

YourClassical Class Notes

# Wood N' Wind

Supporting Materials Packet



**Wood N' Wind** (Jason Wells, Karen Baumgartner)  
Photo Credit: Jenny Cvek

### About the Performers:

Wood N' Wind is a flute and bass duo that focuses on Western classical music and highlights connections to other genres. They connect with their audiences through a varied program that highlights the different emotions music can make us feel. Wood N' Wind enjoys showcasing the sounds this unique pairing of instruments has to offer. Wood N' Wind will help students connect music with feelings, emotions, and imagination.

### Learning Goals:

1. Students will be able to identify the flute and double bass by sight and sound.
2. Students will demonstrate understanding of ensemble skills.
3. Students will connect fundamental music concepts to storytelling and emotional expression.

Jason Wells of Wood N' Wind will also be performing with the Saint Paul Chamber Orchestra this year. Scan this QR code or visit [www.thespc.org/group](http://www.thespc.org/group) to bring your students for free to see Jason and the SPCO!



# Preparing for your Class Notes Concert

Thank you for signing up for a Class Notes Concert, brought to you by YourClassical MPR!

The Class Notes team has created two resources to help prepare for and extend the Class Notes Concerts experience:

1. **Meet the Artist PowerPoint.** Build excitement for the concert by introducing the ensemble in advance. Students will learn key information like instrumentation and style of music.
2. **Supporting Materials Packet.** The lessons in this packet come from the [Class Notes Lesson Library](#). The first lesson is designed to be a starting point for discussing audience behavior prior to the concert. All other lessons align with learning objectives for this artist. Use these before the concert to introduce an important musical concept or after the experience to reinforce learning. Every classroom is different. Teachers should customize all content to fit student needs.

After your Class Notes Concert, please fill out our teacher survey and have your students complete our student survey. Class Notes staff will send a link with instructions after your concert.

## PACKET CONTENTS

- 1) What is an AUDIENCE?
- 2) Instrument Exploration: Flute
- 3) Instrument Exploration: Double Bass
- 4) What are ENSEMBLE SKILLS?
- 5) Music and Emotions



# What is an AUDIENCE?

<b>Age Range:</b>	Elementary, Grades K-3
<b>Learning Objective:</b>	Students will demonstrate active listening and positive audience behavior in a concert setting.
<b>Total Video Time:</b>	5:29

## INTRODUCE the concept of audience

1. Ask, "Have you ever been to a concert or performance?" Allow students time to respond.
2. Explain, "There are two main jobs at a concert: the job of the *performer*, and the job of the *audience*."
3. Ask students to share with a classmate about a time they watched a performance. What did the performer do? What did the audience do?

After some time for students to discuss with each other, encourage students to share out their experiences with the class, supporting and validating the variety of experiences.

4. Remind students, "There are many kinds of audiences. The type of concert influences how an audience responds."
5. As a classroom, create a chart listing positive and respectful audience behavior. Use the [sample chart](#) as a starting point.

## LEARN about being an audience

1. Explain, "Sometimes an audience will dance and sing along with a performer. Sometimes it's the job of an audience to listen and notice as many sounds as possible. When we need to notice sounds, our own voices and body wiggles can keep us from hearing the performer. So it can be helpful to let out some wiggles and sounds before listening."
2. Learn to sing a song about being in the audience: "We Are The Audience." (Download the score [here](#).)
3. Watch our Class Notes Video: [What to do at a Concert](#).

## EXTEND learning about being an audience

*Choose one or more activities to extend learning.*

1. Practice audience skills by utilizing one of our [Class Notes Virtual Concerts](#). In these lessons, teachers play the role of Concert Host, and students play the role of the audience.
2. Hold your own classroom concert! Assign performers, audience members, and observers. The job of the observers is to notice good audience behavior. (i.e. "I noticed STUDENT was watching the performer and not talking!")



# Visuals: What is an AUDIENCE?

## We Are the Audience when....

- We listen to and notice sounds.
- We research in advance: Who is visiting your school? Where are they from? What type of music can you expect?
- We follow directions on where and how to sit so you can see and hear.
- We are curious! What questions would you ask the performer?
- We notice the *timbre*, or unique and special sounds, made by each instrument or voice.
- We make predictions. What do you think will happen next?
- We share your experience with someone at home.
- We show appreciation at the end by clapping.



# Visuals: What is an AUDIENCE?

## We Are the Audience

K. Condon

Voice

We are the aud - i - ence, it's our job to li - i - sten, Let all your

6

Vo.

wi - ggles out be - fore the mu - sic be - e - gins. (WIGGLE!!!) We are the

11

Vo.

aud - i - ence, it's our job to li - i - sten. Feel your bo - dy qui - et down,

16

Vo.

so sounds can co - ome in.

Suggestion for song usage:

The first time the song is introduced, ask students to watch and listen, and encourage them to keep a steady beat (maybe by rhythmically bouncing one fist on top of another.) Perform just the first half of the song. When you get to the “wiggle” part, ask them to join you. Repeat the first part of the song again- this time they can join you in the singing. After the second wiggle, explain, “This time the song starts the same, but ends differently.” Slow down and get considerably quieter on “Feel your body quiet down...” so that you are at a slow whisper by the end of the song.



<b>Age Range:</b>	Elementary, Grades K-6
<b>Learning Objective:</b>	Students will learn to identify the flute by sight and sound.
<b>Total Video Time:</b>	19:10

## INTRODUCE the flute

1. Look at the [picture of a flute](#). Can you describe it? What do you think it looks like?
2. Listen to [Karen from e\(L\)ement](#) as she tells you a little about the flute.

## EXPLORE the flute

1. The flute is a member of the woodwind family, but it's not made of wood! Can you explain why the flute is a member of the woodwind family?
2. [Listen to this piece of music](#) featuring flute and harp. As you listen, think of three words that describe the sound of the flute.
3. Instruct students to compare the sound of the flute with the sound of the harp. Have students either write down their thoughts or share them with a classmate.

## EXTEND learning about the flute

*Choose one or more activities to extend learning.*

1. [Make a flute](#) with your class using PVC pipe and power tools.
2. Listen to flutes from different time periods in this [8-minute video](#) featuring Deb Harris of the Concordia Wind Quintet.
3. Expose students to a musical score during [this flute solo](#). Demonstrate following the high and low notes on the screen to trace the melody in the air with their finger.
4. [Listen to pop singer Lizzo](#) play flute with the NY Philharmonic.



<b>Age Range:</b>	Elementary, Grades K-6
<b>Learning Objective:</b>	Students will learn to identify the double bass by sight and sound.
<b>Total Video Time:</b>	24:28

## INTRODUCE the double bass

The double bass (also called the string bass, or just bass) has the same basic shape as the violin, viola, and cello, it is just a lot bigger. It's about six feet tall, and bass players need to stand or sit on a special stool to play it. Because it's so big, it can make really low sounds. Bigger instruments make lower sounds.

## LISTEN to the sound of the double bass

1. Watch and listen to double bass player Jason Wells [tell you about his instrument](#).
2. When the composer Camille Saint-Saëns [kah-MEEL san-SAHN] decided to write a piece of music called 'The Elephant,' he chose the double bass to capture the spirit of that big and playful animal. [Listen to the music](#) while you look at some cute elephant pictures.
3. Like the other members of the string family, the strings of the double bass can be bowed or plucked. When the strings are plucked, it's called *pizzicato*. The double bass is often used in jazz music. In jazz, the pizzicato double bass sound is very common. Here is a well-known jazz song, '[On the Sunny Side of the Street](#),' played and sung by Esperanza Spalding and her band! (Look out for Spalding's bass solo at the 2:49 mark!)

## EXTEND learning about the double bass

*Choose one or more activities to extend learning.*

1. Watch Jason Wells play double bass as part of Class Notes ensemble Wood N' Wind:
  1. [J.S. Bach - Sonata in e minor for flute and basso continuo, I. Adagio ma non tanto](#)
  2. [J.S. Bach - Sonata in e minor for flute and basso continuo, II. Allegro](#)
  3. [Béla Bartók - Romanian Folk Dances, movements II, IV, & V \(arr. Erik Brodin Higgins\)](#)
2. Here is [one more example](#) of pizzicato double bass – look/listen out for drumming on the bass, and for one player to use a bow partway through!
3. Write down or tell someone three things you learned about the double bass.





# What are ENSEMBLE SKILLS?

**Age Range:** Elementary, Grades K-5

**Learning Objective:** Students will demonstrate ensemble skills through performance. Students will utilize multiple rehearsal strategies to refine performance.

**Total Video Time:** 18:37

## DISCUSS ensemble skills

1. “When musicians play together, how do they start at the same time? How can they be sure to play at the same speed, or *tempo*, so that they can stay together?”
2. Listen to students’ responses. If they answer that this is the job of the conductor, acknowledge that this is correct, but then ask further.
3. “What if it’s a small group that doesn’t have a conductor?”

## PRACTICE ensemble skills

1. Remind students that when musicians play together but don’t have a conductor to lead them, they must give signals, or *cues*, so that they start together and stay together through a performance. It’s a way of communication and working together.
2. “Here are four ways musicians give cues so that they play well together.” (Briefly explain and demonstrate each technique for students.)
  - A. Eye Contact
  - B. Head nod and/or body movement
  - C. Sharp in-breath, or inhale
  - D. Constant listening.
3. Instruct students to watch for eye contact and body movement in [this video](#) featuring a string quartet. (3:30 min.)
4. Place students into small groups and ask them to choose a favorite classroom piece to perform. They may choose to sing, play on classroom instruments, or both.
5. Remind them that they must be able to start together on their own.
6. Circulate among the groups during rehearsal time and help each group refine their cueing technique.
7. Ask each group to perform for the class. Give feedback regarding cueing.

## OBSERVE ensemble skills

Choose one or more performances to watch. Notice and discuss ensemble skills.

- [Lux String Quartet](#) performing music by Gyorgy Ligeti (5 min.)
- [Mill City String Quartet](#) performing music by Samuel Coleridge Taylor (4 min.)
- [Imani Winds](#) performing music by Valerie Coleman (3 min.)
- [Mill City String Quartet](#) performing music by DBR (3:30 min.)





# MUSIC AND MINDFULNESS: Music and Emotions

**Age Range:** Elementary, Grades K-6

**Learning Objective:** Students will describe emotions experienced when listening to a musical selection.

**Total Video Time:** 10:54

## INTRODUCE emotions through discussion

1. "How many different feelings, moods, or emotions can we come up with? Let's make a list."
2. Once you have generated a list, go through each word and discuss what kind of music might express that emotion, mood, or feeling.

## CONNECT emotions with music

1. Create, print, or project a blank listening chart like the one [attached](#).
2. Listen to a diverse selection of music. (See list below for suggestions.)
3. Think about what emotions you hear and feel. Use vocabulary words to describe each piece. The list of feelings the class brainstormed might help.
4. Draw a picture to go along with each. As you listen and write, consider:
  - Does the emotion or feeling change throughout the piece?
  - What musical techniques did the composer use to create these feelings or emotions?
  - Can you use any music vocabulary words when you describe the emotions or feelings you hear?
  - Does the title of the piece give you any clues?

Repertoire suggestions:

- "[Lines](#)" by Mary Ellen Childs
- "[Yearning for the Peace](#)" by Tan Dun
- "[Mercury, the Winged Messenger](#)" by Gustav Holst

## MORE emotions in music

*Choose one or more activities to extend learning.*

1. Watch the Class Notes Videos [A Journey Through Musical Emotion](#) and [A Recipe for Emotion in Music](#).
2. Invite students to bring their own songs or pieces to listen to together as a class!
  1. Set clear parameters on what music is classroom-appropriate and ask students to submit names of songs (artist included, if possible) for you to put into a playlist.
  2. With each student's musical choice, repeat the "connect" activity above, having students listen, write, and draw their emotional ideas.
  3. After each selection, invite the class to discuss what they felt in response. You may also invite the student who brought that selection to share what the selection means to them.

# Printable Listening Grid - Blank

MUSIC AND EMOTIONS

<b>Title</b>	<b>Emotions/ Feelings/Moods</b>	<b>Comments/ Pictures</b>