

Young Audiences of Massachusetts

Educational Materials

Please forward to teachers

7/20/09

ABOUT THE PERFORMANCE

North Winds: *Wind Works*

Grade Levels: 6-8

Wind Works introduces audiences to the woodwind instruments and demonstrates how each instrument produces a unique sound. Five of New England's best wind instrumentalists perform an engaging mix of pieces from several countries and historical periods, while highlighting the role of each instrument and exploring various musical concepts. The program concludes with volunteers from the audience performing with the quintet in a rendition of the legendary Scott Joplin composition "Rags."

LEARNING GOALS:

1. To introduce students to woodwind instruments.
2. To explore basic musical concepts, including theme and variation, melody, harmony, rhythm and meter.
3. To make visual and emotional connections with music.

PRE-ACTIVITY SUMMARY: *Europe in the 1800s and 1900s*

Have students imagine what it would be like to be a court messenger in Europe in the 1800s. Have them trace the route they might take on a map. Ask them to write a report about the kings and queens they might meet, the music they might hear, and the art they might see throughout their journey.

POST-ACTIVITY SUMMARY: *Visualizing Music*

Discuss **North Winds'** performance. Which musical selections were familiar? Unfamiliar? Have students listen to a variety of styles of music. As they listen, ask students to write down words the music makes them think of, draw sketches of images, and write a paragraph about what the music expresses to them. Have students share their writings and sketches.

CURRICULUM LINKS:

English Language Arts, History and Social Science, Music

PRE-ACTIVITY: EUROPE IN THE 1800s AND 1900s

LEARNING GOAL:

To explore European life and culture in the 18th and 19th centuries

MATERIALS/PREPARATION:

Maps of Europe showing political changes from 1700 to the present, copies of map of Europe

TIME:

45 minutes

Tips for Teachers:

- * Germany - Bach, Telemann, Wagner
- * Austria - Mozart, Haydn, Brahms
- * Italy - Vivaldi
- * England - Handel
- * France - Debussy, Ravel

STEP 1:

Look at maps of Europe from the 1700s to the present. Ask students to note the political changes. Which countries no longer exist today? Which countries are smaller? Larger? Why did these changes occur? Discuss the ruling class of European countries. What is the difference between monarchies and democracies?

STEP 2:

Distribute maps of Europe. Ask students to imagine that they are court messengers in the year 1800, traveling from country to country. Have them map out a route they might take, pinpointing the cities they might visit along the way. Name and discuss composers from each country, and listen to their music.

STEP 3:

Have students write about their journey. Ask them to discuss the kings and queens they met, the music they heard in court, in church, and on the road, as well as the art and architecture they saw.

STEP 4:

Have students share their reports. Discuss life and culture of 18th and 19th century Europe. Tell students that they will be seeing an instrumental performance that will include some of the music from this period.

EXTENSIONS:

- 1) **Have** students research the Classical period (1750 - 1825) in music. Why was it called Classical? What were the art, architecture, and music like during this period? Which scientific discoveries were made? What political events occurred?
- 2) **Review** the woodwind instruments (piccolo, flute, clarinet, oboe, bassoon). Review other instrument families (i.e. brass, percussion, string, etc.).



POST-ACTIVITY: VISUALIZING MUSIC

LEARNING GOAL:

To encourage students to experience music through listening and visualization

MATERIALS/PREPARATION:

tape recorder/CD player, variety of pieces of music

TIME:

45 minutes

STEP 1: Discuss *North Winds'* performance. Which musical selections from the program were familiar? Unfamiliar? What did the selections make them think about? Discuss how music can often express an image or story.

STEP 2: Play an excerpt from a popular song. Ask students to write down words that they think of while listening to the music. Repeat this activity using classical music. Discuss the words that students wrote down. Did students write down the same words when listening to pop and classical music?

STEP 3: Repeat the activity. This time, however, have students draw pictures or sketches of images they visualized while listening to the music. Discuss the different images.

STEP 4: Repeat the activity, but ask students to listen to an entire excerpt and write a short paragraph. Have students share their paragraphs. Discuss how listening to music can be enhanced if people allow themselves not only to listen, but also to visualize.

EXTENSIONS:

1) Have students research flutes from different places and periods. How do the flutes vary from country to country and era to era?

2) Have students research famous composers such as Franz Joseph Haydn, Wolfgang Amadeus Mozart, Franz Schubert, Johann Strauss, Jr., Claude Debussy, Dmitri Shostackovich, Igor Stravinsky, and Scott Joplin, etc.

VOCABULARY:

bassoon

french horn

oboe

rhythm

clarinet

meter

piccolo

theme

flute

non-reed instrument

reed instrument (single/double)

variation



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ABOUT THE PERFORMERS:

Flutist, Jacqueline DeVoe is an active freelancer in the New England area and performs regularly with the Cantata Singers, the Rhode Island Philharmonic, Masterworks Chorale, Boston Ballet and many other ensembles. In addition to her degrees in Boston at New England Conservatory, she was a two time recipient of the Frank Huntington Beebe Fund grant and the Austrian Government's Stipend for Foreigners, and completed a diploma at the Hochschule fur Musik in Vienna, Austria. A Tanglewood Fellow, Ms. DeVoe is the former principal flutist of the Mexico City Philharmonic, has performed with the Vienna Chamber Orchestra and has been presented in solo and chamber music concerts in Europe, Mexico and the US. In addition to her private flute studio, she is on the faculty of the New England Conservatory Extension Division. For the third year, Ms. DeVoe has been selected as one of two "Artists Teachers" in a program through Young Audiences and NPR's "From the Top" which brings gifted young artists into Massachusetts' public schools.

Andrea Bonsignore, oboe, is a graduate of Oberlin College and New England Conservatory of Music. She was a fellow at Tanglewood and Yale Summer Music Program. Ms. Bonsignore has been principal oboist of the Alabama Symphony and Hartford Symphony as well as the North Carolina Opera Company and the Opera Company of Boston. Currently, she freelances throughout New England and has performed with the Boston Symphony, Boston Pops, Lyric Opera, Emmanuel Music and touring Broadway musicals. Faculty positions have included Brown University and Mount Holyoke College and she coordinates and presents Monadnock Music's outreach program "Lend An Ear" in schools throughout the Monadnock Region in New Hampshire.

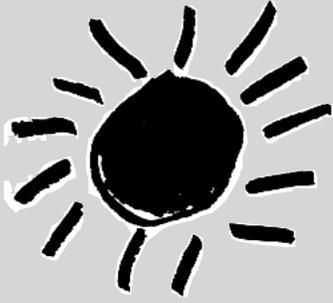
Clarinetist Margo McGowan performs regularly with National Lyric Opera Company and the New England Chamber Orchestra. She has performed with Boston Lyric Opera Company, BAM/Opera Boston, Opera New England, Boston Ballet, Boston Landmarks Orchestra, Rhode Island Philharmonic, and as a guest artist at the Newport Music Festival. She is a founding member of the North Winds quintet and also performs with the Northeast Quintet based in Rhode Island. Ms. McGowan has performed and recorded with the Kalman Opperman clarinet choir for the Sony/BMG label. She is a faculty member at the Longy School of Music, Phillips Academy/Andover, Brandeis University, and Eastern Nazarene College.

Gregory Newton, bassoon, is one of New England's most active musicians, having performed with the Boston Symphony Orchestra and the Boston Pops Esplanade Orchestra. He has performed as principal bassoon with the Boston Ballet, Boston Lyric Opera, Boston Musica Viva, New Hampshire Symphony, Portland Symphony, Boston Philharmonic, Granite State Symphony, Nashua Symphony, the Boston Classical Orchestra, Boston Modern Orchestra Project and has also performed with the Bolshoi Ballet Orchestra and the Prague Radio Symphony. In addition to his orchestral duties, Mr. Newton maintains an active chamber music schedule as founding member of the North Winds quintet, the Prometheus Ensemble and the Ensemble Capolavoro. Mr. Newton has been featured soloist with the Boston Classical Orchestra, the Harvard Bach Society Orchestra, the Granite State Symphony, the Nashua Symphony, and can be heard on the A&M, Gasparo, North Eastern, Pickwick Masterworks and New World labels. Mr. Newton is a graduate of the New England Conservatory of Music where he studied with Sherman Walt, former principal bassoonist of the Boston Symphony Orchestra.

Whitacre Hill, horn, began his studies of the instrument at the age of nine with Prowell Seitzinger in Hummelstown, Pennsylvania. From Hummelstown Mr. Hill moved on to study at the Eastman School of Music Rochester, New York, the Music Academy of the West in Santa Barbara, California, and Northwestern University in Chicago. A list of his most influential teachers would include Verne Reynolds, Eli Epstein, Randy Gardner, James Decker, and Dale Clevenger. Whitacre is a member of the Boston Philharmonic Orchestra and freelances throughout New England.

ABOUT YOUNG AUDIENCES:

Young Audiences of Massachusetts (YAMA) is the oldest, largest and most utilized arts-in-education organization in the state and one of the largest in a national network of 33 chapters. For over 45 years, YA has been serving as a link between teaching artists and the region's school children, providing dance, storytelling, music and theater programs to children in schools, libraries and hospitals in the form of assembly performances, workshops and residencies. The organization's mission is to encourage lifelong engagement with the arts by making them an integral part of every child's education.



Young Audiences of Massachusetts

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MASSACHUSETTS CURRICULUM FRAMEWORKS CONNECTIONS

North Winds: *Wind Works*

<i>Language Arts 9</i>	...identify the basic facts and essential ideas in what they have read, heard, or viewed.
<i>Arts-Music 3</i>	Playing Instruments...play instruments, alone and with others, to perform a varied repertoire of music.
<i>Arts-Music 4</i>	Improvisation and Composition...improvise, compose, and arrange music.
<i>Arts-Music 5</i>	Critical Response...describe and analyze their own music and the music of others using appropriate music vocabulary.
<i>Arts-Music 8</i>	Concepts of Style, Stylistic Influence, and Stylistic Change...demonstrate understanding of styles, influence, change.
<i>Arts-Music 9</i>	Inventions, Technologies, and the Arts...describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.
<i>Arts-Music 10</i>	Interdisciplinary Connections...apply knowledge of the arts to the study of English language arts, foreign languages, health, history, and social science, mathematics, and science and technology/engineering.