

Performances *plus!*

Presents
Imani Winds



Rhythm and Song
The Influence of the African Diaspora on Classical Music

Wednesday, April 30, 2008
10am in Bowker Auditorium

Study Guides for Teachers are also available on our website at www.fineartscenter.com - select *For School Audiences* under Education, then select *Resource Room*.

Please fill out our online surveys at <http://www.umass.edu/fac/centerwide/school/index.html> for the *Registration Process* and each *Event*. Thank you!

The Arts and Education Program of the Fine Arts Center is sponsored by



ABOUT IMANI WINDS

Formed in 1997, IMANI WINDS is a woodwind quintet of young, hip, and adventurous classically-trained musicians of color. Demonstrating that classical music is much more diverse than usually thought of, Imani Winds performs compositions that push the boundaries of a traditional wind-quintet repertoire. They play jazz, contemporary music, spirituals, works by African and Latin-American composers and European compositions with a worldly influence. They strive to illuminate the connection between culture from the African Diaspora and classical music. Imani Winds has carved out a distinct presence in the classical music world for their dynamic playing, culturally poignant programming and inspirational outreach programs, which they have brought to many communities throughout the country.



THE MUSICIANS

Valerie Coleman, flute

A native of Kentucky, flutist and composer Valerie began her music studies in third grade. By the age of fourteen, she had written three symphonies and had won several local and state competitions. Valerie is the founder of Imani Winds and an active composer and educator.

Toyin Spellman-Diaz, oboe

Toyin started her musical career as a flute player in her middle school band in Washington, DC, but when she noticed there were dozens of flute players and only two oboe players, she decided to switch to the oboe—and hoped she would be given more solos as a result! Toyin grew to love the oboe, excelled at playing, and had the opportunity to perform internationally at a young age. She is both a musician and an educator.

Mariam Adam, clarinet

Mariam began playing the clarinet in third grade in Monterey, California. Since that time, she has appeared in numerous symphonies, participated in music festivals, toured with jazz ensembles, and received many awards for her playing. Mariam is a founding member of the TransAtlantic Ensemble. She enjoys traveling and learning about new cultures.

Jeff Scott, French horn

A native of Queens, New York, Jeff started playing the French horn when he was in sixth grade. His greatest influence was his first teacher, Carolyn Clark, who gave him music lessons for free and encouraged him to work hard and practice his instrument! Today, Jeff lives an active musical lifestyle, composing, recording music for soundtracks, touring with pop stars and teaching. Jeff has been a member of “The Lion King” orchestra on Broadway since 1997!

Monica Ellis, bassoon

Monica began her musical career at four years old in Pittsburgh, Pennsylvania. She played clarinet, piano, and saxophone, until age thirteen when she added the bassoon to her list. Monica was greatly influenced by her father, a jazz saxophonist. Monica has traveled extensively as a student and as a professional musician, performing at international festivals and with acclaimed opera, theater, and dance companies.

THE INSTRUMENTS

FLUTE (soprano range)

- Originally made of wood, the flute is now made from silver, nickel or gold and is about two feet in length.
- Have you ever played a note by blowing over the top of a glass bottle? When you blow across the top, some air goes in, increasing the vibration of the air in the bottle. This vibration is the sound. A flute works the same way. The player blows 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 wood wind instrument. It is a brass instrument!
- 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.



A woodwind instrument is characterized by its sound being produced by one of three different sources. Vibrations and sounds begin 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 a single 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. Historically, woodwind instruments were indeed made of wood. Today’s woodwind instruments can be made of wood, plastic, metal, or a combination of materials.

ESSENTIAL QUESTIONS

Observation

- What were some of the things you noticed about today's performance?
- What kind of sounds did you hear?
- What did the music make you think about?
- Where did we journey with the music of Imani Winds? What countries did we visit with their songs? (Take out a world map to visualize the locations!)

Making Connections

- Think about the history and cultural traditions of your family.

Where did you ancestors live before they came to America?

What are the musical traditions of that culture?

Find out more about the sounds, styles, and instruments used in the music of your ancestors.

- What influences can you find in the music you like to listen to?

Do you hear jazz, classical, or world music elements in popular music? Identify the traditions of music that most appeals to you.

- Imagine you are a musician in a wind quintet.

What are some qualities you would need to excel as a member of a musical ensemble? (good listening skills, teamwork, the ability to focus, time management, devotion to practicing one's instrument.)

Basics

- How many musicians were in the group today? What word describes the number of people in this group? (5 musicians; Quintet)
- Can you name the different kinds of instruments you saw and listened to today? What is the name of the kind of instruments they were playing? (Woodwind, except for the French horn which is a brass instrument)

VOCABULARY

Bore: the interior chamber of a wood instrument that defines a flow path through which air travels and is set into vibration to produce sounds.

Call and response: a style of singing or playing musical instruments in which a melody sung or played by one singer or musician is responded to or echoed by one or more singers or musicians.

Chamber Music: music suited for performance in a room or a small concert hall, esp. for two or more, but usually fewer than ten, solo instruments.

Pitch: the frequency of a note determining how high or low it sounds.

Reed: a small piece of cane cut in the correct and shape so that it fits on the mouthpiece of most woodwind instruments.

Timbre: (pronounced "tam-ber") the quality of a musical note or sound that distinguishes different types of sound production

Vibration: when something moves up or down or back and forth rapidly. For example, if you hold a ruler on a flat surface with a few inches of it extending off the side, you can then cause the end of the ruler to vibrate by plucking it with your finger. The sound that you hear is the result of the vibration.

World Music: any form of music that is not part of popular Western commercial music or classical music traditions, and which typically originates from outside the cultural sphere of Western Europe and the English-speaking nations. This includes African, Latin, and Asian folk music

CLASSROOM ACTIVITIES

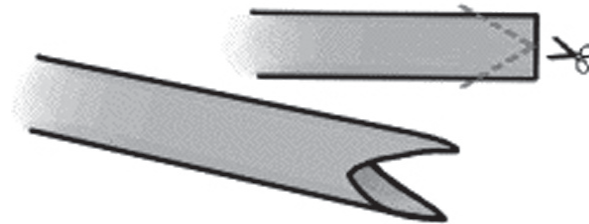
Make your own Double Reed

Grades: 3 and up

Materials: drinking straws, scissors

You can make a double reed out of a plastic drinking straw. Flatten one end of the straw by pinching it with your thumb and forefinger. Cut a V-shaped point on the end of the straw as shown in the diagram. Put the V-shaped end in your mouth, squeeze slightly with your lips and blow.

The sound probably resembles that of a beginning oboist! Have the students play individually, then form two or three groups and play together!



MUSICAL STORY

Grades: K – 3

Materials: any variety of art supplies, paper and pencils

Have you ever made up a story about a piece of music? Maybe you've pictured a valiant knight fighting a dragon while listening to Beethoven's Fifth Symphony, or a graceful swan flying through the air during a Debussy Prelude? Listen to a piece of music and imagine your story. Draw your story. What colors and moods come to mind?

For older students have them write their story.

RHYTHM EXERCISE

Grades: 3 and up

Materials: just your hands and lap!

Try these rhythm exercises with your class by tapping your right and left legs. To hear the rhythms tapped out go to this link: <http://www.ancient-future.com/midi/2X3.mid>

Two Against Three

1 . **2** . **3** .
1 . . **2** . .

The rhythmic feeling of two against three is very prominent in African music. The following is a step-by-step method to gain mastery of this bi-rhythm. This exercise was adapted for the World Wide Web from the book, [Ancient Traditions--Future Possibilities](#) by Matthew Montfort, Exercise III A, pages 18-20.

1. Count the numbers in the middle column out loud, tapping with the left hand on one, and with the right hand on one, three and five:

LEFT HAND	COUNT	RIGHT HAND
1	1	1
	2	
	3	3
	4	
	5	5
	6	

2. Then tap on one and four with the left hand while tapping on one with the right hand:

LEFT HAND	COUNT	RIGHT HAND
1	1	1
	2	
	3	
4	4	
	5	
	6	

3. Combine steps 1 and 2:

LEFT HAND	COUNT	RIGHT HAND
1	1	1
	2	
	3	3
4	4	
	5	5
	6	

4. The next step is to transfer your awareness from a feeling of six pulses to a feeling of two pulses with the left hand against three pulses with the right. Tap out the same pulses as in step 3, but this time count out loud only the pulses of the right hand:

Note: * = rest

LEFT HAND	COUNT	RIGHT HAND
1	1	1
*	*	*
*	2	2
2	*	*
*	3	3
*	*	*

5. Then count out the pulses of the left hand while tapping three pulses with the right hand and two pulses with the left hand, as follows:

LEFT HAND	COUNT	RIGHT HAND
1	1	1
*	*	*
*	*	2
2	2	*
*	*	3
*	*	*

FREQUENTLY ASKED QUESTIONS

These are the top 10 most commonly asked questions/comments people ask Imani Winds about themselves or about their instruments. Please read on to learn more about the wonder of the woodwind quintet.

10. I want to play an instrument. How do I get one?

Even if there isn't a music program in your school, your parents or your teachers at school should know where to find music programs. Look online using keywords such as "music" "schools" "your hometown" or "your nearest bigger town" and we guarantee that you will find something. Good luck! (By the way, you are never too old to start learning an instrument!)

9. Where are you all from?

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

8. What inspired you to play your instruments and to go into music?

All of the members of Imani Winds went to public schools, and there we met some fantastic music teachers. They encouraged us to work hard and to fall in love with our instruments. We are all eternally grateful to them because they believed in us, and helped us to believe in ourselves.

7. 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.

6. 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. It is possible to do a lot in 30 minutes, and unfortunately, it is possible to get nothing done when practicing for 4 hours. Focus is the key to good practicing.

5. Is the bassoon hard to play? What age can I start playing bassoon?

The bassoon is relatively hard to start on, if you are just beginning an instrument, because of its size. It is just about 5 feet tall after all. I would say that starting the bassoon at about age 10 or older is just fine. What's even better is if you have played other wind instruments first, that way you quickly get used to how much air it takes to make a good sound on the bassoon. But just like any instrument, practicing very hard will truly get lots of great results. If you wanna play bassoon, GO FOR IT!

4. 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 8th grade. But we didn't all necessarily start on the instruments we ended up playing as a career. Our advice to everyone is to explore all types of instruments and all types of music right now, whether you are young or young at heart.

3. What does "Imani" mean? How did you come up with the name "Imani Winds?"

"Imani" means Faith in language of Swahili. Our 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.

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

The French horn player must put his hand in the bell of the instrument for basically two reasons.

First, 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.

Second there is a technique often 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.

And the number one question/comment that Imani Winds gets is:

1. My mommy plays that!

ADDITIONAL RESOURCES

<http://www.dsokids.com/2001/rooms/teachers.asp>

Information on instruments and orchestras. Terrific interactive site with teacher and kid pages.

<http://artsedge.kennedy-center.org/content/3941/>

Classroom lesson plans: In this lesson students will explore the connections between mathematics and music as they write poetry, construct graphs, improvise songs and build geometric structures. They will create rhythm instruments using varied recycled materials to accompany the songs they create. Students will create and share class presentations.

<http://www.imaniwinds.com/> The Imani's official web page.

http://www.imaniwinds.com/edu_kids.html

For fun games and puzzles about the woodwind instruments.

<http://www.virginiaartsfest.com/downloads/sails/2005/Imani/Imani.pdf> Full study guide for the Imani Winds developed by Virginia Arts Festival.

Credits

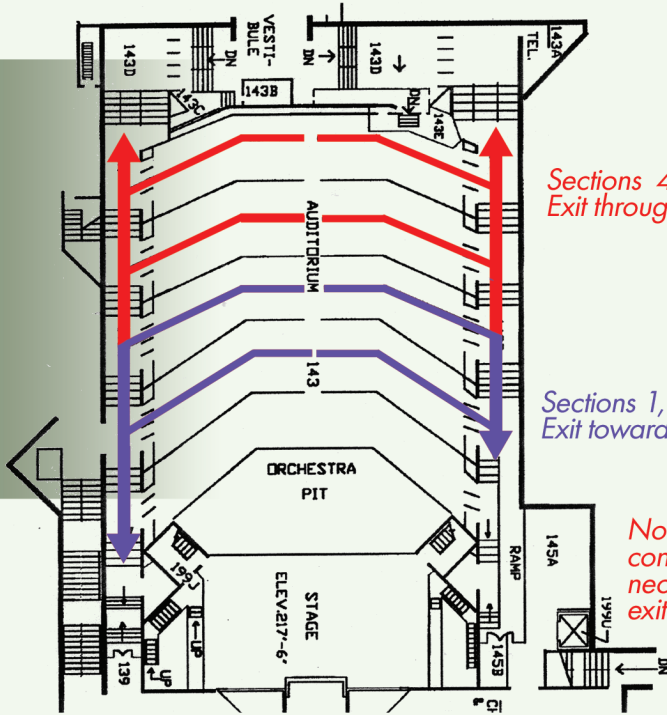


This guide was written & compiled in part by the Hopkins Center Outreach & Arts Education at Dartmouth College, Hanover, NH.

Evacuation Procedures

In the event of an emergency requiring evacuation of the building, procedures are in place to ensure that the audience can exit safely.

Concert Hall



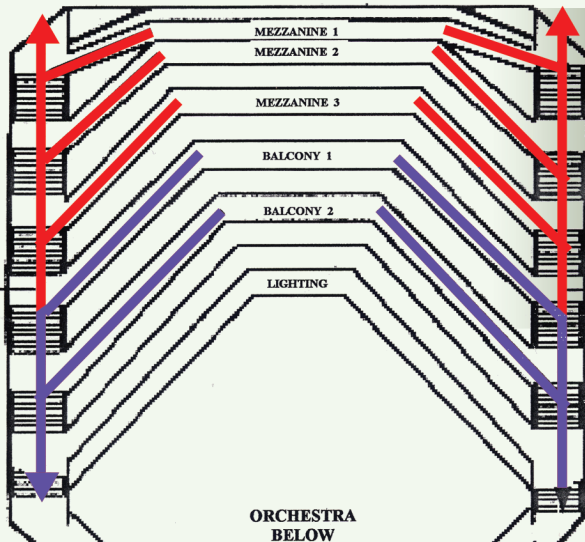
*Sections 4, 5, 6
Exit through the lobby.*

*Sections 1, 2, 3 & Pit
Exit toward stage.*

*Note: Interior house
conditions may
necessitate alternate
exit routes.*

*Mezzanine
1, 2, 3
Exit rear
through lobby.*

*Balconies
1, 2 exit
toward
stage, up
two flights
and down
interior
fire escape*



Balconies

NOTICE TO ALL TEACHERS AND CHAPERONES

- **PERFORMANCES BEGIN PROMPTLY AT 10AM OR NOON.**
Many of our performances sell out. This means we can have up to 1,600 students to seat. Please help us by arriving **30 minutes** prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.
- **PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.**
- The staff of the Fine Arts Center needs your help! An increasing number of students are coming into the performance space with gum, food, beverages, cell phones and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.
- For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.
- At the conclusion of the performance please remain in your seats until your school group is dismissed.

We hope that you and your students enjoy your theatre experience!



PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER'S
CONCERT HALL and RAND THEATER

School Bus Parking: Students should be dropped-off at Haigis Mall off of Massachusetts Avenue.

University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: If necessary, individuals may drop-off students with a chaperone at Haigis Mall (you will be directed by security to the mid-point turn of Haigis Mall – see map) prior to parking. **We recommend parking in the Campus Center Parking Garage to avoid searching for a metered space.** It is a five-minute walk to the Concert Hall. All other available parking during weekdays is at meters. Available lots and pricing (current as of 1/1/07) are listed below:

Parking in the Garage is available to our patrons at a discounted rate of \$1. To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. Please call (413) 545-2116 if you didn't receive one.

Parking meters are enforced Monday – Friday, 7AM – 5PM. Meter rates are \$1.00 per hour.

Parking Garage – near Campus Center, across from the Mullins Center off Commonwealth Avenue

Lot 34 – Behind Visitors Center with 3, 5 & 10-hour meters available

Haigis Mall – 2 hour maximum on meters

Lot 62 - Adjacent to Fernald Hall with 3 hour maximum on meters, limited spaces available.

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 "To the University of Massachusetts." Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

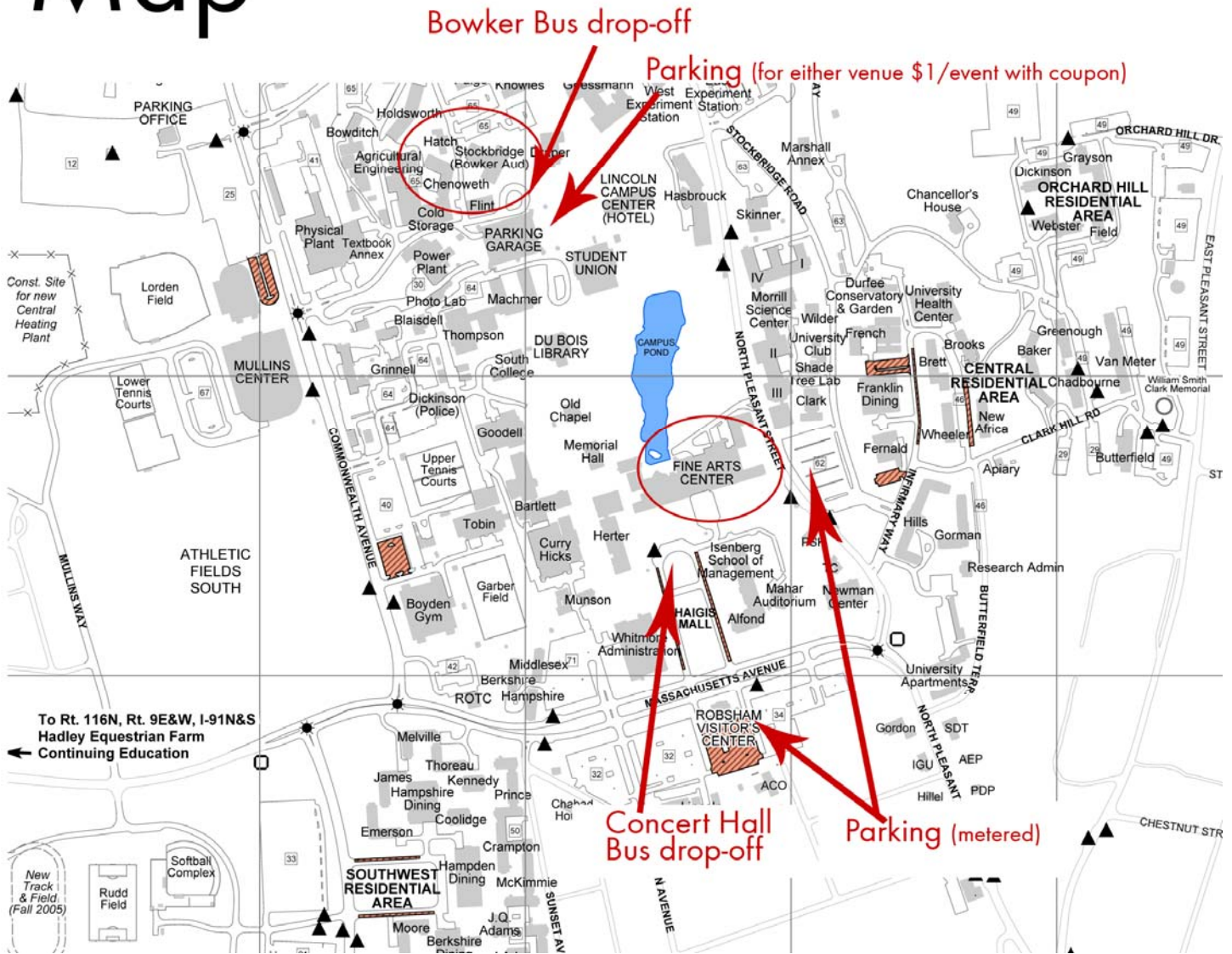
From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right at first exit at "University of Massachusetts," then bear right onto Massachusetts Avenue toward campus. Continue through one light and watch for Lot 34 by the Visitors Center on your right and the entrance to Haigis Mall on your left.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under "From the South".

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci's Restaurant on your right), rejoining North Pleasant Street. To reach Lot 34 and Haigis Mall continue on main road, which becomes Massachusetts Avenue. Haigis Mall will be on your right, Lot 34 on your left.

Performances *plus!*

Map



For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for \$1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of \$1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.