

Bay Chamber CONCERTS

58 Bay View St., Ste, 1, Camden ME 04843

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Imani Winds - Study Guide

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Strand Theatre, Rockland, ME



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Information for Teachers

Field Trip Guidelines

- ☀ Changes or Cancellations: If you must cancel your visit, please contact the Bay Chamber Concerts office immediately at (207) 236-2823. We usually have waiting lists for performances and can offer your seats to another school.
- ☁ Weather Considerations: In case of inclement weather, check your local news sources. As long as the performer is available, the show will go on. The day of the show, call the Bay Chamber Concerts mobile phone at (207) 975-7101, if you have questions.
- 🚌 Theatre Arrival/Departure: We request that you unload and load in the area in front of the main theatre entrance, then park in either the bus parking area or the nearest municipal lot.
- 🗺 Check-in: Please have your group assemble outside the Theatre's front doors while the group leader checks in and is directed to your seats.
- 👤 Chaperones: One chaperone for every five students is required for pre-school through third grade. One chaperone for every 10 students is required for grades four and higher. All students must be in the company of a chaperone throughout the visit, including restroom visits. Your chaperones will be responsible for discipline.
- 📷 Photo policy: Bay Chamber Concerts may take photographs during the performance for use on our website or on promotional materials. If you or your students do not wish to be photographed, please see a Bay Chamber Concerts staff member.
- 🔊 Electronic and recording devices may not be used during performances. Please remind all attending to turn off cell phones, pagers and game boys.
- 🍷 There is no food permitted in the theatres. Please ask children to remove chewing gum before taking their seats.
- 🚻 Students must be accompanied to the restrooms. Please use the restrooms before or after the performance.
- 👏 **Appropriate responses to the performance, like laughing or applauding, are encouraged!**

The last pages of this study guide have a letter form for students and an evaluation form for the teacher. Your feedback is valuable as we apply for grants and community support.

For question or comments, please contact:

Monica Kelly, Director of Education or Allison Lakin, Assistant Director of Education

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Who are the Imani Winds?

The five accomplished musicians of Imani Winds joined forces in 1997 to expand the boundaries of the traditional wind quintet and explore the links between European, African and American music traditions. The name Imani, “faith” in Swahili, embodies this mission. In their time together, this young ensemble of African/Latin American heritage has already established a distinct presence in the classical music world for their dynamic playing, innovative programming and inspirational outreach programs which they have brought to many communities throughout the country.

A Conversation with Imani Winds

What does “Imani” mean?

“Imani” means Faith in the Swahili language. Founder and flutist, Valerie, already had the name before she even found the members of the group. It just came to her, as the right name for the group. “We think it’s a pretty cool name, because you have to have a whole lot of faith in order to succeed at the things you love to do,” says Valerie.

Where are you all from?

Valerie is from Louisville, Kentucky, Toyin is from Washington, D.C., Mariam is from Monterey, California, Jeff is from Queens, New York and Monica is from Pittsburgh, Pennsylvania.

How do you play so well together?

We have spent many, many hours working hard at playing together. Sometimes we will rehearse only 20 seconds of music for more than an hour. The secret for us is we make ourselves look up from our music and look at each other, we move our bodies so that everyone can understand what we are trying to say with our instruments, and we love and respect one another.

How many hours do you practice?

We all practice whenever we can, as long as we can. Sometimes that may only be 30 minutes, sometimes it could be many hours. The important thing is to get as much out of the time spent practicing as possible. Focus is the key to good

practicing.

How long have you been playing your instruments?

We all started our instruments at different times. Valerie started flute in 3rd grade, Toyin started oboe in 9th grade, Mariam on clarinet in 3rd grade, Jeff on horn in 6th grade, Monica in bassoon in 8th grade. But we didn’t all necessarily start on the instruments we ended up playing as a career.

Why does the French horn player stick his hand in the bell?

The hand can control the pitch or the intonation of the instrument. Depending upon how far inside or out of the bell the hand is, the instrument will sound lower in pitch or higher in pitch.

There is also a technique used by French hornists called “stopped horn”. This is a style of playing that makes the instrument sound almost like a trumpet. The hornist pushes his hand as far in the bell as possible (as you would a sock) and tries to blow regularly. The result is a buzzing sound similar to the trumpet.



The Musicians



VALERIE COLEMAN began her musical career singing nursery rhymes and songs from the Mickey Mouse Club at home with her two sisters. Day-in and day-out they would sing, make up songs and play by ear on their tiny electric organ. One day while Valerie was in the 5th grade, the music teacher of the school came to her classroom and asked if there were any students interested in band. Valerie immediately told the band director that she wanted to learn the flute. From that day on and every day for several years, sounds of screeching flute were heard throughout her house! As Valerie learned how music was notated, she began to write out popular songs to give to her friends in Middle School band, and that's how she started composing. When it came time to go to college to further pursue her studies, she studied flute and voice for one year in Kentucky, and then moved to Boston to study flute and composition. Later Valerie moved to New York, and during her graduate studies she gathered up four other wind musicians of color and started the fabulous Imani Winds.



Oboist TOYIN SPELLMAN, believe it or not, was not born playing the oboe. She was five when she started learning to play the piano, but soon got bored playing by herself and wanted to start playing with other people. That led her to try flute in the band at her elementary school when she was nine, and she thought that the flute was great. After playing a couple of years, she had a very smart idea. Since there are so many flute players and so few oboe players, if she started playing oboe, she would get all of the oboe solos. So Toyin started practicing the oboe in ninth grade and sure enough, after working very hard, she got lots of solos in her school band, and with the D.C. Youth Orchestra got to travel to Korea and the former Soviet Union. Toyin was thrilled when, after a few months of performing, she fell in love with the instrument, and is even more excited now because she found out she could go to school and then make her living playing her beautiful oboe! Nowadays, she lives in Manhattan with her very nice cat named Qi.



MARIAM ADAM was born on the beautiful beach/mountain coast of Monterey, California. She loved swimming, ballet and just about anything outdoors until one day, in the third grade, she discovered playing clarinet indoors. Mariam hasn't put the clarinet down since! She found that there were young people her age playing all around the country and entered as many festivals and state-wide ensembles as she could. To be able to afford these opportunities, she found herself applying for scholarships from businesses around her community and managed to travel to places like Mexico and Japan. Mariam soon realized the west coast was only a part of the United States, and the final frontier for her seemed to be New York City. After working to receive numerous awards, recognitions and a chance to study with clarinet master Rosario Mazzeo in California, New York was just the type of challenge she needed, and all amongst such diversity of people and music! She has enjoyed learning from musicians from around the world because it helps her understand the world she lives in better. Mariam now lives in her Manhattan apartment where she constantly paints her walls different colors.



JEFF SCOTT, the only brass player and only guy in Imani Winds, started playing horn in the 8th grade. When his band director asked everyone to pick an instrument to learn, no one else picked the French horn because they thought it looked too strange, but he decided to try the funny-looking thing and is glad he did!! Jeff started taking private lessons in high school while he lived in Queens, and his first horn teacher, Carolyn Clark, has been his greatest supporter and inspiration. After graduating, he set out on the long journey across the river and started college in Manhattan. There he learned from some amazing performers and teachers who helped make him into the musician he is today. Jeff really started making money playing horn in Guanajuato, Mexico, jumping all over the horn section from 4th then 2nd and eventually 1st horn. He then came back to the U.S. and did a number of tours with people like Luther Vandross and Barbra Streisand. Nowadays in Jeff's spare time he likes to arrange music for different classical and jazz groups, but doesn't have much spare time because he is lucky enough to play on Broadway in the Lion King. All in all, Jeff thinks playing in Imani Winds is the most enjoyable music making he has ever experienced.

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How MONICA ELLIS came to play the bassoon is a very interesting story. She started playing music with her father when she was in the third grade, living in Pittsburgh. The instrument she started on was not bassoon, however. Because of the size and difficulty of it, people usually start playing some other instrument first, so she decided to play the clarinet. At the same time she started pounding on the piano (which was a lot of fun because you get to pound out two lines of music at once) and began singing in her church choir! By the time she got to middle school, she took up the saxophone, the instrument her dad played. At last, when Monica was 13, she finally began to play the bassoon. It wasn't until she went to a summer festival after her junior year that she came to realize that she wanted to play the

bassoon and not play the other instruments. She practiced very hard and applied to different colleges and conservatories and got into every one she applied to. Now she lives in New York and plays with Imani Winds, teaches private bassoon lessons and travels all over the world playing music and doing what she loves to do.

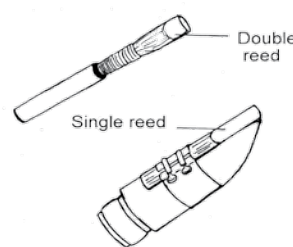
What is a Woodwind?

A woodwind instrument is characterized by its sound being produced by vibrations and sounds when air (or "wind!") is blown:

1. across the edge of a hole (flutes, piccolos)
2. across a single reed (saxophones, clarinets)
3. between a pair of reeds (oboes, bassoons)

Single reed woodwind instruments have only one reed which vibrates against the mouthpiece.

A single reed is clamped to a mouthpiece at the top of the instrument and vibrates against the mouthpiece when air is blown between the reed and the mouthpiece.



Double reed woodwind instruments have a pair of reeds that fit into a tube at the top of the instrument.

By placing the two reeds between one's lips and blowing air through them, the reeds vibrate against each other and produce a sound.

What instruments are in a woodwind quintet?

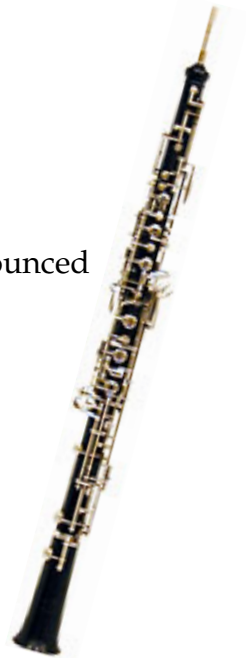
FLUTE (soprano range)

- Originally made of wood, the flute is now made from silver, nickel or gold and is about two feet in length.
- Sound is produced by blowing air across the small hole in the mouthpiece of the flute to produce a sound.
- Covering and uncovering tone holes controls the pitch. Tone quality and octave placement is controlled by the player's lips and the direction of the air.



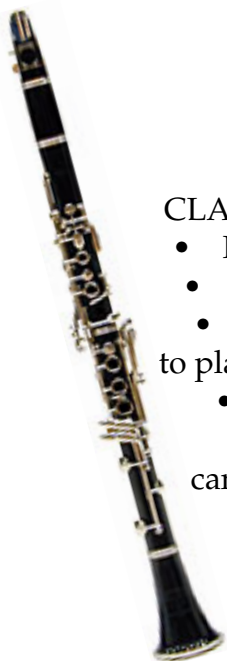
OBOE (second soprano range)

- The English word oboe comes from the French word *hautbois*, (pronounced "oat-bwah") which literally means "high" or "loud" wood.
- A double reed instrument.
- Has metal keys that can produce many notes rapidly.
- Does not have a mouthpiece.
- Has a cylindrical shaped bore.
- Originally from India and dates back thousands of years.



CLARINET (alto range)

- Most modern clarinet bodies are made out of African blackwood called granadilla
- A single reed instrument.
- By pressing metal keys with the fingers of both hands, the player has the ability to play many different notes very quickly.
- Clarinets come in a range of sizes with different pitch ranges.
- An instrument similar to the clarinet, a cylindrical cane tube played with a cane reed, was in use in Egypt as early as 3000 B.C
- Has a cone-shaped bore.
- Can play many different styles of music including jazz, classical, and polka.





FRENCH HORN (tenor range)

- NOT a woodwind instrument. It is a brass instrument, but complements the sound of the woodwinds.
- Brass family instruments produce their unique sound by the player buzzing his/her lips while blowing air through a cup or funnel-shaped mouthpiece.
- To produce higher or lower pitches, the player adjusts the opening between his/her lips.
- Main instruments of the brass family include the trumpet, trombone, French horn, and tuba.
- Consists of about 12 feet of narrow tubing wound into a circle.

BASSOON (bass range)

- A large double reed instrument with a lower sound than the other woodwind instruments.
- Its double reed is attached to a small curved tube called a bocal which fits into the bassoon.
- When the player blows air between the reeds, the vibrating column of air inside the instrument travels over nine feet to the bottom of the instrument, then up to the top where the sound comes out.
- Typically plays music written in the bass and tenor registers and occasionally even higher. The instrument is known for its distinctive warm tone, color, wide range, and variety of character.





THE STORY

“How Jeff Got His Groove Back” is a story about a young French hornist who, through his natural talent, wins an award at school for performing the best groove. As he marvels over the new award he has won, a bassoon-riding witch comes into the scene, takes his trophy and Jeff loses his ability to groove. Will Jeff get his award back? The story of Jeff’s searching for the groove takes us on a marvelous journey through the CROSSROADS, a land of wonder where music comes to life. It is here that he encounters magical characters and musical props that guide him towards an important discovery.

THE CHARACTERS (in order of appearance)

Smith, The Narrator

Not much is known about Mr. Smith, except for the common knowledge that he worked for the government in the computer technology department for many years. To this day, Smith’s origin remains a mystery.

Mrs. Schmeedle

Elementary school teacher Eleanor Schmeedle is the Executive Director of the Education Company of Unseen Musical Instruments. She is not only an avid invisible keyboard player, but also an expert waterskier.

Jeff , Our Story’s Hero

Jeff is a little orphan boy who was discovered sitting by himself in a cabbage patch by an old couple who lived in a shoe. They allowed him to attend the local public school system, and it was there he was given the French horn to play in band.

The Mean Old Witch , The Villain

Born and raised in Witchita, Kansas, Mean Old Witch (a.k.a. Grace Loveless) is an amateur bassoonist in search of a new groove. Her hobbies include bellydancing and cooking Tibetan cuisine.

The Opera-rator

Recently finishing her debut album, “411,” the acclaimed opera-rator now lives in New York City with her cat, and can be seen starring in the Off-Broadway Show, “Momma, Who’s Callin’ Me?”

The Blues Minister

As the daughter of a sharecroppin’- harmonica playing - plumber, the Blues Minister received her blues training early through the Well School of Music. With the help of her band, she finds and advises those in need of believing in themselves.

Captain Zhoop, Private Wonk, Wink & Diddle-diddle

As a team, Ima Zhoop, Urah Wonk, Zack Wink, and Heyward “Hey” Diddle-Diddle are the unstoppable marching force. They have won numerous awards in the areas of coordination and concentration.

“How Jeff Got His Groove Back”

Features Imani Winds performing the following chamber music works:

Fela Sowande, *Obangiji*

Jean Françaix, *Quatuor*, 4th Movement

Nikolay Rimsky-Korsakov, *Flight of the Bumblebee*

Trad. spiritual, arr. William Grant-Still, *Jesus is a rock in a weary land*

Valerie Coleman, *Umoja*

The Composers



Jean Françaix (1912-1997) was born in Le Mans, France into a professional musical family. He began writing music around the age of six, and within several years had been accepted as a pupil at the Paris Conservatoire. He composed more than one hundred-and-fifty works, including five operas, thirteen ballets, three symphonies (one for string orchestra) and more than thirty concertos or pieces for solo instruments and orchestra, together with a large number of vocal works and much chamber and instrumental music.

Fela Sowande (1905- 1987) was born in Nigeria to musical parents. He sang in the choir and studied organ music before moving to England and working as a jazz musician. He is the most internationally-known African composer of works in the European “classical” idiom. In *Obangiji*, he borrows a Yoruba hymn tune. Its text translates, “Almighty God, thou art worthy to be worshipped.”



Listen for Tempo:
the speed of the music




Nikolay Rimsky-Korsakov (1844-1908) was born in Tikhvin, Russia to a music-loving family. He completed his first symphony while on a three year voyage serving in the navy. Rimsky-Korsakov brought fairy tales and the exotic into Russian music; “The Tale of Tsar Sultan” is one example of this. Tsar Sultan is based on a poem by Pushkin and was first performed in 1900. The best-known orchestral part in the score is “The Flight of the Bumblebee,” which describes Prince Guidon, magically transformed into a bumblebee, flying back to the court of his father the Tsar.

Read the “Tale of the Tsar of Sultan.”
Is it like any other stories?



Find on a map:
Nigeria
France
Russia



Activity 1: Elements of a Story

Even before there was written language, there were stories. How do you imagine people shared their stories before they could write them down? They told them, out loud, creating a great tradition of spoken-word stories. For thousands of years, real life events, fantasies and myths were all passed down through generations by storytellers. In many cultures, storytellers were especially respected for their art. The people knew that the story of who they were and how they lived could only be passed along through the storytellers.

Scholars believe that storytelling grew out of play, out of the desire for entertainment. A member of the group would offer a story to pass the time. Often these stories would help explain things people could not completely understand: Where did the world come from? Why do things happen the way they do? Stories were a way people could share the experience of being human. They could make ugly or confusing things beautiful, if the words were chosen carefully and the outcome of the story was satisfying. Stories could help people understand what the experience of living was like for the people who came before them, how they lived and what they cared about.

What sorts of special skills would a community's storyteller need? An excellent memory, a dramatic voice, an understanding of what makes a story interesting, and what will and should be remembered. What qualities does a story need to be memorable and worth passing on? Interesting characters, a familiar conflict or problem to be worked out, and exciting and beautiful language.

Elements of A Story

- a. Characters—people (or other animals, robots, objects that the author gives life-like qualities to) presented in the narrative text via descriptions of their attributes, traits, or abilities
- b. Setting—the place and time in which the story takes place
- c. Problem and solution—the conflict that takes place during the story
- d. Plot—the sequence of events (beginning, middle, and end) that involves the characters in conflict

“How Jeff Got His Groove Back” uses music to move the story forward.

Consider the following questions:

Which selections of music from “How Jeff Got His Groove Back” most convey feelings?


What feelings do they convey?

What is it about music that makes you feel emotion?

Do certain instruments convey ideas (danger, speed, work, etc...)? Explain.

What pictures are brought to your mind by the music? Draw some of these images.

Discuss how music in movies and TV shows help to illustrate and broaden the scope of the story.



Elements of a Story

Describe the characters:

Describe the setting of the story:

When


Where

What

Why

What were the problems and solution?:

Describe the plot:



Activity 2: Storytelling


Instructions: Think about the story, “How Jeff Got His Groove Back.” In the top box, draw a picture to illustrate the problem or write two to three sentences to describe it. Then figure out the solution to the problem in the story. In the bottom box, draw a picture to illustrate the solution or write two to three sentences to describe it.

Problem



Solution





Activity 3: Acoustics

Vocabulary:

Pitch refers to how high or low a sound is. The frequency of a sound wave determines the pitch; the higher the frequency, the higher the pitch.

Hypothesis: a guess about what will happen in an experiment.

Materials:

1. Two plastic bottles, same size. Example, water bottle, 2-liter bottle, milk bottle
2. Water

Planning phase

1. Fill bottles with water at different levels.
2. Create a hypothesis based on the pitch that will be created by blowing over the tops of the bottles, with air columns of different size.
3. Create a prediction based on the hypothesis.

If our hypothesis is true then the pitch created should be:

higher

—or—

lower

when the air column is:

larger

—or—

smaller

4. Provide a format for prediction making. Divide students into cooperative groups of four. Assign duties and rotate them.

Recorder: note taker

Group leader: decision maker, dispute settler, teacher liaison

Equipment adjuster: makes adjustments to test equipment

Tester: performs the tests

Experiment

1. Test the first hypothesis and prediction using the two water bottles filled to different levels.
2. Complete the Scientific Process Guidelines for Woodwinds handout based on the results of their experiment.
3. Have students work in small groups to create a prediction based on the hypothesis they created regarding the relationship between air column length or size and the pitch it will create.
4. Each student must complete the analysis section and the conclusion section independently.

Conclusion

Have students share results with the class, or with small groups. Student presentations should reference the vocabulary. Ask the following questions:

What is the relationship between pitch and the size of the air column?

Extra credit: What is the science of sound called?



Worksheet

Scientific Process Guidelines For Woodwinds

Student Name: _____

Group Members: _____

Question: 1. How does the length or size of the air column or windpipe determine the pitch?

Hypotheses: 1.

2.

Predictions: 1.

2.

Please complete each column by labeling pitch, numbering from low to high.

Water level	Bottle 1	Bottle 2	Bottle 3	Bottle 4
0"				
1"				
2"				
3"				
4"				
5"				
6"				
Straw length	Instrument 1	Instrument 2	Instrument 3	Instrument 4
2"				
3"				
4"				
5"				
6"				
7"				

Analysis:

Conclusion:

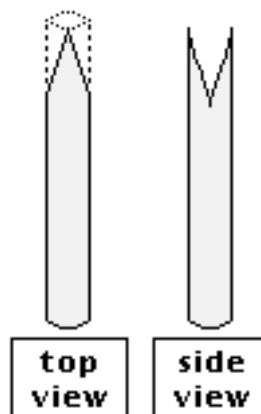
Activity 4: Double Reeds

Materials

1. Paper and Plastic Straws
2. Scissors
3. Patience!

Procedure

1. Take straws and flatten one end.
2. Cut out a “V” shape in the flattened end of the straw (see figure).
3. The cut end of the straw acts like the reed attached to many woodwind instruments. Place the “reed” of the straw on your lower lip, close mouth gently—not too tightly—over it, and blow until it makes a sound. Don’t let your teeth touch the straw. With your lips barely touching, blow steadily, gradually increasing your lip pressure.
4. Once you succeed in making a noise, try snipping the end off the straw while you are blowing. What happens to the pitch (highness or lowness) of the sound?
5. Try cramming another uncut straw into the open end of your straw to make it longer. What happens to the pitch now?
6. Try cutting small holes along the top of the straw. Cover all of the holes with your fingers and blow into it again. Now lift different fingers to open the holes one at a time. What happens to the pitch?
7. Which straws are easier to make instruments from—paper or plastic (and why)?



Conclusion

This is a primitive double-reed instrument, since your “reed” has two sides that vibrate together to make a sound. Players of these instruments—such as oboe and bassoon — spend a lot of time making and adjusting their reeds to get just the right sound. Experiment with different reed sizes and shapes (such as an upside-down “U” instead of a “V”) to see how it affects the sound.

Blowing into your instrument makes the air within it vibrate. The pitch depends on the length of the column of air. If you shorten the length—either by cutting the straw shorter or by letting the air escape through a hole in the side of it instead of at the end of the straw—you produce shorter wavelengths and higher-pitched sounds.

Shorter wavelengths also have higher frequencies—that is, the waves are closer together. The measurement of frequency is called a *hertz* or “cycle per second.” The air in your straw instrument will have a frequency of a few hundred hertz. The frequencies produced by the largest double reed instrument, the contrabassoon, are so low that it can be difficult to tune, and the player actually has to blow some time before the note is needed, because it takes so long to get all the way out!



Resources

The activities in this study guide align with the following Maine Learning Results:
<http://www.maine.gov/education/lres/pei/index.html>

Visual and Performing Arts

A3 Music - Listening and describing
D1 Aesthetics and criticism

English Language Arts

B2 Narrative writing
C1 Research
E1 Listening

Science and Technology

B1 Skills and traits of scientific inquiry
C1 Understanding of inquiry
D4 Force and motion

Social Studies

D1 Geographic knowledge, concepts, themes, and patterns

FOR MORE INFORMATION

Internet

About the musicians: www.imaniwinds.com

Fela Sowande: <http://chevalierdesaintgeorges.homestead.com/Sowande.html>

Tale of Tsar of Sultan: <http://russian-crafts.com/tales/saltan.html>

Searchable Lesson Plan Database: www.dsokids.com

The Science of Woodwind Instruments: www.phys.unsw.edu.au/jw/woodwind.html

The Way Things Work: Woodwind and Brass Instruments:

http://www.houghtonmifflinbooks.com/features/davidmacaulay/instruments_mac.shtml

Print

Baines, Anthony. *Woodwind Instruments and their History*. Mineola, NY: Dover Publications, 1991.

Tilton, Jeff Todd. *Worlds of Music: An Introduction to the Music of the World's People*. New York: Schirmer, 2004.

Recordings

Imani Winds. Koch International Classics, 2006; *The Classical Underground*. Koch International Classics, 2005; *Umoja*. (Self-Produced), 2002.

Your name _____
Your School _____
School Town _____

Date: _____

Bay Chamber Concerts
Education Department
58 Bay View St., Ste. 1
Camden ME 04843

Dear Bay Chamber Concerts,

I came to a Bay Chamber Concerts performance on _____ (date).
Be creative! Would you like to draw a picture, or write a poem about your experience?

My favorite part of the concert was

I was surprised

I learned

I am glad

Your friend,



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Bay Chamber Concerts: Imani Winds Matinee Evaluation

Please indicate the number that most clearly describes your evaluation of the program/visit

Excellent (5) Very Good (4) Good (3) Fair (2) Poor (1)

Student Response 5 4 3 2 1

Artistic Quality 5 4 3 2 1

Educational Quality 5 4 3 2 1

Artists' interaction with students 5 4 3 2 1

Technical quality of program 5 4 3 2 1

Connections to Arts standards 5 4 3 2 1

Connections to other learning standards 5 4 3 2 1

1. Were the pre-visit materials helpful? How did you use them in your classroom?
2. Did this program satisfy curriculum requirements?
3. Were the bus arrival and departure time assignments helpful?
4. What types of productions would you bring your students to?
Dance World Music Classical Music Jazz Puppetry Other? (Please describe)
5. Any questions or comments?

Can we use your comments in grant applications? If so, please provide your name, school and mailing address.