been replaced. He heads to work at a record store but is promptly fired for being late. Dewey, beaten down, answers a phone call from ROSALIE MULLINS, principal of the most esteemed Horace Green Prep School. She is calling to offer Ned a substitute teaching position. There's only one reasonable solution for Dewey—pose as Ned, accept the job, and make a little change.

It's Dewey's first day at school... and he's late. Rosalie welcomes Dewey to campus after the school sings the *Horace Green Alma Mater*, and she informs him of their elite expectations (*Here at Horace Green*). Dewey meets his pupils who have a lot of questions for their curious new teacher. Unfortunately, Dewey has only one item on his curriculum—recess. Dewey returns home to find Ned discreetly playing Guitar Hero, and while they play, Dewey tries to convince Ned to join Battle of Bands with him just like the good old days (*Children of Rock*). Their daydream is abruptly ruined by Patty returning home from shopping. She then gives Dewey a reality check. Dewey has thirty days to pay his rent, or he has to leave (*Mount Rock – Reprise*).

Dewey returns to school the next day (after miss-



Corinne Wilson

Alex Brightman

ing first period), and he overhears Rosalie and his students singing *Queen of the Night*. Dewey suddenly understands he must start a band with the students to win Battle of the Bands. He begins to assign instruments and roles to each of the students (*You're in the Band*). He puts ZACK on electric guitar, KATIE on bass, LAWRENCE on the keyboard, FREDDIE on drums, MARCY and SHONELLE on backup vocals, SOPHIE and MADISON as roadies, MASON on tech, JAMES on security, BILLY on style, and SUMMER as manager (*You're in the Band – Reprise*). The band is complete... almost. TOMIKA still hasn't peeped a word, and Lawrence is certain he's not cool enough to be in the band. Each student has his or her own set of problems to reckon with at home (*If Only You Would Listen*), but like they say, there's no crying in rock and roll.

The next day, Dewey shares with the students a song he wrote (*In the End of Time*) while the teachers, including GABE BROWN, begin to speculate about the new music teacher (*Faculty Quadrille*). Dewey asks permission from Rosalie to take the students on a field trip, but the prospects look grim. He returns to practice (*In the End of Time - Band Practice*) and encourages the band (*Stick It to the Man*), which is interrupted by Rosalie returning to the classroom to confirm that the school administration denied permission for the field





trip. Dewey shows the kids how to truly stick it to the man, and the band leaves for the first round of competition. The kids arrive onsite, and play their first public performance. Cue drumroll! The kids rock it out and qualify for Battle of the Bands (*In the End of Time – The Audition/Stick It to the Man – Reprise*).

ACT 2

The band is in full rehearsal mode (*Time to Play*), but there's one problem: parents' meetings fall right before the competition. In a moment of inspiration, Tomika rallies enough courage and surprises everyone with a soulful rendition of *Amazing Grace*. The band has a new front woman! Unexpectedly, Rosalie pops into the classroom to observe their work, and Dewey pretends to use his so-called "sing-song" method with the students (*Math Is a Wonderful Thing*). The pressure's on.

Dewey asks Rosalie on a date to the Roadhouse where Rosalie reveals that despite her conservative presence, she loves to rock out to Stevie Nicks (*Where Did the Rock Go?*). She then opens up about wanting to be free in spite of her position. She finally comes around and permits the field trip, and Dewey seals it with a kiss. The next day at breakfast, Patty

excitedly relays a letter to Ned from Horace Greene and quickly leaves for work. Ned discovers it's a payment from the school and is just about to call the school to clear up the mistake when Dewey realizes it's time to face the music.

Parents meetings are about to begin while the band learns a new song Zack has been playing around with (*School of Rock – Band Practice*). Their parents stumble upon them just as the kids find their groove, and are shocked that their kids have traded in their books for music. Dewey reminds the parents how incredible their kids actually are. At that very moment, Patty (who learned about Dewey's substitute teaching from Ned) breaks through the door to reveal Dewey's true identity. The parents confront Dewey (*Dewey's Confession*), but the kids won't be stopped—they secretly head over to compete at Battle of the Bands. Mason informs Rosalie that the kids don't care about Dewey's real identity. All they care about is that he taught them that rock could set them free. Meanwhile, a bus-full of kids arrive at the apartment to convince Dewey that he's changed their lives (*If Only You Would Listen – Reprise*). Dewey knows he has to follow through and leaves to watch the kids rock it out with Ned.

The school band arrives late (*I'm Too Hot for You – Reprise*), and Dewey decides that they should play the song that Zack wrote, even though the band virtually hasn't practiced it. Dewey reminds them performing's not about playing perfectly, it's about rocking out with all your heart. The parents arrive and watch the concert from the back of the venue (*School of Rock*). The stage is set, the volume is cranked up high, and the kids are ready. With every bit of heart and soul, the School of Rock delivers a performance that wins over the crowd. And the winner of Battle of the Bands is... No Vacancy. A rowdy crowd erupts in support of the kids, calling them back to the stage for one last encore (*Stick It to the Man – Encore*). The School of Rock passes with flying colors. Class dismissed (*Finale*)!



THE WRITER AND COMPOSER

ANDREW LLOYD WEBBER

has thirteen musicals and decades of honors and accolades under his belt, and he is one of the most successful musical composers of all time.

Growing up, music was a family affair at the Lloyd Webber household in South Kensington, England. His father, William Lloyd Webber, was

an organist and composer at Westminster School, and his mother, Jean Hermione, played the piano and violin. Lloyd Webber became skilled in French horn, piano, violin, and organ, often accompanying his father. He began to compose with his brother Julian, and one of his pieces, *Toy Theatre*, was later published in a British theater magazine in 1959. It became clear that Webber had a knack for writing music.

Andrew Lloyd Webber met Tim Rice in 1965, and their first collaboration, *The Likes of Us*, was styled after Lloyd Webber's early influences—Frederick Loewe, Lionel Bart, and Richard Rodgers. The Colet Court Preparatory School commissioned the duo to develop a piece based on the biblical stories of Joseph. The short cantata went through several versions before it became ultimately a full two-act musical entitled *Joseph and the Amazing Technicolor Dreamcoat*, staged for the West End in 1968. This show would mark the beginning of a great legacy.

Keeping with the biblical theme, Lloyd Webber and Rice went on to write *Jesus Christ Superstar*, which began as a rock opera concept album and then opened on Broadway in 1971. *Evita* followed

the same development, based on the life of Argentinian leader Eva Peron. It premiered in London in 1976 and then on Broadway in 1979. The show was nominated for ten Tony awards and won seven, including Best Musical and Best Original Score. Lloyd Webber ventured on his own for his next musical, based on T.S. Elliot's book *Old Possum's Book of Practical Cats*. *Cats* premiered in the West End in 1981 and became a huge success, running for 21 years in London before closing. The show transferred to Broadway in 1982 and was nominated for ten Tony awards, winning seven, including Best Musical and Best Original Score. The show ran for an astounding 7,485 performances and stands as the third-longest-running show in history.

Cats was surpassed by Lloyd Webber's greatest success to date and the longest-running show on Broadway, *The Phantom of the Opera*. Inspired by the Gaston Leroux novel (1911), the show was directed by Harold Prince with lyrics by Charles Hart and additional lyrics by Richard Stillgoe. The show opened in the West End in 1986 and later began a record-breaking Broadway run beginning in 1988. The show is currently still running today. The show garnered ten Tony nominations, winning seven, including Best Musical. Lloyd Webber's other musicals include *Starlight Express* (1984), *Aspects of Love* (1993), *Sunset Boulevard* (1994), *Whistle Down the Wind* (1998), and *The Woman in White* (2004). Several of his musicals were also adapted for the big screen, including *Evita* (1996), *Cats* (1998), and *The Phantom of the Opera* (2004).

To date, Lloyd Webber has won seven Tony Awards, seven Olivier awards, an Academy award,



fourteen Ivor Novello awards, three Grammy awards, and a Golden Globe award. In 2006, Lloyd Webber received a Kennedy Center Honor for an outstanding contribution to the American performing arts. He was honored with a star on the Hollywood Walk of Fame, an induction into the Songwriter's Hall of Fame, and is a fellow of the British Academy of Songwriters, Composers and Authors. In 1992, he received the highest honor in Britain—a knighthood from Queen Elizabeth II for his services to music.

Andrew Lloyd Webber is arguably the most commercially successful and decorated musical composer of all time. From an opera house in Paris to the balcony of the Casa Rosada, Lloyd Webber's breadth of work and unforgettable music will be celebrated for generations to come.



GLENN SLATER

Glenn Slater is an American musical lyricist whose notable partnership with Alan Menken has garnered several nominations and honors. **MUSICALS:** *The Little Mermaid* (2008 – Tony Award nominee for Best Original Score along-

side Alan Menken (music) and Howard Ashman (original lyrics)), *Sister Act the Musical* (West End in 2009, Broadway in 2011 – Tony Award nominee for Best Original Score), *Leap of Faith* (2012), and *Love Never Dies* (West End in 2010). **FILM:** *Home on the Range* (2004) and *Tangled* (2010 – Grammy Award nominee for Best Compilation Soundtrack for Visual Media and Grammy Award winner for Best Song Written for Visual Media Category for "I See The Light"). **TELEVISION:** *Galavant* (2015).

JULIAN FELLOWES

Julian Fellowes is a writer, director, and producer, creating some of Britain's most beloved works from stage to screen, including *Gosford Park*, *Downton Abbey*, and the West End and Broadway production of *Mary Poppins*. **ACTING: (Film)** *Scarlet Pimpernel* (1982), *For the Greater Good* (1991), and *Tomorrow Never Dies* (1997); **(Television)** *Our*

Friends in the North (1996), *Aristocrats* (1999), and *Monarch of the Glen*; **(Theatre)** *A Touch of Spring*, *Joking Apart*, and *Present Laughter* in the West End. **WRITING: (Film)** *Godsford Park* (2002 – Academy Award Winner for Best Screenplay Written Directly for the Screen), *The Young Victoria* (2009), *Vanity Fair* (2004), *The Tourist* (2010), and *From Time to Time* (2009); **(Television)** *Downton Abbey* (2010-2015 - Ten Primetime Emmy Awards, including Outstanding Writing for a Miniseries, Movie or a Dramatic Special to Fellowes and three Golden Globe awards, including Outstanding Best Miniseries – Television or Film in 2011); **(Stage)** *Mary Poppins* (West End in 2004, Broadway in 2006 – Tony Award for Best Scenic Design).



Sierra Boggess



FROM SCREEN TO STAGE

THE CREATION OF SCHOOL OF ROCK THE MUSICAL

➔ **SCHOOL OF ROCK BRINGS DOWN THE HOUSE EIGHT SHOWS A WEEK AT THE WINTER GARDEN THEATRE. LET'S TAKE A LOOK AT ITS JOURNEY FROM SCREEN TO STAGE.**



THE MOVIE

Screenwriter Mike White got the idea for the movie from the Langley Schools Music Project, where Canadian music teacher Hans Fenger recorded two LPs (1966 and 1967) with grade school students singing hits by The Beach Boys, Paul McCartney, David Bowie, and more. Over twenty years later, the LPs were combined into the album "Innocence & Despair" (2001) and gained much attention—even inspiring a VH1 documentary reuniting the students in 2002. The pairing of old-school classics sung by some rockin' kids proved to be the perfect ingredients for

a hit movie. The film was produced by Scott Rudin and Paramount Pictures, written by Mike White, and directed by Richard Linklater. The film featured breakout star Jack Black as the good-intentioned, die-hard rock-and-roller Dewey Finn. The film's music included iconic rock songs from The Doors, The Clash, and several other classic bands. Even Led Zeppelin, known for not distributing rights for their music, granted them permission to include "Immigrant Song" after the production team filmed Jack Black on set begging the band to use the song. The production team sent the video to the band, and the plan worked. The movie was released in 2003, opened at number one, and was nominated and won several awards. Audiences and critics agreed that the show was a riot!



THE MUSICAL

A decade later, in 2013, the legendary Andrew Lloyd Webber secured the stage rights to the show, and producers put plans into motion for a Broadway takeover. Casting directors held open auditions at the beginning of 2015 to find the most talented rock and roll kids in town. It was later announced that Broadway stars Alex Brightman and Sierra Boggess would lead the show as Dewey and Rosalie. Laurence Connor would direct the show, with lyrics by Glenn Slater, a book by Julian Fellowes and new music by Andrew Lloyd Webber. Development concerts were presented in June 2015 at the Grammercy Theatre, and the show finally opened on December 6, 2015, at the Winter Garden Theatre.



THE MOVIE VS THE MUSICAL

SO, WHAT ARE THE CHALLENGES OF ADAPTING A MOVIE INTO A MUSICAL?

THE STORY

The most important challenge of adapting a movie into a musical is making sure the story and spirit of the show stays intact. The primary job of the book writer for the musical, Julian Fellowes, is to adapt the script and make sure the book and the songs work hand in hand. Often, film crews can shoot in multiple locations in more realistic settings, while a play or a musical must take place within the parameters of the theater. The story and script should reflect those restrictions and always find creative solutions to make action possible. A great musical adaptation will retain the most important elements of the plot, the spirit of the characters, and the themes of the original story while also crafting what is most exciting for the stage.

THE MUSIC

In a movie, writers use action and spoken dialogue to tell the story. In a musical writers use music and songs additionally to convey the plot or a character's feelings. Often, songs in musicals express the breaking point when a character can only express what he or she feels through song. Leading up to the song "If Only You Would Listen," the *School of Rock* parents push them to unreasonable expectations. In the song itself, the audience is let in to how each kid actually feels about those pressures. Songs in musicals give us a chance to understand what characters are dealing with in an emotionally resonant way. Though the movie version of *School of Rock* is already jam-packed with music from classic rock singers, the musical version called on composer Andrew Lloyd Webber and lyricist Glenn Slater to write fourteen new songs. These original songs must tell the story while pairing with the pre-existing music to make one cohesive, rockin' good time.

THE PERFORMANCE

For actors, the challenge of performing on camera and onstage is very different! In a movie, directors film close to the action so actors don't have to be as physically or vocally big. Performers are accommodating a small frame. In theater, the frame is much larger. Actors must try and give as good of a performance to the front row as the very back. Since *School of Rock* sometimes takes place in a concert environment, musical performers must bring the rock from themselves to fill a full Broadway house. Actors must act, sing, play instruments and dance on a larger scale to make sure every audience member gets to jam along. Also, there is no post-production or editing in a musical. The *School of Rock* performers and creative team must rehearse, rehearse, and rehearse. When the curtain rises, all they have is what they practiced and the moment. That's the excitement of the theater!

FROM SCREEN TO STAGE,
SCHOOL OF ROCK
HAS BEEN TUNED TO
PERFECTION. SO, SIT BACK,
RELAX, AND
ENJOY THE SHOW!



WHAT IS ROCK AND ROLL?

THE EVOLUTION OF ROCK AND ROLL (PAST TO PRESENT)

DEWEEY FINN MAY NOT BE THE MOST traditional teacher around town, but he does know a thing or two about the power of rock and roll. Let's explore all things "rock and roll"—what it is, how it came to be, its cultural impact, and how it has changed through the last century.

WHAT IS ROCK AND ROLL?

Rock and roll is a genre of music first named in America in the 1950s, often characterized by a fusion of rhythm and blues, jazz, gospel, Western swing, and country music. The music reflected a reaction to the straight-laced suburban fifties and an older generation holding onto the jazz and big band soundtrack of Frank Sinatra, Perry Como, and several classic jazz artists. It became the music of the youth, the lower class, and the disenfranchised. Ultimately, rock and roll was as much about the lifestyle, the clothes, and the rebellion as it was about the music itself.

HOW DID IT COME TO BE?

The origins of rock and roll began with the Great Migrations of the 1900s as African Americans moved from the rural South to the bigger cities of the North. With them, they brought the sounds of gospel, folk, and rhythm and blues. On

July 11, 1951, Alan Freed, a disc jockey in Cleveland, aired music from African American artists on his program, "The Moondog House," at the Cleveland radio station WJW. Freed, considered the father of rock music, coined the term "rock and roll" for this new music that was averse to the former generation of jazz standards and big band swing. In the movie *Rock, Rock, Rock* (1956), Freed stated "rock and roll is a river of music that has absorbed many streams: rhythm and blues, jazz, rag time, cowboy songs, country songs, folk songs. All have contributed to the big beat."

CULTURAL IMPACT

In the 1950s, rock and roll was adopted by white teenagers in American suburbs, although many people banned the genre for its origins with the segregated African American community. Record producers tried to look for white musicians to emulate the sound and cash in on its growing popularity. With records such as Bill Haley's "Rock Around the Clock" and Elvis Presley's "That's All Right," rock and roll was alive and well on the global map. Though they originally created the music, African American artists such as Chuck Berry, Fats Domino, Bo Diddley and Little Richard finally became recognized at this time. Many historians credit the introduction of rock and roll as a precursor to the Civil Rights Movement

ROCKING & ROLLING THROUGH THE YEARS

1900s

During the Great Migrations, African Americans moved from the South to the North, bringing the sounds of gospel, folk, and rhythm and blues.

July 11, 1951

Alan Freed, a disc jockey considered the father of rock music, aired music from African American artists on his program, "The Moondog House," at the Cleveland radio station WJW. It was here he coined the term "rock and roll" for the first time.

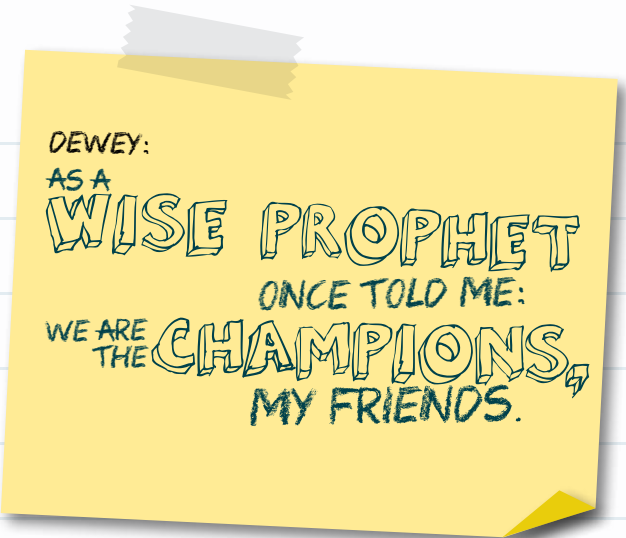


and the eventual racial integration of black and white people rock and rolling to the same beat.

ROCK MUSIC THROUGH THE DECADES

The popularity of rock and roll music began to dip in America in the late 1950s and early 1960s. Across the Atlantic, however, rock music was brewing up a revival and nurturing some of the most important artists of the genre, including The Beatles, The Animals, The Kinks, and The Rolling Stones. These bands gained in popularity and eventually reached the States in what was called "The British Invasion." Rock music began to birth new genres in the late 1960s into the 1970s, including psychedelic rock, with The Grateful Dead, Jefferson Airplane, the Jimi Hendrix Experience, The Doors, and Pink Floyd. This style was marked by its culture and often fused folk, blues, and non-Western recording styles, including ragas and Indian music. Heavy metal rock also emerged during this time, with Led Zeppelin, Black Sabbath, and Iron Maiden, which captured a more aggressive, louder sound with highly amplified distortion and extravagant guitar solos. In the 1980s, rock music saw many forms, with bands such as Motley Crüe, Poison, Guns N' Roses, Whitesnake, Cinderella, Journey, Aerosmith, Bon Jovi, AC/DC, Twisted Sister, and Def Leppard. Music television (MTV and VH1) was born, and suddenly rock music was as concerned about its visual impact as it was about its sound. The diversity in rock music of the eighties reflected a full evolution of what the music and movement had become.

The 1990s brought grunge rock from Seattle, Washington, and the west coast. This music often



used a high level of distortion, feedback effects, slower tempos, and complicated instrumentation. Bands such as Nirvana, Soundgarden, Pearl Jam, and Stone Temple Pilots conveyed lyrical topics of social alienation, apathy, and a need for freedom. More mainstream bands also emerged, such as U2, the Foo Fighters, and the Red Hot Chili Peppers, with a softer rock sound that saw more commercial popularity. In the late 1990s and into the 2000s, the music industry moved into the digital age, with file-sharing platforms such as Napster, iTunes, and Spotify. The rock sound continues to evolve into hybrids of different styles using new digital recording techniques. The range of contemporary rock music is vast, with bands such as Arcade Fire, The Killers, The Strokes, The Flaming Lips, and so many more. The rock music of today reflects the accessibility of music to influence and change each subgenre.

Though rock and roll has taken on many forms and many sounds, the spirit of the music remains: to live wild, free, and honestly. So, hit the lights, turn up the amp, and get your game face on. It's time to rock and roll!

1956
 The movie, *Rock, Rock, Rock* was released, and in it, Alan Freed stated "rock and roll is a river of music that has absorbed many streams: rhythm and blues, jazz, rag time, cowboy songs, country songs, folk songs. All have contributed to the big beat."

Late 1950s - 1960s
 The British Invasion: British rock music became popular in America with artists such as The Beatles, The Animals, The Kinks, and The Rolling Stones.



INFLUENTIAL ROCKERS

DEWEY:
WE ARE NOT
GOOFING OFF, FREDDY.
WE ARE CREATING
MUSICAL FUSION,
WE ARE FORGING
ROCK AND ROLL!

JIMI HENDRIX is one of the most influential electric guitarists of the 1960s. He was the front man for The Jimi Hendrix Experience, and his most successful hits include "Hey Joe," "Purple Haze," and "The Wind Cries Mary."

ERIC CLAPTON is an English rock and folk guitarist and singer. Before he found much success as a solo artist with songs like "Layla," "Wonderful Tonight," and "Tears in Heaven," he performed with The Yardbirds, John Mayall & the Bluesbreakers, Cream, and more.

JIMMY PAGE is an English musician and guitarist most noted for founding Led Zeppelin in 1968. Led Zeppelin also included singer Robert Plant, bassist and keyboardist John Paul Jones, and drummer John Bonham. Audiences know them for pioneering heavy metal and fusing the sounds of blues and psychedelic rock. Arguably, their most successful song is "Stairway to Heaven."

ELVIS PRESLEY, "the King of Rock and Roll," was an American singer and actor from Memphis, Tennessee, known for such hits in the 1950s as "Heartbreak Hotel," "Love Me Tender," "Blue Suede Shoes," and more. To this day, fans and critics consider him

the best-selling solo artist, with about 600 million units sold worldwide.

JANIS JOPLIN was an American singer-songwriter in the 1960s, beginning as the lead singer for Big Brother and the Holding Company and later branching out as a solo performer. She became most known from performing at Monterey Pop Festival, Woodstock Festival, and the Festival Express Train Tour. Her most famous songs include "Piece of My Heart," "To Love Somebody," and "Me and Bobby McGee."

KURT COBAIN was the leader of the rock band Nirvana, which emerged from the Seattle music scene in the 1990s. With successful albums such as "Bleach" and "Nevermind," Nirvana was considered the iconic band of Generation X. Their most successful hit was "Smells Like Teen Spirit."

FREDDIE MERCURY was the front man for the popular British rock band Queen. Their most notable hits include "Bohemian Rhapsody," "Killer Queen," "Somebody to Love," and several others. Freddie Mercury was most known for his larger-than-life stage persona and his impressive vocal range.

LOU REED, as front man and guitarist for the Velvet Underground, gained a significant cult following and thereafter launched a solo career with his most successful song, "Walk on the Wild Side."

DAVID BOWIE is a British singer, songwriter, composer, and record-producer whose career has spanned four decades. His first hit, "Space Oddity," put him on the map, and he later emerged with a different stage persona named Ziggy Stardust. He continues to be an innovator and a musician who pushes the envelope of the music industry.

ARETHA FRANKLIN, American singer and powerhouse, began singing gospel and became popular with such hits as "Respect," "(You Make Me Feel Like) Natural Woman," and "Think." She became known as "The Queen of Soul" by the late 1960s.

RUSH is a Canadian rock band comprised of members Geddy Lee on bass, keyboard, and vocals, Alex Lifeson on guitar, and Neil Peart on drums. They began as a rock and blues band and eventually transitioned into a more progressive rock sound.



THE SUPREMES, the highly successful Motown girl group of the 1960s, has twelve number-one hits on the Billboard charts. They began as the Primettes from Detroit, Michigan, with members Florence Ballard, Mary Wilson, Diana Ross, and Betty McGlown. Some of their most famous hits include "Where Did Our Love Go," "Baby Love," and "Stop! In the Name of Love."

BUDDY HOLLY was an American singer and musician of the 1950's rock and roll era with his band, The Crickets. He was highly regarded for writing, recording, and producing his own music. His most famous hits included "That'll Be the Day" and "Peggy Sue."

BARBRA STREISAND is one of the most iconic American singers, actresses, and filmmakers. She's won 2 Academy Awards, 10 Grammy Awards, 5 Emmy Awards, a Special Tony Award, 11 Golden Globe Awards, and a Kennedy Center Honor. She's sold 72.5 million albums in the United States and 245 million records globally.

BLACK SABBATH was a British rock band comprised of guitarist Tony Iommi, bassist Geezer Butler, drummer Bill Ward, and front man and singer Ozzy Osbourne. They began as a blues rock band but quickly evolved into a heavy metal band with a more aggressive sound. They have sold over 70 million records worldwide.

AC/DC hailed from Australia and were known for their hard rock, blues rock, and heavy metal sound. They were started by brothers Mal-

colm and Angus Young but continued to see several line-up shifts thereafter. Their most successful albums include *High Voltage*, *Back in Black*, and *For Those About to Rock We Salute You*.

WHITNEY HOUSTON was a singer, actress, and producer and considered one of pop music's most successful musicians and most incredible voices of all time. She released six studio albums, a holiday album, and three movie soundtrack albums. She was the only artist to have seven consecutive number-one hits on the Billboard Hot 100 hits.

MAMA CASS, also known as Cass Elliot, was one of the lead singers for The Mamas & The Papas, along with band members John Phillips, Denny Doherty, and Michelle Phillips. Their most famous songs include "California Dreamin'," "Monday, Monday," and "Word of Love." Mama Cass released five solo albums after the band broke up.

FLEETWOOD MAC is one of the most successful and iconic rock bands of all time, selling more than 100 million records worldwide. The band consists of Stevie Nicks as lead singer, John McVie, Christine McVie, Lindsey Buckingham, and Mick Fleetwood. The band went through several line-up changes. Their greatest hits include "Albatross" and "Dreams," and their most successful album, *Rumours* (1977), holds the title as the sixth-highest-selling album of all time.

1960s - 1970s

New genres of rock emerged, including psychedelic rock (The Grateful Dead, Jefferson Airplane, the Jimi Hendrix Experience, The Doors, and Pink Floyd) and heavy metal rock (Led Zepellin, Black Sabbath, and Iron Maiden).

August 1, 1981

MTV, or Music Television, was launched, and rock music became as concerned about its visual impact as its sound. Motley Crue, Poison, Guns N' Roses, Whitesnake, Cinderella, Journey, Aerosmith, Bon Jovi, AC/DC, Twisted Sister, and Def Leppard were popular bands during the time.

April 20, 1983

The Rock and Roll Hall of Fame Foundation was created by Ahmet Ertegun, Atlantic Records founder and chairman, to celebrate the most influential musicians, producers, engineers, and pioneers in the music industry.



WHAT MAKES A ROCK BAND?

THE INSTRUMENTS →

WHAT INSTRUMENTS MAKE UP A BAND? WHICH MUSICIANS DOES IT TAKE TO CREATE THE SWEETEST SOUND? HERE YOU'LL FIND A BREAKDOWN OF THE MOST COMMON INSTRUMENTS IN A ROCK AND ROLL BAND AND HOW EACH ONE COMPLETES THE MUSIC.

ELECTRIC GUITAR is most commonly the central instrument in the band. The electric guitar was invented in 1931 to help amplify the sound of the guitar, and uses a pickup device to translate

vibrations from its strings into electrical impulses. The instrument can be used to play the chord progression and set the beat or play the primary melody.

ELECTRIC BASS GUITAR

is also a stringed instrument that uses an amplifier and speaker to transmit sounds. The most common bass has four strings and serves the purpose of filling in the chord progression and keeping the beat.

DRUMS are a set of percussion instruments set up to be performed by one sitting player

using drumsticks. A basic drum kit consists of a bass drum, floor tom, snare drum, hanging toms, hi-hat, crash cymbal, ride cymbal, splash cymbal, and china cymbal. The drums function as the setting and anchor of the beat.

ELECTRIC KEYBOARD is an electric piano that creates sound mechanically through a pickup. Eventually, digital electronic keyboards would replace electro-mechanical keyboards for their size and mobility. The keyboardist often fills any extra parts in the chord progression.

THE PERFORMERS →

THESE ARE THE PEOPLE YOU SEE ONSTAGE PERFORMING THE MUSIC THAT YOU LOVE.

THE LEAD SINGER sings the primary melodic vocal part for the band and often is perceived as the spokesperson for the band. This role is crucial to the band because that person often captures the spirit and identity for the group.

A BACK-UP SINGER sings the vocal harmony with the lead singer and other background singers. This role creates a fuller, more compelling vocal sound.

THE MUSICIANS are the people actually playing the instruments. Every band is unique – sometimes the lead singer also plays the electric guitar, or the backup singer

is the drummer. Each band uses its musicians' unique skills together to create their sound, style and image.

January 23, 1986

The first Rock and Roll Hall of Fame inductees were James Brown, Little Richard, Elvis Presley, Fats Domino, Ray Charles, Chuck Berry, Sam Cooke, the Everly Brothers, Buddy Holly, and Jerry Lee Lewis.

1990s

Grunge rock from Seattle, Washington, and the west coast emerged with bands such as Nirvana, Soundgarden, Pearl Jam and Stone Temple Pilots. Bands such as U2, the Foo Fighters, and the Red Hot Chili Peppers were also popular.



THE WORLD OF ROCK AND ROLL IS FILLED WITH MANY PARTS AND ROLES OFFSTAGE. HERE ARE SOME ESSENTIAL RESPONSIBILITIES AND KEY JOBS BEHIND THE SCENES OF A ROCK AND ROLL BAND!

The **BAND MANAGER** serves the role of the person in charge of the business aspects of the band pertaining to obtaining gigs and concerts, handling contracts, money, and the band members' general needs. Managers can work for larger management companies or independently.

The **CONCERT PROMOTER** or tour promoter is responsible for hosting a concert or festival. Duties include hiring the bands or performers, pricing the event and ticket sales, hiring crew, marketing and publicity, and general set-up.

STAGE MANAGERS have one of the most important roles in a rock and roll band. Just like in the theater, stage managers are in charge of communication between designers, artists, and personnel, and when it's show time, they make sure the sound, lights, and performers are all in sync as planned.

Depending on the scale, bands might employ **DESIGNERS** to best execute the production design of the show. A set designer may be utilized to create a space that best suits the music of the show and concert venue. A lighting designer helps to create the tone and feeling of the music through lights. A sound designer serves the essential role of making the sure the proper equipment and the sounds levels are set to make the most perfect sound.

A **SOUND ENGINEER'S** job is most essential, ensuring the show goes off without a hitch. This person must be at the mixing board where all the sound travels through, making sure all levels and channels produce the best sounds for the music.

There are countless **STAGE HANDS** or **ROADIES** who are

behind the scenes of a concert, making sure everything is in place. They are under the direction of a technical director, and they set up the stage, the lights, the sound, the audience, and the backstage area.

A **STYLIST** is in charge of the image of the band or musician. A stylist's duties range from designing and arranging outfits and make-up to the overall cohesive look for the band or ensemble.

GROUPIES are a term for the most loyal fans of an artist or band. These fans tend to dedicate their interests to the band and follow their every move.

BODYGUARDS or security guards are hired to protect the talent from any overexcited fans. Concerts can get raucous, and security is of the utmost importance to keep the music going.

Late 1990s - 2000s
 Music became digital. File sharing platforms, beginning with Napster in 1999, emerged, and the rock sound evolved at an even more rapid rate. Popular bands were Arcade Fire, The Killers, The Strokes, The Flaming Lips, and many more.



Alex Brightman

Dante Melucci

Evie Dolan



MUSIC EDUCATION IN SCHOOLS TODAY

(FOR EDUCATORS)

THE POWER OF TEACHING THROUGH MUSIC

YOU ARE PROBABLY FORTUNATE ENOUGH TO come from a school with an established music program. Among the arts (including music, visual art, dance, and drama), music is the most prevalent in American public schools, with over 90% of schools having some sort of music program. Visual art is a close second, with dance and drama programs existing in significantly fewer schools. You probably have a music teacher (or you may even be one yourself), and your students have likely experienced music education in your school. In order to continue advocating for quality music education in schools across the country, the National Association for Music Education celebrates Music in Our Schools Month each March. Many people celebrated the 30th anniversary of this initiative in 2015.

Music permeates our world. The art form is everywhere. Try to think of a day in your life when you didn't hear some kind of music at least once. It's on your radio, your phone, your alarm clock. It's in commercials, television shows, movies, plays, and just about every form of entertainment. You hear music in lobbies, elevators, waiting rooms, and when you are on hold on the phone. Have you ever considered why music is everywhere? Music stimulates the brain in different ways than other auditory input. The art form can have a major impact on mood and emotion. Big corporations harness the power of music to sell products and draw in the consumer. Educators should be doing the same thing.

Ask your students to sing you some song lyrics from a song they listened to a week ago. After they serenade you, ask them to recite a line from a book they are reading. You are likely to get a different response. Now think about how powerful music could be if combined with the content of your curriculum. You shouldn't start singing your textbooks to the students or write a song for every concept you cover. However, harnessing this power can have a positive impact on the learning environment. You've probably heard of Howard Gardner's theory of Multiple Intelligences. One of them is Musical Intelligence. By incorporating music into your teaching, you are offering new entry points into the material for different learners. Music can provide a reference point or trigger for unlocking or activating information in the memory. The creation of music can be a collaborative process that brings students together and creates community. Think back to the alphabet song. Do you know anyone who was raised in this country that didn't learn their ABCs by singing that song and doesn't still know it? That's pretty powerful!

TOMIKA:

YOU RAISED

MY VOICE UP,

TAUGHT ME

NOT TO FEAR,

I'VE LEARNED

WHO I AM

BECAUSE

YOU'RE
HERE.



HOW TO INCORPORATE MUSIC IN THE CLASSROOM

AS IMPORTANT AS QUALITY MUSIC EDUCATION IS, THE MUSIC CLASSROOM doesn't have to be the only place where students experience music or learn with music during the school day. We're not suggesting "pulling a Dewey" and throwing your entire curriculum out the window to start a rock band, but bringing music into the academic classroom can be beneficial. Think about young children. How do they learn their ABCs? They sing a song about them. Do you know what conjunctions and interjections are? Can you explain how a bill becomes a law? If so, do you remember this information from English or History class, or do you remember a song from *Schoolhouse Rock*? These examples demonstrate music being used as a teaching tool. Here are some other ways you can incorporate music into your daily routines and curriculum:

- **BACKGROUND MUSIC** (classical or instrumental) can help set the right mood and tone for test taking, reading, or writing activities.
- **USE SONGS AS CUES FOR ROUTINES**—start of day, transitions, clean up time, end of day, play time, etc.
- **STUDENTS CAN WRITE SONGS** (or new lyrics for existing songs) to help reinforce concepts they are learning in class. This technique works for math formulas, character analysis in English, historical events, scientific processes, foreign language, etc.
- **ANALYZE LYRICS** in a language arts unit on poetry or an exploration of figurative language.
- **EMPLOY SONGS FOR WRITING PROMPTS** for creative writing assignments.
- **HAVE STUDENTS CREATE PLAYLISTS** of songs to demonstrate their understanding of a character from a novel, historical figure, historical period or event, geographical location, world culture, etc.
- **LISTENING TO SONGS** from a particular historical period that is being studied in history class, or is the setting for a novel, provides context and deeper understanding (especially if it is compared to present-day music or music from other periods).
- **USING MUSIC NOTATION** can reinforce understanding of fractions (whole note, half note, quarter note, etc.).
- **LISTENING TO, LEARNING, AND TRANSLATING SONGS** in foreign languages can help students build vocabulary and improve fluency in those languages.



CREATE YOUR OWN MUSIC

(FOR STUDENTS)

POST-PRODUCTION

ANDREW LLOYD WEBBER AND GLENN SLATER wrote the original songs for *School of Rock*. Dewey Finn is a songwriter in the show, and he inspires Zack to become a songwriter (they use his song, "Teacher's Pet," for the Battle of the Bands). You can be a songwriter, too!

SONGWRITING BASICS

The songwriting process starts with an idea. What are you passionate about? What moves you, gets you excited, makes you mad, or touches your heart? You need to find inspiration. There is no "right" or "wrong" way to go about writing a song once you have an idea. Just remember, songs have two parts: the music and the lyrics.

WRITE YOUR OWN LYRICS (POETRY)

If writing music sounds hard, or outside your comfort zone, don't worry. Start with the lyrics. Think of them as poetry. You can decide what style you want to use and what structure works for you.

One of the most common song structures is: verse / chorus / verse / chorus / bridge / chorus

In this structure, the first verse and second verse would have different lyrics but the same number of lines and a similar rhyme scheme/rhythm pattern. The chorus can repeat the same words each time it comes back in the song. The bridge is completely different than the verses or the chorus.

INSTRUMENTATION

Once you have your lyrics, it's time to set them to music. Maybe you have been singing them as you wrote them and have an idea of how you want the music to sound. If not, you have a choice of what to do next. There are two aspects to consider: melody (the tune you give to your lyrics) and accompaniment (the underlying music – like what you would hear in a karaoke track). Computers, smartphones, tablets and other devices offer lots of cool tools. An app like GarageBand is a great tool for a beginner to create a song from scratch, without being able to play a single instrument. You can also add music to your lyrics without any of these tools.



CREATE YOUR
OWN MUSIC:
ACTIVITY

→ **BEGINNER**

You don't need to play any instrument to write your song. Start by focusing on the rhythm and melody for your lyrics. Decide on a tempo, or speed, for your song and speak the lyrics in a rhythm (almost like a rap). Try a bunch of different rhythms until you find one that fits your lyrics and makes you happy. Once you have your rhythm, try singing the words on notes instead of speaking, creating a melody. Remember, you don't have to choose the first melody you try. Some songs come right out on the first try, and sometimes songwriters struggle to find the right combination of lyrics and music. If it helps, try developing the melody and rhythm together by humming or singing the lyrics. Make a recording of the melody once you're happy with the notes. Now listen to the recording of you singing the song a cappella – without accompaniment – and create some simple, percussive sounds to go with it, such as clapping, snapping or even shaking a homemade rattle to establish the beat. Record the song again with both your vocals and the percussion. Finally, play your newest recording or sing it live for a friend, family member or teacher who plays an instrument who may be able to help you add more instrumentation to the song.

→ **ADVANCED**

If you already play the guitar, bass, keyboard or drums, you are in great shape to add the rock music to your song. The bass and drums will allow you to develop an underlying beat and tempo for your song. This instrumentation will help provide a baseline over which to sing your melody. The guitar and/or keyboard can provide the structure and support the creation of the melody. It might be helpful to start with some chords, which guide the development of the melody because the melodic notes are featured in the chords. The last step is to combine the rhythm with the melody in a harmonious way to support your lyrics. If you play a different instrument, you can combine the same principles as those listed above with your knowledge of your instrument. There is no reason a trumpet or violin can't provide the musical inspiration and base for a rock song.



Evie Dolar

Alex Brightman

Brandon Niederauer



**CREATE YOUR OWN MUSIC:
ACTIVITY
(CONTINUED)****→ COLLABORATE**

You might have friends that can help if you don't play an instrument, or are struggling to create a melody or rhythmic pattern for your lyrics. You can become a songwriter and a member of a band all in one step! You can't be a band on your own, so don't feel like you have to write on your own.

→ RECORD AND SHARE YOUR MUSIC

It's time to record your song once it's written. If you are using an app or online program, you probably have your full musical track completed and may even be able to record your vocals right into the existing track. If you are using instruments, or have a completed music track, you could record your song using a voice recorder or a camera set to video on a smartphone or tablet. These options will allow you to get a finalized version of your song that you can play for others.



THE POWER OF ROCK AND ROLL (FOR STUDENTS)

POPULAR MUSIC HAS DIVERSIFIED IN the past 50 years, and while rock and roll may not be as popular today as it once was, think about the power it had over Dewey Finn. He pretended to be somebody else and posed as a teacher in order to pursue his passion. The world is full of Dewey Finns who have had their lives changed by the power of rock and roll. Rock and roll has been used to push for social change in protests, rallies, gatherings and marches to take a stand on countless issues. Music impacts people on an emotional level and sticks in the memory; it is a powerful tool.

MUSIC AS SELF-EXPRESSION

Music is a great outlet for self-expression whether you love rock and roll or experience the power of another genre. Do you play an instrument? If so, you can play your feelings. A happy mood may call for a happy song. A sad mood might lead to playing something in a minor key. Maybe you sing, and you choose songs with lyrics that capture how you are feeling. Through music you can get your feelings out, either for your own peace of mind or to share your feelings with others.

CREATE THE SOUND TRACK OF YOUR LIFE

You can use music as a way to express yourself even if you don't play an instrument or sing. Create a soundtrack that captures who you are or how you are feeling on a particular day. Build a playlist with songs that share your opinions and beliefs or songs that capture your mood and emotions. Review your soundtrack after some time passes. As you grow, some songs may no longer apply, and new songs may need to be added. You could create "seasonal soundtracks" throughout the year. What kind of music gets you through the cold winter? What music represents the "freedom" of summer?



DISCOVER YOUR INDIVIDUAL TALENTS (FOR STUDENTS)

WHAT ARE YOUR TALENTS? Go ahead and make a list (jot it down on paper, or type it up in a note on one of your devices). Now play with that list a little bit: rank your talents in order from the thing you are the very best at doing, down to the thing that you are still working on improving (just because you aren't the very best at something doesn't mean that it isn't one of your talents!). Now do a new ranking in order of importance to you. Which talents are your favorites or the ones that make you the most proud? End by ranking them in order of importance to others. Do any of your talents benefit others, help others, make others happy?

DEWEY:

NOW,
LISTEN!
WHAT
YOU'VE GOT
IS WHAT
EVERYONE WANTS,
AND THAT'S
TALENT!

EMBRACE YOUR UNIQUE TALENTS

Maybe your talent isn't the same as everyone else's. That's okay. Being unique is really cool. Being different makes you an individual. There are lots of things that everybody can do. What makes you stand out? Think of all the people that will wish they could do what you can do. As long as you are passionate about what you do, love what you do and really own it, other people will recognize your talent and the hard work it takes.

Go back to your talent list and think how you could expand one of your skills. Think about the students at Horace Green. They didn't play rock music, and some of them didn't think they could before Dewey encouraged them. Zack played guitar, but not electric. Katie played cello, not bass. Lawrence played classical piano, not keyboards. Freddie played percussion, but not the drum set. All of them took a risk and transferred their talent on one instrument or in one style and expanded it to rock and roll. If you are a baker, try a more difficult cake recipe than you have made before. If you sew, attempt an article of clothing you've never made or try a new stitch. If you draw, try a new technique or new materials.





TAKE A RISK

Think about new things to try. Have you seen a friend do something and thought, "I wish I could do that"? Have you been to a show or sporting event or demonstration and wondered how the people got so good at what they were doing? Maybe you already know what new talent you want to pursue. If not, you don't have to find something completely new. Start small.

You don't have to do this on your own. Many musicians (and other talented people) are self-taught. Other people learn from parents or teachers. They take lessons or sign up for classes – asking a friend to sign up with you for lessons or classes can be a great way to take the plunge. There are many ways to develop your talents—find the one that's right for you.

ROSALIE:

SOMEHOW I GOT
OLDER,
YEAR BY BUSY YEAR,
GUESS THE SONGS
KEPT PLAYING,
BUT I DIDN'T
STOP
TO HEAR.

SHARE YOUR TALENTS

The only way others can celebrate your talents with you is if you share them. Don't keep it a secret. You have to be "all in" if you want to be your best self, and that idea means getting the word out about what you can do. Plus, you may find others who share your passion and talents. Even better, you may inspire someone to try something new.

There are lots of ways to share your talents with others. You don't have to put on a big concert or gather everyone you know in one place. If you are a baker, contribute to a school bake sale, bring something for your class, or make dessert for your holiday dinner. Do you paint? Hang your paintings in your room, give paintings as gifts for birthdays, or find out where else you can display them in your school or community. If you're a writer, submit a story to the school newspaper or magazine, or ask to read your work to the class.

If you are a performer (especially if you play an instrument) and you are the same age as the students at Horace Green, consider sharing your talents with the casting directors for *School of Rock*. Visit the audition page on the show's website (<http://auditions.schoolofrockthemusical.com>) with your parents and find out how you can submit an audition.



STAND UP FOR YOURSELF (FOR STUDENTS)



DEWNEY SPENDS MOST OF THE SHOW standing up for himself. Nobody believes in him—not his bandmates, not Ned, and certainly not Patty. On the other hand, many of the students in Dewey's class at Horace Green do not stand up for themselves (at first). Remember when Lawrence said he shouldn't be in the band because he's not cool, or when Tomika stayed on the sidelines, too afraid to speak? Now think about how far those two students have come by the end of the show. Lawrence was killing it on the keyboard and Tomika sang lead vocals at the Battle of the Bands.

CELEBRATE YOU (HOW TO CULTIVATE A THICK SKIN)

Be proud of who you are. Confidence is the key, but it's not always easy. Fortunately, it's not something

that you have to build on your own. Surround yourself with allies. Who are your good friends? Which adults offer you support and encouragement? Remember, these are the people whose advice and feedback can help you grow.

Criticism isn't always a bad thing. Getting feedback can help you improve if you are able to focus on what you can learn from criticism. Turn the negative into a positive and challenge yourself to improve. If there is nothing to be gained and the criticism isn't constructive or is meanspirited, just ignore it. A great way to stay positive if you're feeling blue is to make a list of things you feel great about – things you do well or things you like about yourself. On a day you're feeling good, write your future self a letter highlighting a couple of the things on your list. Sometimes the only person who can make you feel better is you, so swing for the fences and go all out. Future you will appreciate it.



APPLAUD ONE ANOTHER'S UNIQUENESS/PREVENT BULLYING

You contribute to a positive community of friends and learners by supporting and encouraging others. Think about how you want to be treated and consider the great risk someone is taking when sharing his or her talents or unique personality with you. Celebrate what makes others unique, and they will celebrate your uniqueness in return. You can show support by going to a classmate's show or sporting event. Hang your friend's artwork in your locker or perform in a play they wrote.

If you have a friends who are feeling down, think about all the great things about them that make up your friendship. Just like you did for yourself, write them an encouraging letter to remind them about some of the things they do well and can be proud

of or confident about. Sometimes hearing encouragement from a friend out loud is all people need in order to let go of what's bothering them and let them really be themselves.

There is always the possibility that you will encounter a bully no matter how much positive energy you bring to your community or circle of friends. Having a strong network of support among your peers is the best way to combat bullying. Make a pact not to be bullies and to speak out against bullies in your school. Get help if you or someone you know is being bullied. There are many online resources at www.stopbullying.gov, www.mcgruff.org, and www.stompoutbullying.org. October is National Bullying Prevention Month. Ask your teachers how you can encourage everyone to help stop bullying before it starts.

DEWEY:

I ALWAYS KNEW
THERE WAS
SOMETHING INSIDE YOU,
NOW WE KNOW WHAT IT IS.

PURE
MAGIC.



CAREERS IN THE ARTS

PLAYBILL®

WINTER GARDEN THEATRE



CAREERS IN THE ARTS (FOR STUDENTS)

Wonder what it takes to make a Broadway show? Lots of people! Just check inside your Playbill: you'll find that there are many more roles in the theater besides the performers. The creative team consists of a composer (lyrics and music), book writer, director, music director and choreographer. The designers, including the set designer, costume designer, lighting designer, and sound designer develop their specific areas of design in relationship with the others to create a cohesive and fully imagined show. The casting director gathers the perfect performers for the parts and administers the audition process. The stage manager facilitates all rehearsals and makes sure that every rehearsed element is performed accordingly during performances. The publicity and marketing team are charged with the important task of filling the seats by getting the word out there. They work with the advertising team to develop creative ways to get people into the theater. Once you've arrived at the theater, the box office, the house manager, and the ushers make sure all the audience members have their tickets and are in their seats to enjoy their night on Broadway. There are countless jobs behind the scenes, in the dressing rooms, on the grid, and in offices making sure the show goes off without a hitch. Just remember that any of these roles could be the perfect career opportunity to pursue your passion. At the theater, there's a place for everyone!



LOOKING FOR YOUR OWN
SCHOOL OF ROCK?

WANT TO ROCK WITH THE REST of them? Here is a list of rock music programs and organizations around the country that are educating the next generations of rockers and making rock music possible for everyone!

→ **SCHOOL OF ROCK** You guessed it! Sharing the same name as the musical, the *School of Rock* boasts programs in the United States (including New York City), Canada, Mexico, Panama, South Africa, Australia, Philippines, Brazil, and Chile. The school provides a myriad of programs for kids as young as preschool age. Students get the opportunity to learn everything from playing a guitar to performing on a stage with rock legends. (SchoolofRock.com)

→ **VH1 SAVE THE MUSIC FOUNDATION** VH1 Save The Music is a nationally recognized program that is "dedicated to restoring music programs in America's public schools" and helps to raise the importance of music education. The nonprofit organization gives grants to public elementary and middle schools that lack instrumental music programs. Since 1997, they have raised \$52 million in new instruments for schools and have benefited 2.6 million children directly. (VH1SaveTheMusic.org)

→ **NAMM FOUNDATION** Founded in 2006, the National Association of Music Merchants Foundation now partners with organizations such as the President's Committee on the Arts and the Humanities, The Kennedy Center, Turnaround

Arts, NAFME, and more to preserve music education. The foundation boasts such programs as the SupportMusic Coalition and Best Communities for Music Education and offers research and grants. (NammFoundation.org)

→ **WILLIE MAE ROCK CAMP FOR GIRLS** The Willie Mae Rock Camp for Girls is a nonprofit rock camp located in Brooklyn, New York, with a dedication to empowering young girls and women. Programs include a summer camp for girls 5 to 7 to write their own music and experiment with sound, for girls 8 to 18 that offers instrument instruction, workshops, songwriting and band practice, and for older females that provides mentorship for adult women. (WillieMaeRockCamp.org)

→ **LITTLE KIDS ROCK** Founded in 2002, the Little Kids Rock program has helped more than 400,000 underserved schoolchildren around the country through modern band music classes with no cost to students, teachers, or school districts. The program trains public teachers in disadvantaged communities and schools stripped of their musical programs and offers them access to instruments and curriculum all for free. (LittleKidsRock.org)

→ **NAFME** The National Association for Music Education, or NAFME, is one of the world's largest arts education organizations that offer resources for students, teachers, parents, and administrators on local, state, and national levels. Since 1907, the organization has worked to provide teachers with music education that is comprehensive, well balanced, and of the best quality. (nafme.org)



SHARE YOUR VOICE (FOR STUDENTS)

THE KIDS IN *SCHOOL OF ROCK* DESPERATELY NEEDED TO SHARE THEIR VOICES! Their parents didn't know them, didn't listen to them, and didn't focus on their needs. The students felt intense pressure to succeed academically at Horace Green and didn't have much opportunity to voice their hopes, dreams, and desires. The band gave them the opportunity to literally share their voices through song. You can do the same... with a song from the show!

LEARN "IF ONLY YOU WOULD LISTEN" FROM THE SHOW

"If Only You Would Listen" is the song from Act One that helps us understand how the kids feel. Maybe you've experienced this situation—you have a lot to say but feel like nobody is listening to you. Maybe you haven't experienced it. Either way, this is a great opportunity to express yourself through music and share your talents with your friends and family. The sheet music to "If Only You Would Listen" is in this guide. If you and your friends play instruments, you could work together to learn the song. If you don't play instruments, you could ask a teacher, a parent, or someone else you know to help you learn the music. You can also learn the lyrics and melody by listening and singing along with the track from the cast recording.

SHARE "IF ONLY YOU WOULD LISTEN" WITH YOUR COMMUNITY

Once you learn the song, you'll want to share your performance with others. Think about where and when you might perform. Presenting at the school talent show would be perfect. If you don't have a school talent show, talk to your teachers or principal about other options: lunch-time performance, school assembly, opening act for the school play/musical, school board meeting, PTA event, etc. Do a performance in your front yard to entertain people going by, or invite the neighborhood over to watch. Make a video of your performance and e-mail it to friends and family members.

WANT MORE
School of Rock?
ORIGINAL CAST RECORDING
AVAILABLE ON
WARNER BROS. RECORDS



If Only You Would Listen

Music by ANDREW LLOYD WEBBER
Lyrics by GLENN SLATER

A $\text{♩} = 138$
ZACK

You al-ways talk, talk, talk all the time. _____ You nev-er let me get in a word _____ I wish I

angry acoustic guitar stabs

mf

E_b/F F E_b^b/F E_b/F F

6

had, I had a _____ di - ime, For ev - ery thought I've swall-owed un heard _____ No mat-ter

E_b F E_b^b F

10

what it is that I do, _____ It's like I just can't seem to get through

B_b C B_b C

POST-PRODUCTION



2 14

B

TOMIKA

School Of Rock

I've got so much to say If on - ly you would lis - ten

F Am Bb C

18

I've tried ev - 'ry which way, And still you ne - ver lis - ten.

F Am Bb C

22

MASON

Can't you see I'm hur - ting? I could - n't be more clear

F C Dm A7 Bb

26

BILLY

But I prom - ise one day, I'll make you hear. You know I

F Bb C7 F



29 **C**

try, try, try to ex plain_____ I'm not the kid you want me to be_____ And yet it's

add second guitar (light arps and angry chords)

Eb/F F Eb/F F

33

all, it's all in__ va - in You just don't wan - na see the real me_____ You think you

Eb F Eb F

37 **BILLY, ZACK, MASON & TOMIKA**

know what I'm all a- bout_____ And yet you just keep shut - ting me out.

Bb C Bb C

41 **D**

I've got so much to share If on - ly you would lis - ten

f F Am Bb C

POST-PRODUCTION



You could prove that you care If on - ly you would lis - ten.

F Am Bb C

I'm not gon - na beg you You'll nev - er see a tear.

F C Dm A7 Bb

But I prom - ise one day, I'll make you hear.

F Bb C7

E

MADISON

Yeah, you'll see one day, I'm gon-na make you hear me.

Eb Bb F Eb Bb F

POST-PRODUCTION



60 LAWRENCE

Got - ta find a way, But you are gon - na hear me.

E \flat B \flat F E \flat B \flat F

64 FREDDIE & SHONELLE

Got so much to say And I'm gon-na make you hear me

E \flat B \flat F E \flat B \flat F

68 LAWRENCE, BILLY, TOMIKA, FREDDIE, SHONELLE & MADISON

May - be then you'll lis - ten, You got - ta list - en,

ZACK & MASON

May - be then you'll lis - ten, You got - ta

sim

B \flat C B \flat C

POST-PRODUCTION



You need to list - en,

You bet - ter list - en!

list - en,

You bet - ter list - en!

B \flat C B \flat C

F KIDS (GROUP ONE)

I've got so much in side, — If on - ly you would lis - ten!

KIDS (GROUP TWO)

I've got so much in side, — Lis - ten

Rock Out!

F \sharp A \sharp m B C \sharp

80

Joy and an-ger and pride — If on - ly you would lis - ten!

Joy and an-ger and pride — List - en

F \sharp A \sharp m B C \sharp

POST-PRODUCTION



84

ALL KIDS

It's not much I'm ask - ing I on - ly want your ear.

F# C# D#m A#7 B

88

(Building)

And I prom-ise one day I'll shake you, So damn hard that at last I'll wake you

mf F# *gradual cresc* B C#7 F# B C#7

92

Rall

Yeah, I prom - ise One day I'll make you hear!

ff F# B C#7 F#

POST-PRODUCTION





SCHOOL OF ROCK

THE
MUSICAL

EDUCATION GUIDE

MUSIC BY **ANDREW LLOYD WEBBER** BOOK BY **JULIAN FELLOWES** LYRICS BY **GLENN SLATER**

PLUS THE ORIGINAL SONGS FROM THE FILM

BASED ON THE **PARAMOUNT** FILM WRITTEN BY **MIKE WHITE**

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DEWEY:

WE ARE THE

SCHOOL OF ROCK!

AND SCHOOL... IS...

OUT!



CREATED BY:

