

Young Audiences of Massachusetts

Educational Materials

Please forward to teachers

7/20/09

ABOUT THE PERFORMANCE

North Winds: *Wind Works*

Grade Levels: K-5

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 become familiarized with 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: *Musical Groupings*

Have students learn about different groupings of musical ensembles. Teach students the words *solo*, *duo*, *trio*, *quartet*, and *quintet*. Play a "grouping game" by calling out these vocabulary words. Discuss brass, string, woodwind, and percussion instruments. Play the grouping game again, using the instruments and ensemble grouping words. Discuss the members of the instrument families as part of the orchestra. Play musical examples, such as "Peter and the Wolf" and "Britten's Young Person's Guild to the Orchestra."

POST-ACTIVITY SUMMARY: *Variations and Repetitions*

Discuss repetition and variation in literature and music. Read a simple story or poem and have students point out the words/phrases that repeat and how they change. Repeat the activity using music. Does repetition and variation make literature and music *more* or *less* interesting?

CURRICULUM LINKS:

English Language Arts, History and Social Science, Music

PRE-ACTIVITY: MUSICAL GROUPINGS

LEARNING GOAL:

To learn about different groupings of musical ensembles.

MATERIALS/PREPARATION:

Index card with names of woodwind, string, and bass instruments

TIME:

45 minutes

Tips for the Teacher:

- * Woodwind instruments: piccolo, flute, clarinet, oboe, bassoon, saxophone
- * String instruments: viola, violin, cello, stringed bass
- * Brass instruments: trumpet, trombone, tuba, french horn
- * Percussion instruments: drums, piano, vibraphones, timpani

STEP 1: Play a grouping game with the class. Call out a number from one to five, have students form groups accordingly.

STEP 2: Ask students how many people are in musical groups. Tell them that the number of performers in a music group can differ. Write "solo," "duo," "trio," "quartet," and "quintet" on the board. Ask students how many people are in each type of ensemble. Review the numbers for each grouping.

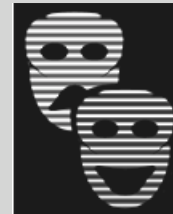
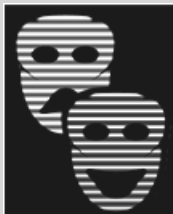
STEP 3: Play the grouping game again. This time, call out the names of musical ensemble groups.

STEP 4: Tell students that they are going to see a performance by a woodwind quintet. Tell them that musical groups also use specific words to describe the instrument's family. Write "woodwind," "string," "percussion," and "brass" families on the board. Ask students if they know any instruments that fit any of the categories. Fill in the categories. Review the instrument families.

STEP 5: Pass out index cards with names of instruments written on them. Play the grouping game again. This time call out "string quartet," brass quartet," etc. and have students form groups accordingly.

EXTENSIONS:

- 1) **Listen** to a recording of classical music. Where have students heard this type of music? "Peter and the Wolf" is an excellent piece for young children, and it uses all five woodwind quintet instruments.
- 2) **Talk** about playing instruments. What are the rigors of playing an instrument?



POST-ACTIVITY: VARIATIONS AND REPETITIONS

LEARNING GOAL:

To explore the basic ideas of repetition and variation in literature and music

MATERIALS/PREPARATION:

Tape recorder / CD player, various pieces of music

TIME:

45 minutes

TIPS FOR THE TEACHER:

* Possible stories: Three Little Pigs, Little Red Riding Hood or any other fairy tale.

* Theme - melody or tune

STEP 1: Discuss the words "theme" and "variation."
What do they mean in literature and music?

STEP 2: Tell/read a story or poem. Was a phrase or idea repeated? How did it change when repeated?

STEP 3: Have the students tell a "round-robin story." One person begins the story. The next person tries to repeat what the previous person said and add a little more. Note how the story changes as it moves from person to person.

STEP 4: Listen to different types of music (i.e., pop, classical, jazz etc.). What repeats in each style? (It is probably easiest to begin with a children's song, so that students can recognize the refrain.)

STEP 5: Discuss the use of repetition in music and literature. Do students like when things repeat? Does it make the music, or literature *more* or *less* interesting?

EXTENSIONS:

1) **Have** students draw pictures of musical instruments from each of the major orchestral families (i.e., woodwind, brass, strings, and percussion).

2) **Have** students write a review of the **North Winds'** performance. What did they like? Were there any surprises? What are their favorite instruments?

VOCABULARY:

french horn

meter

non-reed instruments (flute)

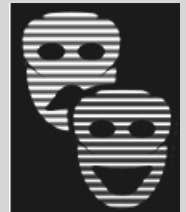
rhythm

reed instruments (single and double)

rhythm

theme

variation



North Winds: Wind Works

Grade Levels: K-5

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.

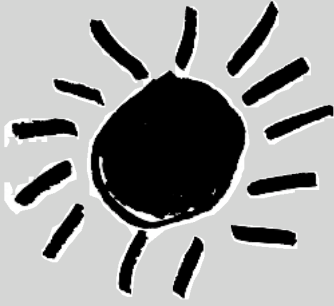
Gregory Newton, bassoon, is one of New England's most active musicians, having performed with the Boston Symphony Orchestra and the Boston Pops Esplanade Orchestra. He has performed as principal bassoon with the Boston Ballet, Boston Lyric Opera, Boston Musica Viva, New Hampshire Symphony, Portland Symphony, 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.

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MASSACHUSETTS CURRICULUM FRAMEWORKS CONNECTIONS

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<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.