SCHOOL MATINEE SERIES

IMANI WINDS
ZEPHYRONIA
THU | APR 3 | 10 AM

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Hopkins Center Outreach & Arts Education | hop.dartmouth.edu/outreach | 603.646.2010
WELCOME TO THE HOP
A performance needs an audience, so be prepared to play your part!

THEATER ETIQUETTE
When entering the Hopkins Center, show consideration for all those sharing the building by remaining quiet and respectful in common areas.

Be aware and use quiet voices. Remember that live theater differs greatly from watching television or movies or attending a sporting event. Live performers can hear and see you and are easily distracted by any talking or moving around in the audience. Even the smallest sounds can be heard throughout the theater, so it’s best to be quiet so that everyone can enjoy the performance.

Applause is the best way to show your enthusiasm and appreciation!

Important things to remember: Backpacks, food, drink, and gum are not allowed in the theater. Please turn off all cell phones and note that recording the performance or taking any photos is strictly prohibited. Hats off! It is respectful to remove hats during your time in the theater.

INFORMATION FOR TEACHERS
Be prepared and arrive early. You should arrive at the theater 30 to 45 minutes before the show. Allow for travel time, parking, and trips to the restroom. You should be in your seat at least 15 minutes before the performance begins.

Have a head count. On the day of the performance be sure to have an accurate head count of students, chaperones, and teachers.

Staying for lunch? Please call 603.646.2010 no later than one week in advance of the show to make a reservation for lunch. The day of the show, bring lunches in marked boxes and give them to a Hop staff member. Lunches will be ready for you after the show in Alumni Hall.

Photo Policy. The Hopkins Center 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 Hop staff member.

The Show Must Go On! We do not cancel events due to inclement weather. Performances will only be canceled if the artist is unable to reach the theater. Schools will be notified by phone if the performance has been cancelled. We do not issue refunds for weather-related cancellations; please feel free to fill empty seats with other school or community members.

This study guide was created for you by the Outreach & Arts Education team. To download copies of this study guide, see additional resources for this event, or view past study guides, please visit: www.hop.dartmouth.edu/outreach.

ENJOY THE SHOW!
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The Hopkins Center Outreach & Arts Education department embodies the Hop’s mission to “ignite and sustain a passion for the arts.” It provides Dartmouth, the community and beyond rare personal contact with artists and a broad context for the performing arts. Unveiling the creative process of extraordinarily diverse artists, Outreach programs touch more than 14,000 lives each year.

DID YOU KNOW?
• The Hopkins Center opened in 1962.
• The Hopkins Center was designed by Wallace Harrison, architect of Lincoln Center and the United Nations Building in New York City.
• Spaulding Auditorium houses one of the largest pipe organs in New Hampshire. Can you find it?
ABOUT THE ARTISTS: IMANI WINDS

Imani Winds is a wind quintet that bridges European, American, African and Latin American traditions by playing classical repertoire, newly commissioned works and a variety of styles. Formed in 1997, the five musicians have toured around the United States and the world, performing in concert halls and festivals, on the radio and on television. They have released five albums of their own, one of which was nominated for a Grammy Award. The group is very committed to education, teaching master-classes throughout the year and at the summer Chamber Music Festival at The Juilliard School.

Valerie Coleman, flute Sometimes, someone asks a simple question and your answer shapes your life. That’s how the award winning flute player, Valerie, got started as a musician. When she was in the 5th grade, the music teacher at her school asked if anybody would be interested in band and the rest is flute history! She even started composing in middle school and went to college in Boston and New York for flute AND composition. Valerie is also the founder of Imani Winds, which goes to show that any dream you have can really come true!

Toyin Spellman-Diaz, oboe Toyin (pronounced like “I'm just toyin' with you”) noticed that there were a lot of flute players in her middle school orchestra, so she shifted to oboe and took her lessons seriously. She ended up loving it and performing internationally at a young age in places such as South Korea and the former Soviet Union. Toyin has performed with a number of noted orchestras like the Chicago Symphony and the New York Philharmonic, and she also writes great children’s stories. She has degrees from Oberlin College in Ohio, and the Manhattan School of Music in NYC. Toyin has a baby daughter named Chandani who has been spotted at many of Imani Winds’ performances.

Mariam Adam, clarinet You’ll never win anything if you don’t enter the contest. Things may have been relatively quiet for the first ten years of Mariam’s coastal California life. But at that very age, Mariam took up clarinet and next thing you know, she’s touring, winning awards and performing at prestigious orchestra and chamber music festivals—all while also playing the drums! A superb solo player, Mariam also frequently performs on the East Coast and in Europe with her own group, the Transatlantic Ensemble.

Jeff Scott, French horn “Opportunity is missed by most, because it is dressed in overalls and looks like work.” - Thomas Edison. Well, Jeff’s hard work definitely paid off! His first teacher must have felt in her bones that her teenaged pupil would earn his free lessons from her. Jeff went to college for the French horn and got the opportunity to perform in an orchestra in Guanajuato, Mexico! (How cool is that!?) Jeff returned to NYC and worked, worked, worked — touring with pop stars, arranging music for jazz and classical groups and playing for Broadway shows and internationally-renowned dance troupes as a studio musician on film soundtracks. Currently, he arranges, composes, and is a college teacher. He was born and raised where the musicians all now live, in New York City!

Monica Ellis, bassoon Variety is the spice of life! Clarinet, piano, saxophone... why choose when you can play all three? Before the bassoon, Monica had a ball playing all of those instruments in orchestra, jazz ensemble, show choir and concert band. And at age 13, once she was big enough to play it, Monica added bassoon to the line-up, and stuck with it, with mesmerizing results. Leaving her Pittsburgh home, where her father played jazz sax, Monica ended up focusing mostly on the bassoon and has traveled extensively as a student and as a professional musician, performing at international festivals and with acclaimed opera, theater and dance companies. Monica’s college degrees are from Oberlin College and The Juilliard School.

DID YOU KNOW?
The word “imani” means “faith” in the African language Swahili.

L-R: Toyin Spellman-Diaz, Jeff Scott, Monica Ellis, Mariam Adam, and Valerie Coleman.
ABOUT THE PERFORMANCE

ZEPHYRONIA

Zephyronia is a comic music parable about renewable energy, the importance of working together and using communication to solve problems. In Zephyronia, music, narration and dialogue all contribute to the storytelling on stage. The members of Imani Winds each narrate part of the story, perform as the characters and play their instruments.

The story: On the planet Zephyronia, the emperor is in charge and no one questions his power. He owns all the zozzle—the fuel for everyone’s heat, transportation and lights—and sells it to his people without wondering when it will run out. Flora and Flutter, two scientists and inventors who know other ways to power their creations, can’t convince him to try using wind power. But when the lights all go out on the emperor’s big birthday bash, will Flora and Flutter be able to convince him to change his tune?

ABOUT THE COMPOSER: BRUCE ADOLPHE

Bruce Adolphe was born at exactly midnight, which meant it was not clear whether he was born on May 31st or June 1st. That strange convergence of exactitude and confusion set the stage for his personality, although exactly how is unclear. After watching both Victor Borge and Leonard Bernstein on TV, the child Bruce began “playing piano” on the breakfast table and cracking jokes with a Danish accent. Having no choice, his parents bought him a toy piano, at which Bruce pretended to be Schroeder of the Peanuts cartoons. Soon after the toy piano was pecked apart by the family parakeet, Bruce’s parents purchased a real piano, as well as a larger bird. By age ten, Bruce was composing music, and no one has been able to stop him since. As a “tween,” Bruce studied piano, clarinet, guitar, bass and – as a teen – the bassoon. All this time, he wrote music and improvised accompaniments to everything that happened around him, as if life were a movie in need of a score. His favorite summers were spent at the Kinhaven Music School and he loved his Saturdays at The Juilliard School’s Pre-College Division. Shortly after that, he grew up and became the severely serious, terrifying, unapproachable Classical musician he remains to this day. Now he serves as resident lecturer and director of family concerts for the Chamber Music Society of Lincoln Center, founding creative director of educational music company The Learning Maestros and comic keyboard quiz-master of Performance Today’s weekly public radio program Piano Puzzlers.

ABOUT THE AUTHOR: LOUISE GIKOW

Louise Gikow is a writer who has published a number of books with The Jim Henson Company to accompany several shows including Muppet Babies, Fraggle Rock and The Wubbulous World of Dr. Seuss. For television, Gikow has written for the US/Israeli co-production Shalom Sesame, and the Sesame Workshop/Berlitz International co-production Sesame English. She has also written for Between the Lions (for which she won an Emmy in 2009) and is the co-creator of Johnny and the Sprites. As a composer, she has written music and lyrics for the Sing Along with Kermit and Friends series of book and tape sets.

DID YOU KNOW?
Zephyros is the ancient Greek name for the west wind, which is generally light and beneficial.
CONTExTUAl BACKGROUND: MEET THE INSTRUMENTS!

FLUTE
Originally made of wood, the flute is now made from silver, nickel or gold and is about two feet in length. Musicians control its pitch by covering and uncovering tone holes. They control other aspects of the sound with their lips and the direction of the air. 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 creates sound, and the flute works the same way. A flute makes sound when the player blows air across the small hole in the mouthpiece.

OBOE
The English word oboe comes from the French word hautbois, (pronounced “oat-bwah”) which literally means “high” or “loud” wood. The instrument is originally from India and dates back thousands of years. Oboe players can produce many notes rapidly by pressing down on the metal keys. The oboe is a double reed instrument, meaning it has 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. The oboe has a cylindrical shaped bore.

CLARINET
The clarinet is a single reed instrument with just one reed clamped to a mouthpiece at the top of the instrument. The reed vibrates against the mouthpiece when air is blown between the reed and the mouthpiece. By pressing metal keys with the fingers of both hands, the player can play many different notes very quickly. Clarinets have a cone-shaped bore and come in a range of sizes with different pitch ranges. Most modern clarinet bodies are made out of African blackwood called granadilla.

FRENCH HORN
One of these things is not like the other…The French Horn is not a woodwind instrument! It belongs to the brass family of instruments that 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. The French Horn consists of about twelve feet of narrow tubing wound into a circle.

BASSOON
The bassoon is a 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. The instrument is known for its distinctive warm tone, wide range and variety of character.

DID YOU KNOW?
An instrument similar to the clarinet—a cylindrical cane tube played with a cane reed—was in use in Egypt as early as 3,000 B.C.E.
CONTEXTUAl BACKGROUND: WIND

WHAT IS WIND?

Wind is air in motion produced by the uneven heating of the earth’s surface by the sun. Since the earth’s surface is made of various land and water formations, it absorbs the sun’s radiation unevenly. Some parts of the Earth receive direct rays from the sun all year and are always warm, while other places receive indirect rays and the climate is colder. Warm air, which weighs less than cold air, rises. Then cool air moves in and replaces the rising warm air. This movement of air is what you experience as wind blowing. Wind comes in many forms, classified by its strength, duration, the direction from which it blows, the region where it blows, the force that causes it and its effect on the environment.

HOW DOES WIND MAKE MUSIC?

All musical sound is created by some kind of vibration. When a musician blows into a wind instrument, the column of air vibrates and that vibration generates sound. Musicians make higher or lower pitches in these instruments by making the air column shorter or longer. Woodwind players create vibrations one of three ways: by blowing across an edge (flute), between a reed and a surface (clarinet), or between two reeds (oboe, bassoon). Brass players create vibrations by buzzing their lips, and that sound is amplified by the instrument. These vibrations create sound waves that travel through the air and reach your eardrums, where your brain interprets the vibrations as sound or music.

HOW DOES WIND MAKE POWER?

Wind is a renewable power source created by converting energy from the wind through wind turbines into usable forms like electricity. Turbines have blades, like a toy pinwheel, that spin in the wind. These blades are attached to a hub in the center which turns a shaft. The rotating shaft reaches a generator that converts the turning motion into electricity. Turbines, which range from 40 to 400 feet tall, transmit their electricity through power cables to substations, and then to homes, schools and businesses.

DID YOU KNOW?

The strongest wind gust ever registered 253 mph in the automatic weather station of Barrow Island, Australia, on April 10, 1996.

WHAT’S IN A NAME?

Dust Devil: A small whirlwind common in hot dry parts of the US
Haboob: A strong wind and sandstorm (or duststorm) in the northern and central Sudan
Hurricane: A severe tropical storm in the Atlantic, Caribbean, Gulf of Mexico and Eastern Pacific
Mistral: A cold, dry wind blowing from the north over the northwest coast of the Mediterranean Sea
Nor’easter: A northeast wind, particularly a strong wind or gale or an unusually strong storm preceded by northeast winds off the coast of New England
Santa Ana: A strong, hot, dry wind blowing out into San Pedro Channel from the southern California desert through Santa Ana Pass
Trade Wind: A wind that blows continuously towards the equator
Typhoon: A severe tropical storm in the Western Pacific

Model of an ancient vertical-axis Persian windmill

DID YOU KNOW?

People have been using windmills for energy for thousands of years! By 200 B.C.E., simple windmills in China were pumping water, while vertical-axis windmills with woven reed sails were grinding grain in Persia and the Middle East.
PRE PERFORMANCE DISCUSSION QUESTIONS:

- 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? How do you think playing in a wind quintet is different from playing in an orchestra, or as a solo musician?
- What do you know about wind energy? What is the difference between renewable and non-renewable energy sources?
- Do some research about the sources of power in your community. Where does the electricity that powers your school come from? Fossil fuels, renewable sources or a mix of both?

POST PERFORMANCE DISCUSSION QUESTIONS:

- Why was zozzle so important to the emperor? How did the emperor change over the course of the story?
- How is Zephyronia different from our planet? How are we different from the people there?
- What would you compare zozzle to on our planet? What would happen if we ran out of our zozzle? Who would have the hardest or easiest time adjusting to the change if we ran out?
- What are the instruments you heard in Imani Winds? Why do you think they chose to put these particular instruments together, instead of including something like a violin or a piano or a drumset?
- How did the storytelling and music work together in the performance? How would it be different without the music to accompany the words? What would it be like to hear only the music, without the words?

VOCABULARY:

- bore: the interior chamber of a wood instrument that defines a flow path through which air travels and is set into vibration
- chamber music: music suited for performance in a room or a small concert hall, usually for between two and ten solo instruments
- commission: a request for an artist or composer to create a new piece of art or music, for which they are paid
- composition: the art of writing music
- famine: extreme scarcity of food
- parable: a short simple story that teaches a moral or religious lesson
- pitch: the frequency of a note determining how high or low it sounds
- range: the distance from the lowest to the highest pitch an instrument can play
- reed: a small piece of cane cut in the correct shape so that it fits on the mouthpiece of most woodwind instruments
- renewable: something that can be used over and over again without running out and is capable of being replaced
- repertoire: the complete list of songs available for performance by a certain performer, or from a specific genre
- timbre: (pronounced “tam-ber”) the quality of a musical note or sound that makes one instrument differ from another
- tone: the quality of a sound produced by a musical instrument (e.g. brassy, mellow, harsh)
- turbine: an engine that provides continuous power because a wheel or a rotor is continually turning
- vibration: when something moves up or down or back and forth rapidly
LEARNING ACTIVITIES:

MAKE-YOUR-OWN WIND SYMPHONY (GRADES 2-6)

A number of wind instruments can be made from simple and cheap materials. Use the instructions below to make a collection of instruments with students. By creating and exploring with these instruments, students can develop an understanding of how wind instruments work.

- Gather a collection (5-8) of empty plastic or glass bottles that are the same size. Arrange the bottles in a row and fill them with varying amounts of water. Blow across the top of the bottle and observe the differences in pitch coming from the bottle.
- Wrap some stiff tissue paper around a comb. Hum on the paper and feel the vibration as it shivers.
- Tape some paper tightly over one end of a cardboard tube. Sing into the tube, gently touching the paper.
- Flatten one end of a plastic drinking straw by pinching it with your thumb and forefinger. Cut a V-shaped point on the flattened end of the straw. Put the V-shaped end in your mouth, squeeze slightly with your lips and blow.
- Make a pan-flute with drinking straws. Cut 5-10 straws to different lengths, each about two centimeters shorter than the last. Lay the straws out in order of length, with the tops aligned. Tape the straws together, then blow across the tops to make music.
- Make a bassoon from old phone cards or other plastic cards and paper tubes. Directions here: http://www.nypphilkids.org/lab/makeMetrocard.html.

Once your classroom instruments are assembled, give students the chance to play and explore. Can they make the sound louder or softer? Higher or lower? What is causing the vibration in the instrument? Which instrument from Imani Winds is the homemade version most like?

MUSICAL POETRY (GRADES 2-6)

Visit www.dsokids.com/listen/by-instrument/.aspx, where you can listen to the sound of each instrument in Imani Winds. For each of the five, show a picture to students and listen together to clips of how the instrument sounds. Challenge your students to name as many words as possible that describe and/or imitate the sound of that instrument. Repeat the listening example as needed. Create a list of the descriptive words and repeat for each of the instruments.

Ask students to pick an instrument and use the corresponding list of words to write a poem (appropriate to grade and experience) that describes the sound of that instrument. Share the poems with the class and discuss. How do the words communicate the sound of the instrument? What figurative language did the writer use? Can you guess which instrument is being described in the poem without being told?

Extension: Collect poetry written by others about music, instruments and sound. How do they use words to represent the music?

A STRONG WIND BLOWS (GRADES 5-6)

In Zephyronia, wind energy helps to power all kinds of inventions, provides electricity and powers their motorbikes. Wind energy can help with many of our energy challenges, but not everyone agrees that it is the right solution.

Imagine there are plans to build a wind turbine in your town, but the mayor (or town council) is opposed to the idea. Write a letter as a citizen, expressing your support for why it should or should not be built. As a class, research and discuss the pros and cons to using wind energy, and address both in the letter.

Extension: Stage a debate about wind energy in the class. You can address the issue in the real world OR as characters from Zephyronia.
William Kamkwamba grew up in the African nation of Malawi during a famine, and his family did not have enough money to send him to school or to pay for electric power in their home. Using diagrams found in books from the local library and random parts that he scavenged from the trash, William built a windmill in his yard that created electricity for his family. He became famous for his work and now is a student at Dartmouth College, where he is studying engineering.