CHIONE WIND QUINTET
KINDERGARTEN LESSON

LEARN about the instruments in a wind quintet: flute, clarinet, oboe, bassoon, and French horn.
• Create cue cards for each instrument. (see PRINT PAGES at the end of this guide for pictures to use in your classroom.)
• Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.
• Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  › Which instrument is biggest? Smallest?
  › Which can play the highest? Lowest?
  › Which instrument uses wind, or breath, to create a sound?
  › Which instrument has a brass mouthpiece that the player needs to buzz her lips into?
  › Which instruments use a double reed?
  › Which instrument has a single reed?
  › Which instrument has valves?
  › Use three words to describe each instrument.
• Explain that every instrument has its own unique sound—we call this timbre (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of each instrument in a wind quintet. For an in-depth exploration of timbre and tone color, watch the Class Notes Video Color in Music: Germaine Tailleferre.

LEARN that music can tell a story.
• Sometimes the different timbres of instruments make the sounds of different characters in a musical story.

LISTEN
• To the flute accompanied by the piano.
• To the clarinet soloing with an orchestra.
• To the oboe accompanied by the piano.
• To the four bassoon players from the Minnesota Orchestra play the bassoon part from The Sorcerer’s Apprentice. Do you notice one bassoon is bigger—and lower—than all the rest? That’s the contrabassoon.
• To the French horn solo in Leia’s Theme, from the movie Star Wars. You will hear a little bit of flute and oboe and other orchestra instruments too.
• To all five instruments together. Notice how instruments trade off melodies and go back and forth, like a conversation.
• To **Chione Wind Quintet**. They will pay a visit to your school for a Class Notes Artists concert.

• To some stories and fables from favorite classroom books. Imagine each character’s voice as an instrument.

• To some books that composers have set to music. Listen to *Perfect Square*, by Minnesota composer **Charles Lazarus**, based on a book by Minnesota author **Michael Hall**. Discuss how the music helps tell the story.

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**PLAY**

• **I Hear an Instrument!**

1. Print copies of the instrument cue cards for all five instruments in a wind quintet: flute, clarinet, oboe, bassoon, and French horn. (See PRINT PAGES at the end of this guide.)

2. Ask for a student “contestant” to be an “expert listener.” His or her job is to listen to a clip of music, decide which of the five instruments is playing, and hold up the corresponding card. Modify by displaying all five instrument cue cards in a row. Ask the entire group of listeners to point to the correct card after listening. Use the **Flute, Clarinet, Oboe, Bassoon, or French Horn? playlist** on Audio Backpack for listening examples.

• **Wind Quintet, or NOT Wind Quintet??**

1. Print two copies of the wind quintet cue card (see PRINT PAGES at the end of this guide) and put an X through one. For example:

2. Ask for an “expert listener” volunteer. This time, the listener must distinguish whether the music is played by a wind quintet or something else, and then hold up the corresponding cue card. Use the **Wind Quintet or NOT Wind Quintet? playlist** on Audio Backpack.

• **Wind Quintet Dance Party!**

1. Listen to a wide variety of flute and piano music. Include music with loud/soft and fast/slow contrasts. Use manipulatives such as scarves, ribbon wands, or a parachute to structure, contain, and guide movement. **Use the Wind Quintet Dance Party playlist** on Audio Backpack.

• **Story soundtracks: vocal exploration and animal sounds**

1. Choose a favorite classroom book. Read once to ensure comprehension.
LEARNING CHECKLIST:

☐ I can identify the instruments of a wind quintet by sight and sound.

☐ I can explain how a musician makes a sound on a flute, clarinet, oboe, bassoon, and French horn.

☐ I can move fast and slow to wind quintet music.

☐ I can improvise musical sounds in response to teacher cues.
CHIONE WIND QUINTET
FIRST GRADE LESSON

LEARN about the instruments in a wind quintet: flute, clarinet, oboe, bassoon, and French horn.

• Create cue cards for each instrument. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)

• Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.

• Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  › Which instrument is biggest? Smallest?
  › Which can play the highest? Lowest?
  › Which instrument uses wind, or breath, to create a sound?
  › Which instrument has a brass mouthpiece that the player needs to buzz her lips into?
  › Which instruments use a double reed?
  › Which instrument has a single reed?
  › Which instrument has valves?
  › Use three words to describe each instrument.

• Explain that every instrument has its own unique sound—we call this timbre (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of the flute and piano. For an in-depth exploration of timbre and tone color, watch the Class Notes Video Color in Music: Germaine Tailleferre.

LEARN that music can tell a story.

• Sometimes the different timbres of instruments make the sounds of different characters in a musical story.

LISTEN

• To the flute accompanied by the piano.
• To the clarinet soloing with an orchestra.
• To the oboe accompanied by the piano.
• To the four bassoon players from the Minnesota Orchestra play the bassoon part from The Sorcerer’s Apprentice. Do you notice one bassoon is bigger—and lower—than all the rest? That’s the contrabassoon.
• To the French horn solo in Leia’s Theme, from the movie Star Wars. You will hear a little bit of flute and oboe and other orchestra instruments too.
• To all five instruments together. Notice how instruments trade off melodies and go back and forth, like a conversation.
• To Chione Wind Quintet. They will pay a visit to your school for a Class Notes Artists concert.

• To some stories and fables from favorite classroom books. Imagine each character’s voice as an instrument.

• To some books that composers have set to music. Listen to Perfect Square, by Minnesota composer Charles Lazarus, based on a book by Minnesota author Michael Hall. Discuss how the music helps tell the story.

PLAY

• I Hear an Instrument!

1. Print copies of the instrument cue cards for all five instruments in a wind quintet: flute, clarinet, oboe, bassoon, and French horn. (See PRINT PAGES at the end of this guide.)

2. Ask for a student “contestant” to be an “expert listener.” His or her job is to listen to a clip of music, decide which of the five instruments is playing, and hold up the corresponding card. Modify by displaying all five instrument cue cards in a row. Ask the entire group of listeners to point to the correct card after listening. Use the Flute, Clarinet, Oboe, Bassoon, or French Horn? playlist on Audio Backpack for listening examples.

• Wind Quintet, or NOT Wind Quintet??

1. Print two copies of the wind quintet cue card (see PRINT PAGES at the end of this guide) and put an X through one. For example:

2. Ask for an “expert listener” volunteer. This time, the listener must distinguish whether the music is played by a wind quintet or something else, and then hold up the corresponding cue card. Use the Wind Quintet or NOT Wind Quintet? playlist on Audio Backpack.

• Quintet Teamwork!

1. Explain that when large groups—like concert bands and orchestras and choirs—make music together, a conductor helps them start together, stay together, and end together. When a smaller group of musicians play together, they must use teamwork to sing and play together. For a more in-depth explanation of what a conductor does, watch this Class Notes Video. Then, explain that in a wind quintet, there is no conductor, so all those things a must be done by the team of musicians in the quintet.
2. Watch the **Azahar Ensemble** play a piece for wind quintet, then watch four of the members of **Vento Chiaro** quintet (along with a pianist) play a little bit of this piece by Mozart. Ask students to think about how the musicians stay together. As you watch, notice their bodies and their faces. As you watch, point out two things that help these musicians stay together: eye contact and body movement. Ask leading questions to help students discover these strategies, such as:

- Do you notice the players looking at each other? Is it all the time, or just at certain moments? When do you think it’s **most important** for them to look at each other?

- How are the musicians positioned? In a straight line, facing away from each other, or facing toward each other? Why do you think they stand or sit in that shape?

- You will notice that one quintet (Azahar) moves a lot, and the other (Vento Chiaro) moves less. Compare and contrast the way they move. Every quintet has their own style and has to work together to figure out what works for them.

3. There is a third strategy that doesn’t come across well in video—breathing together before beginning. Perhaps students know this from singing in the classroom. Practice singing a few songs as an entire group with just a large breath as a cue.

4. Once you’ve discovered and discussed three successful strategies for making music in small teams, put students into groups of five.

- Ask each group to take one minute to choose a favorite classroom song to perform for the class.

- Give them a few minutes of worktime to practice performing the song together using the three strategies to start together, stay together, and end together. Remind them that successful quintets breathe together, move together, and make eye contact.

**LEARNING CHECKLIST**

- I can identify the instruments of a wind quintet by sight and sound.
- I can explain how a musician makes a sound on a flute, clarinet, oboe, bassoon, and French horn.
- I can sing with others and alone.
LEARN about the instruments in a wind quintet: flute, clarinet, oboe, bassoon, and French horn.

- Create cue cards for each instrument. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)
- Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.
- Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  - Which instrument is biggest? Smallest?
  - Which can play the highest? Lowest?
  - Which instrument uses wind, or breath, to create a sound?
  - Which instrument has a brass mouthpiece that the player needs to buzz her lips into?
  - Which instruments use a double reed?
  - Which instrument has a single reed?
  - Which instrument has valves?
  - Use three words to describe each instrument.
- Explain that every instrument has its own unique sound—we call this timbre (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of each instrument in a wind quintet. For an in-depth exploration of timbre and tone color, watch the Class Notes Video Color in Music: Germaine Tailleferre.

LEARN that music can tell a story.

- Sometimes the different timbres of each instrument can sound like different characters.
- Adding music to a story can enhance the story.

LISTEN

- To the flute accompanied by the piano.
- To the clarinet soloing with an orchestra.
- To the oboe accompanied by the piano.
- To the four bassoon players from the Minnesota Orchestra play the bassoon part from The Sorcerer’s Apprentice. Do you notice one bassoon is bigger—and lower—than all the rest? That’s the contrabassoon.
- To the French horn solo in Leia’s Theme, from the movie Star Wars. You will hear a little bit of flute and oboe and other orchestra instruments too.
- To all five instruments together. Notice how instruments trade off melodies and go back and forth, like a conversation.
• To Chione Wind Quintet. They will pay a visit to your school for a Class Notes Artists concert.

• To some musical stories. Watching an orchestra play *Peter and the Wolf* is a great way to make a connection that each character’s voice is tied to a different instrument’s timbre. It’s especially helpful that the instruments represented overlap with the instrumentation of a wind quintet.

CREATE

• Story Soundtracks!

  › Add music to favorite classroom books. Select a book and read through for comprehension.

  › Read again to add rhythm. Books with rhyming text work especially well. Ask students to start with simple body percussion. Extend with small classroom instruments if desired.

Encourage students to reflect the action/plot with crescendos, diminuendos, accelerando, and ritardando, when appropriate. Books selected for this purpose may be several levels below second grade reading level. A few that work very well:

  › *Hand, Hand, Fingers, Thumb*, by Al Perkins;

  › *Chicka Chicka Boom Boom*, by Bill Martin Jr. and John Archambault;

  › *Bee Bim Bop!* by Linda Sue Park;

  › *I Got the Rhythm*, by Connie Schofield-Morrison.

At various points, you might also ask students to echo back certain repeated phrases will continuing to keep the beat.

  › Find another book enhance with atmospheric sounds and/or vocal exploration. Read for comprehension, then ask students to fill in text with sounds. Be sure to establish cues. Here’s a sample from *Whale in the Sky*, by Anne Siberell.

  **Long ago, the rivers and sea were filled with fish, and tall trees crowded the mountainsides.**

  *On the count of three, make some piano (p) sounds like a river... and STOP. Now, some pianissimo (pp) fish music. Good! (Continue reading.)*

Pictures help a great deal in generating a good response. Depending on the sound source in the book, you might want to specify if you want a vocal sound, like a bird, or a body sound, like palms sliding on thighs to create the sound of wind. A few books that work well for this:

  › *The Tin Forest*, by Helen Ward

  › *Giraffes Can’t Dance*, by Giles Andreae

  › *Max Found Two Sticks*, by Brian Pinkney

  › Finally, find books with animal characters. After reading once for comprehension, read again and prompt students with cues to create animal sounds to match each character. Extend to use classroom instruments to substitute as an animal’s voice. Ask students to select an instrument that might suggest a certain instrument. Ask what characteristics and qualities they considered when making their choice. Good books for this include:

    › *Polar Bear, Polar Bear, What Do You Hear?* by Eric Carle

    › Any of Aesop’s Fables

    › Any of the Anansi the Spider Tales
LEARNING CHECKLIST

☐ I can identify the instruments of a wind quintet by sight and sound.

☐ I can explain how a musician makes a sound on a flute, clarinet, oboe, bassoon, and French horn.

☐ I can recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

☐ I can ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text.

☐ I can acknowledge the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
LEARN about the instruments in a wind quintet: flute, clarinet, oboe, bassoon, and French horn.

- Create cue cards for each instrument. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)

- Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.

- Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  - Which instrument is biggest? Smallest?
  - Which can play the highest? Lowest?
  - Which instrument uses wind, or breath, to create a sound?
  - Which instrument has a brass mouthpiece that the player needs to buzz her lips into?
  - Which instruments use a double reed?
  - Which instrument has a single reed?
  - Which instrument has valves?
  - Use three words to describe each instrument.

- Explain that every instrument has its own unique sound—we call this timbre (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of each instrument in a wind quintet. For an in-depth exploration of timbre and tone color, watch the Class Notes Video Color in Music: Germaine Tailleferre.

LEARN that music can tell a story.

Sometimes the different timbres of an instrument can make sounds of different characters.

LISTEN

- To the flute accompanied by the piano.
- To the clarinet soloing with an orchestra.
- To the oboe accompanied by the piano.
- To the four bassoon players from the Minnesota Orchestra play the bassoon part from The Sorcerer’s Apprentice. Do you notice one bassoon is bigger—and lower—than all the rest? That’s the contrabassoon.
• To the **French horn solo** in *Leia’s Theme*, from the movie *Star Wars*. You will hear a little bit of flute and oboe and other orchestra instruments too.

• To **all five instruments together**. Notice how instruments trade off melodies and go back and forth, like a conversation.

• To **Chione Wind Quintet**. They will pay a visit to your school for a Class Notes Artists concert.

**CREATE**

• Many of the pieces performed by Chione Wind Quintet are story pieces in which each instrument represents the “voice” of an animal. Help students explore and express their own ideas by creating Bird/Elephant compositions.

• Provide students with images of a bird and an elephant (or ask them to draw their own) to signify high and low sounds, respectively. Use lines, words, or other symbols to indicate length/duration of sounds. Perform with vocalization or utilizing a classroom instrument, such as a piano or an Orff xylophone. Create and perform a composition collaboratively with the class to model the process, then ask students to make their own. Perform and share! Feel free to substitute different animals or animals that align with stories you have read in class.

**LEARNING CHECKLIST**

- I can identify the instruments of a wind quintet by sight and sound.
- I can explain how a musician makes a sound on a flute, clarinet, oboe, bassoon, and French horn.
- I can create rhythmic and melodic patterns containing long sounds, short sounds, and rests.
LEARN about the instruments in a wind quintet: flute, clarinet, oboe, bassoon, and French horn.

- Create cue cards for each instrument. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)
- Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.
- Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  - Which instrument is biggest? Smallest?
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  - Which instrument uses wind, or breath, to create a sound?
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  - Which instrument has a single reed?
  - Which instrument has valves?
  - Use three words to describe each instrument.
- Explain that every instrument has its own unique sound—we call this timbre (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of each instrument in a wind quintet. For an in-depth exploration of timbre and tone color, watch the Class Notes Video Color in Music: Germaine Tailleferre.

LEARN that music can tell a story.

Sometimes the different timbres of an instrument can make sounds of different characters.

LISTEN

- To the flute accompanied by the piano.
- To the clarinet soloing with an orchestra.
- To the oboe accompanied by the piano.
- To the four bassoon players from the Minnesota Orchestra play the bassoon part from The Sorcerer’s Apprentice. Do you notice one bassoon is bigger—and lower—than all the rest? That’s the contrabassoon.
- To the French horn solo in Leia’s Theme, from the movie Star Wars. You will hear a little bit of flute and oboe and other orchestra instruments too.
- To all five instruments together. Notice how instruments trade off melodies and go back and forth, like a conversation.
- To Chione Wind Quintet. They will pay a visit to your school for a Class Notes Artists concert.
CONNECT

• Listen to and watch *Perfect Square*, by Minnesota composer [Charles Lazarus](#), based on a book by Minnesota author [Michael Hall](#).

• At first glance, the book seems too simple for fourth graders. However, there are sophisticated, subtle themes underlying the overt meaning. Guide students through a conversation to help them discover and articulate the subtle subtext. Discussion prompts might include:
  
  › How did the square feel at the beginning of the story?
  › What happened to the square next, and how did that make the square feel?
  › How did the square deal with that setback?
  › Can you relate that to a time in your life when you faced a setback? How did you deal with it? What helped you?
  › What does it mean to be resourceful?
  › What words would you use to describe the square’s attitude?

• Ask students to journal about an experience when they faced a setback. How did they deal with it? Who helped them? Would they deal with it the same way if it happened again? Did they learn anything from the way the square dealt with setbacks in the musical story?

• Discuss how the music helps tell the story. Were there specific things in the music that enhanced the story? Get students to use specific terminology with guiding questions, such as:

  › Describe the music when the square was happy.
  › What was the dynamic level of the music when the square shattered?
  › Are there particular timbres, or sounds from instruments, that happen at key times?

• Extend with an art project. See [here](#) for ideas.

LEARNING CHECKLIST

- I can identify the instruments of a wind quintet by sight and sound.
- I can explain how a musician makes a sound on a flute, clarinet, oboe, bassoon, and French horn.
- I can determine a theme of a story, drama, or poem from details in the text; summarize the text.
- I can describe emotions experienced when listening to a musical selection and relate it to a personal experience.
- I can make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.
CHIONE WIND QUINTET
FIFTH GRADE LESSON

LEARN about the instruments in a wind quintet: flute, clarinet, oboe, bassoon, and French horn.

• Create cue cards for each instrument. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)

• Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.

• Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  › Which instrument is biggest? Smallest?
  › Which can play the highest? Lowest?
  › Which instrument uses wind, or breath, to create a sound?
  › Which instrument has a brass mouthpiece that the player needs to buzz her lips into?
  › Which instruments use a double reed?
  › Which instrument has a single reed?
  › Which instrument has valves?
  › Use three words to describe each instrument.

• Explain that every instrument has its own unique sound—we call this **timbre** (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of each instrument in a wind quintet. For an in-depth exploration of timbre and tone color, watch the Class Notes Video *Color in Music: Germaine Tailleferre*.

LEARN that music can tell a story.
Sometimes the different timbres of an instrument can make sounds of different characters.

LISTEN

• To the **flute** accompanied by the piano.
• To the **clarinet** soloing with an orchestra.
• To the **oboe** accompanied by the piano.
• To the **four bassoon players** from the Minnesota Orchestra play the bassoon part from *The Sorcerer’s Apprentice*. Do you notice one bassoon is bigger—and lower—than all the rest? That’s the contrabassoon.
• To the **French horn solo** in *Leia’s Theme*, from the movie *Star Wars*. You will hear a little bit of flute and oboe and other orchestra instruments too.
• To **all five instruments together**. Notice how instruments trade off melodies and go back and forth, like a conversation.
• To **Chione Wind Quintet**. They will pay a visit to your school for a Class Notes Artists concert.
CONNECT & ANALYZE

• In this activity, students will compare and contrast their emotional responses to different pieces of music.

• Together with your students, brainstorm a list of feelings. Get a good list going. You might purposefully connect with literacy curriculum by including or emphasizing new vocabulary or asking for synonyms for common feelings (happy = elated; calm = serene; sad = dismayed). When finished, it might look like this:

  EXCITED!  \_  \_  HAPPY  \_  \_  CALM  \_  \_  FRIGHTENED

• Select one feeling and ask students to silently imagine music that sounds like that feeling. Repeat with several different contrasting feelings.

• Introduce the idea that music communicates feeling. This will be an easy connection since this explanation simply summarizes the activity they’ve just completed.

Some sample language:

• One of the amazing things about music is that it can express feelings. It can sound how you feel. Or, listening to certain music can make you feel a certain way. Composers who write music often try to create the sound of a certain feeling.

• Explain that they will be watching a Class Notes Video about emotions, or feelings, in music. In each video, they will hear four pieces that demonstrate how music communicates feeling. In the first video, they will hear four pieces and think about what feeling each piece communicates. In the second video, they will learn how composers get music to sound that way. The pieces are:

  › *Psycho: A Suite for Strings*, by Bernard Herrmann;
  › *Clair de Lune*, by Claude Debussy;
  › *Piano Sonata No. 2, Op. 35. Ill. Marche Funebre*, by Frederic Chopin;
  › *The Planets—IV. Jupiter, the Bringer of Jollity*, by Gustav Holst.

• Preview each piece by listening. Use a listening sheet (see below) to guide the experience. Afterward, facilitate classroom discussion. Was there a lot of agreement about the feelings expressed in the music? Emphasize the fact that there are no wrong answers—everyone is entitled to an opinion.
- You might decide to compile results/reactions by creating a master list for each piece. For example:

<table>
<thead>
<tr>
<th>TITLE OF PIECE</th>
<th>EMOTION/FEELING/MOOD</th>
<th>ADDITIONAL COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Psycho: A Suite for Strings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clair de Lune</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano Sonata No. 2, Op. 35. III. Marche Funbre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Planets- IV. Jupiter, the Bringer of Jollity</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Watch the Class Notes Video *A Journey through Musical Emotion*. Compare the descriptions of each piece in the video with the response/listening sheets from the previous activity. Were the responses similar?
- Try this idea out on some new pieces. Create a blank listening sheet. Play various repertoire (see suggestions below) and ask students to describe what they hear in terms of emotion and feelings.
LISTENING SUGGESTIONS

Most or all of these examples can be found on iTunes or Spotify. Below are links to quality YouTube performances. Many include visuals that provide good teaching opportunities. For example, students might be interested to see the zheng in the Tan Dun composition.

- Mary Ellen Childs, *Lines*
- Gediminas Gelgotas, *Never Ignore the Cosmic Ocean*
- Saint-Saëns, “The Swan” from *Carnival of the Animals*
- S. Prokofiev, “Dance of the Knights” from *Romeo and Juliet*
- D. Shostakovich, *Waltz #2*
- J. Tower, *Fanfare for the Uncommon Woman No. 1*
- H. Villa-Lobos, *The Little Train of the Caipira*
- Tan Dun, *Zheng Concerto, I. Andante molto*
- György Ligeti, *Sonata for Cello*

This link shows the score as we hear the music. Fun and interesting to watch the notation as we hear the sounds.

- Francis Dhomont, *Chambre d’enfants.*

Notes on the suggestions:

- All of these are instrumental pieces with no lyrics. Lyrics and text obviously influence the emotional message of a piece, often making the message more overt. You may choose to extend or modify the activity to include text or focus on text-only if it aligns with your teaching goals.

- All selections are under six minutes in their entirety. Encourage students to listen carefully to a piece in its entirety before coming to conclusions about the emotional message. Remind them that the mood or feeling can change throughout the course of the piece. Helping them have a question in mind while listening helps cultivate focused listening skills.

- Use the collective listening experience as an opportunity to explore and investigate further. You might notice that the Villa-Lobos example is played by a very good children’s orchestra. Use that observation to talk about practice habits and commitment to an instrument. Your class may decide to learn more about a specific composer, piece, performer, or instrument.

- Transfer these ideas and concepts to other art forms. For example, look at a series of paintings, prints, or other pieces of visual art. Ask students if each work has a feeling or mood, and if so, what is it? Make some matches to some of the music you’ve listened to together. An easy, obvious example would be to pair some Debussy with an Impressionist painter.
A very literal example would be to show Claude Monet’s *Rouen Cathedral, Façade (Morning Effect)*—pictured right—and listen to Claude Debussy’s *La cathédral engloutie* (The Sunken Cathedral).

This example might almost be too literal and object-based (instead of focusing on more abstract emotional effect) but starting with a concrete example will help students make the connection and create some associations of their own.

- Add creative movement for another layer/mode of response. Return to your emotion chart/list for one of your pieces and ask students to strike a pose for each word/feeling. Using the chart from the Chopin piece, you might say:

  **Show me “solemn” with your body. Ready, go. Now FREEZE.**
  **Show me sad. Go.**

  Using “freeze” and “go” as cues are helpful when first trying this activity since it will help students make transitions and keep better control of their bodies and move through space with more control. Once they’ve had some experience with the activity, you can seamlessly move from one word to the next. Feel free to add some sort of additional sound (steady beat on a hand drum, simple ostinato on an Orff instrument) to add another layer of both sound and control to the activity. Once you’ve moved through the emotions found in one piece, combine various pieces (and thus, various moods) to create additional layers and complexity.

- Watch an additional Class Notes Video—*A Recipe for Emotion in Music*—to learn specific things composers do to try to convey certain emotions.

**LEARNING CHECKLIST**

- I can identify the instruments of a wind quintet by sight and sound.
- I can explain how a musician makes a sound on a flute, clarinet, oboe, bassoon, and French horn.
- I can compare and contrast emotions experienced when listening to two different musical selections.
LEARN

about the instruments in a wind quintet: flute, clarinet, oboe, bassoon, and French horn.

• Create cue cards for each instrument. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)

• Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.

• Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  › Which instrument is biggest? Smallest?
  › Which can play the highest? Lowest?
  › Which instrument uses wind, or breath, to create a sound?
  › Which instrument has a brass mouthpiece that the player needs to buzz her lips into?
  › Which instruments use a double reed?
  › Which instrument has a single reed?
  › Which instrument has valves?
  › Use three words to describe each instrument.

• Explain that every instrument has its own unique sound—we call this **timbre** (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of each instrument in a wind quintet. For an in-depth exploration of timbre and tone color, watch the Class Notes Video **Color in Music: Germaine Tailleferre**.

• Music can tell a story. Sometimes the different timbres of an instrument can make sounds of different characters.

LISTEN

• To the flute accompanied by the piano.

• To the clarinet soloing with an orchestra.

• To the oboe accompanied by the piano.

• To the four bassoon players from the Minnesota Orchestra play the bassoon part from *The Sorcerer’s Apprentice*. Do you notice one bassoon is bigger—and lower—than all the rest? That’s the contrabassoon.

• To the French horn solo in *Leia’s Theme*, from the movie *Star Wars*. You will hear a little bit of flute and oboe and other orchestra instruments too.

• To all five instruments together. Notice how instruments trade off melodies and go back and forth, like a conversation.

• To Chione Wind Quintet. They will pay a visit to your school for a Class Notes Artists concert.
COLLABORATE & PERFORM

- Lead a group discussion about collaboration in an ensemble setting. Ask students to journal independently, giving writing prompts such as:
  - What skills are important when making music with other people?
  - How can you positively contribute to a group project?
  - What are the hard parts of working together in an ensemble?
  - How do you give constructive feedback to others?
  - How do you receive feedback when it is given to you?
  - How do you make decisions when rehearsing and performing music with others?
- Watch the Class Notes Video *Give and Take: How to Respond to Feedback*.
- Explain that students will see five musicians perform together in a quintet when the Chione Wind Quintet pays a visit for Class Notes Artists. These musicians must constantly work together, give constructive feedback, and communicate so that they can perform successfully.
- Ask students to brainstorm a list of questions about collaboration to ask the Chione Wind Quintet.
- Divide students into groups of six. Designate five performers and one reporter. The five musicians must do the following:
  - Select a piece from the class repertoire to perform for the class. Ideally, each of the five performers would perform a different part, instead of all singing together in unison. Or, perhaps two students would sing melody, two would play rhythmic instruments, and one might play a melodic ostinato on an Orff instrument.
  - Once repertoire and parts assignments have been decided, allow students time to rehearse their piece. Give helpful reminders about starting together, staying together, and ending together. Give suggestions about using eye contact and moving together/giving body cues.
  - The reporter should document the process, taking notes on how groups made decisions and how they communicated. What went well, and what didn’t?
- Ask each group to perform for the class, followed by the reporter’s report about group dynamics. Discuss and analyze common themes, difficulties, strategies, and solutions.

LEARNING CHECKLIST

- I can identify the instruments of a wind quintet by sight and sound.
- I can explain how a musician makes a sound on a flute, clarinet, oboe, bassoon, and French horn.
- I can collaborate as a member of an ensemble to refine and prepare music for presentation or performance.
- I can use tools of self-reflection and constructive feedback to contribute to a team, or ensemble.
CHIONE WIND QUINTET

PRINT PAGES
FLUTE CUE CARD
FRENCH HORN CUE CARD

![French Horn Image]
OTHER INSTRUMENTS CUE CARD