



The Symphony Woodwind Quintet: Who's Who

Five very unique instruments and five very unique performers who play them combine their talents to create a very unusual blend of sound and story.

What could you ask?

- What does it mean to be principal clarinet?
- What advice do you give students?
- How is playing in an ensemble different from playing in an orchestra?
- Do you prefer performing or teaching?
- Where do you get ideas to compose a piece?
- Do you still have to practice?
- How do clarinet, oboe, and bassoon reeds compare?



JANET STODD plays piccolo with the Quad City Symphony Orchestra and flute with the Quad City Opera Company. She is flute instructor at Augustana College (IL) and St. Ambrose University (IA) and founded the Augustana Flute Choir and Quad Cities Flute Unlimited. Her degrees are from Augustana College and Western Illinois University. She has recorded 10 CD's with the National Flute choir and 2 with the Celtic Quartet, Heart Strings.

DENISE MORTON plays second oboe with the Quad City Symphony Orchestra and is principal oboe with the Southeast Iowa Symphony Orchestra. She graduated from the University of Iowa with a Bachelor of Arts degree in piano performance. She is a freelance musician and teaches piano in her home.

SUSAN SCHWAEGLER, clarinet, holds a BM degree from Northwestern University, Evanston, IL and a Master of Pastoral Studies from St. Ambrose University, Davenport, IA. She is clarinet instructor at Augustana College and St. Ambrose University. She is a charter member of the Quad City Wind Ensemble and performs regularly with the Quad City Sym-

phony Orchestra. **MICHAEL FEE**, horn, teaches instrumental and vocal music at Unity Christian School in Fulton. He is a graduate of Augustana College where he received a Bachelor of Music Education degree. He is also a graduate of the University of Iowa with an MA and MFA in Horn Performance. Mr. Fee is currently principal horn in the Quad City Symphony Orchestra.

SUSAN BAWDEN is an instructor of bassoon at Augustana College, St. Ambrose University, and her home studio. A graduate of the University of Iowa, she has experience teaching in the schools and for nine years was a professional band instrument repair technician. She plays in the Quad City Symphony Orchestra, Classique Quintette, opera, ballet, and chamber orchestras.

Where's the Wood? Inquiring minds want to know!

What do you expect to see when you hear the label "woodwind quintet?" The prefix "quint" means five, so expect to see five performers. You might expect to see wooden instruments, but only the clarinet, bassoon, and oboe are made of wood.

A long time ago flutes were wooden, but metal, especially silver, is favored now because of the superior sound it gives. The biggest surprise in the woodwind quintet is the French horn, known now as just the horn. It is really a member of the brass family, but because of its beautiful mellow tone it blends well. It is also versatile enough to bring out its more brassy solo qualities. Because of these variations, woodwind quintets are now often called "wind quintets." All five instruments require wind to make sounds. And that's not just a bunch of hot air!



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Who is the Invisible Quintet traveling with the Symphony Woodwind Quintet?



John Philip Sousa (1854-1932) seemed destined for music. His father played trombone in the U.S. Marine Band. By the time John was six, he studied voice, violin, flute, piano, and music theory.

At Gettysburg he was moved hearing Lincoln's address. When he was 13 he decided to run away and play in a circus band, but his father enlisted him in the Marines. In 1880 he became leader of the Marine Band. He wanted new and better music for the band, so he wrote marches for them. He turned his soldier/players into a professional sounding group. His *Washington Post March* swept the nation, popular for bands and perfect for the new two-step dance. After being discharged, he formed his own "Sousa Band" and played thousands of performances. He reenlisted during World War I and was stationed at the Great Lakes Naval Training Station near Chicago organizing the band corps. After the war, he returned to his Sousa Band.



Sergei Prokofiev (1891-1953) was one of the most famous composers of the 20th century. His early works were full of barbaric rhythms

tone colors which brought him notoriety, but no fans. He left his native Russia to live and work in the U.S. and Europe where he gained respect. He returned to Russia in 1933 and clashed regularly with the Soviet rulers. As with many Russian composers, he turned to children's stories and classics such as *Cinderella* and *Romeo and Juliet* for inspiration.

Peter and the Wolf, originally written as a way to introduce children to the instruments of the orchestra, is an example of Prokofiev telling a sound story. Each character in the story has its own theme. This style of writing is often called tone painting.

Fast and slow rhythms help to define the themes. The bird and the running duck are fast; the cat and the wolf are slow. Peter has a skipping rhythm. As the story progresses, rhythms speed up and slow down to relate to the action.



Aaron Copland (1900-1990) is the best-known American composer of the 20th century. Born in New York of Russian immigrant parents, he started studying piano when he was 14 and decided to be a composer when he was 15. He studied in France and then returned with the idea that his compositions needed to have a connection with the world around him.

He turned to folk music and stories for inspiration, often incorporating their melodies and rhythms into his compositions. Some of his best known works are *Billy the Kid*, *Appalachian Spring*, and *Rodeo*. One of his projects was taking a collection of American folk songs and turning them into concert songs. He wrote orchestral accompaniments to them to enhance the words of the songs. *Ching-a-Ring Chaw* is taken from that collection.



Paquito d'Rivera

is one of the most well-known crossover artists in the music field today.

He was born in Havana, Cuba, where he was recognized as a child prodigy, playing both the clarinet and saxophone with the Cuban National Symphony Orchestra. He founded the innovative group Ikare which toured extensively in America and Europe and won a Grammy for its explosive mix of jazz, rock, classical and traditional Cuban music. He has received Grammy awards for both his jazz and classical recordings. He is also gaining a reputation as an accomplished composer.

Contradanza, written for woodwind quintet has regular 4 and 8 measure phrases. The rhythms within the phrases are filled with a variety of notes and syncopations. In the introduction to *Wapango* the bassoon plays the first theme. Short fragments of that theme are heard throughout the piece. The horn introduces the second theme which is smooth and legato with a narrow pitch range.

Mary Kae Waytenick is manager of the QC Youth Symphony Orchestra, a music teacher and director. She was given the melody written by Janet Stodd, *The Greatest Gift*, and asked to compose a woodwind quintet piece. After listening to the melody, she decided the harmony had a repeated pattern often heard in Caribbean music. The bassoon was given a part imitating conga drum rhythms. Other instruments play ostinatos with clave rhythms. The melody is heard with a countermelody. More rhythms and countermelodies are heard in the second verse before the homophonic finish. That means all instruments are playing the same rhythms together in harmony.

The Physics of Sound

All music is made of vibrations in air—rapid oscillations in air pressure. Either some solid object such as a drum head vibrates, or the air itself vibrates as in flutes and horns. You can experiment with some of the ways of making musical sounds with a slide jug:

1. Produce a note by blowing across the top of an empty plastic 12- or 16-ounce soda bottle.
2. Change the pitch in either of two ways. Pour varying amounts of liquid in the bottle and blow again. Or cut off the bottom of the bottle, set it inside a mug of water and blow while raising and lowering the mug—a slide jug.

What happens? Blowing across the top sets up a vibration whose frequency (pitch) varies with the volume of air in the bottle. The bigger the volume, the deeper the note. The slide jug is analogous to a slide trombone in which the volume of the vibrating air can be varied smoothly.

Woodwinds are Symphonic Lightweights, but Pack some Punch

Many times musicians tell about when they were a student and had to decide what band instrument to play. A story that is often told is that a student admits to choosing a flute, clarinet, or oboe because of its size! "It is easy to carry." While these instruments are small, they have great projection power, especially in their higher notes. An orchestra of 100 members needs only 11 woodwinds.



FLUTE The Greek god Pan picked reeds of differing length, blew across them, and heard different pitches. Perhaps the panpipes was the first flute. Flutes produce sound when air is set into vibration by a player's breath striking the sharp edge of the tone hole. Transverse flutes, those played across the body, were known

in 900 AD China. In 1847 Boehm patented the model still used today.



OBOE Two French musicians, Hotteterre and Philidor, invented the oboe in the mid 1600's as an indoor replacement for the shawm. It had a small conical body with a reed at the top that a player grasped with the mouth. In French, an oboe is called *hautbois*, meaning "high" or "loud wood." French oboes used primarily today have a penetrating sound. Those played in Russia and Vienna are larger and blend more easily.

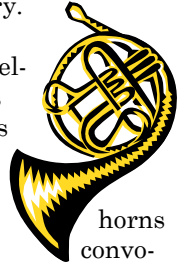


CLARINET It consists of a cylindrical pipe made of ebonite, wood or metal with a bell at one end and a mouthpiece at the other which holds

a single reed made of cane.



BASSOON, a bass double reed instrument made of 8 feet of conical bored wood bent in a U shape. It has 8 finger holes and 10 key-controlled holes. It was developed around 1650 from the older curtal. The modern bassoon was developed in France during the mid 19th century.



FRENCH HORN Developed in the early 1800's from simpler horns, this versatile instrument produces a rich, vibrant tone. It is two horns in one with two sets of convoluted conical tubing connected to the bell. Pitch changes by the pressure of the lips or by opening valves to change the length of tubing.

Who Are the Other Relatives?

Members of a family have many things in common. In an instrumental family, the instruments must also share certain characteristics:

- The woodwind family instruments are or once were made of wind (usually).
- They are played by getting the air inside of them to vibrate.
- Pitches are determined by the length of the column of air vibrating.

Other woodwind instruments are:

PICCOLO: Similar in shape to the flute, but half the length and plays octave higher.

ENGLISH HORN: An instrument similar to the oboe but longer and sounding 5 steps lower.

BASS CLARINET: Similar to the clarinet, but twice as long and plays an octave lower.

CONTRABASSOON: Similar to the bassoon, but plays an octave lower.

SAXOPHONES: This family comes in four sizes—soprano, alto, tenor, baritone, but are used in the orchestra only rarely, and then as a solo instrument. They fit the woodwind description, but are made of brass. They were invented by Adolphe Sax to be a woodwind that could play as loud as those from the brass family.

Dancing with the Stars

The two pieces by composer Paquito d'Rivera are both dances. The first is entitled *Wapango*, but is actually a dance performed on the lands along the Gulf of Mexico. It is a lively dance of Spanish origin usually spelled as the *huapango*, and its name may come from the fact it is danced on a wooden platform. Performed by ensembles ranging in size from two guitars to a full mariachi band, it is characterized by complex rhythms mixing duple and triple meter. It is danced by couples. The men sing; the women do not.

D'Rivera's second piece is called *Contradanz*. Known as the *contradanza* in Spain, it was extremely popular in 18th century Europe. It was performed by two or more couples facing each other and executing a wide variety of steps. It consists of a long series of 8-measure phrases repeated over and over.

"The Stars and Stripes Forever" In 1896 Sousa was returning from Europe, standing on the deck of the boat. Suddenly he began to sense a rhythmic beat of a band. All during the voyage the imaginary band unfolded the themes. Arriving in New York he wrote the notes his brain-band had played. The march was an immediate success. Composers work with families of instruments. Plastic CUPS can be a family with a variety of sounds. Each student has 2 cups and sits on floor. This plan follows the form of Sousa's famous march.


#1 8 beats: Introduction (note, sections A and B are each repeated)

#2 A: 16 beats-tap bottom sides, 4 beats-toss in air, 4 beats-rub ridges (repeat toss & rub)

#3 B: use ridge rub to sound  4 times (repeat behind back)

#4 Bridge: Slide 1 cup 6 bts, tap 1 on floor, rest 1 (rpt 2nd cup) toss 4 bts, repeat, 8 bts rubs

#5 C: Cup on floor-tap 3 times and pass cup to neighbor: 16 sets right, 16 left. **Repeat #4**

#5 Tap 3 beats, hit neighbor's cup 1 beat (8 sets). Alternately tap your cups, then your neighbor's cup with this pattern  for 6 sets. Last 8 beats: 1 cup down, 2nd cup down, hands down, salute!

Coordinate Cross-Curricular Ideas with Your Wind Quintet Visit

Social Studies:

1. Find the countries associated with each composer on the world map.
2. What is happening today in those countries?
3. Discuss the customs, food, clothing and literature of those countries.

History:

1. Draw a time line to visualize when these composers lived.
2. What other events in history were occurring during the times these composers lived?

Language Arts:

1. Write a thank you letter to the musicians. (send these in care of the Quad City Symphony Orchestra Association)
2. Write a story that could be told musically.
3. Reconsider your story (above). If the ending changed, would the music change?
4. Put on a puppet play following the story of *Peter and the Wolf*.

Science and Health:

1. Investigate the physical properties of sound?
2. Use a tuning fork to hear a pitch.
3. How do sound vibrations travel?
4. Investigate the workings of the ear.
5. Invent and construct your own musical instrument.
6. Vary its characteristics to change the loudness and/or to raise or lower the pitch.
7. How does the respiratory system work to enable woodwind instruments to be played?
8. Does playing a wind instrument affect the lung capacity? Use a meter to measure student lung capacity.

Art:

1. Cut different shapes and glue them on a background paper to illustrate a musical form, for example: AABA could be * * ^ *.
2. Draw a picture that illustrates a scene from *Peter and the Wolf* or *Ching-a-Ring-Chaw*.

Music:

1. Look at the composers' life spans and decide in what historical style period they worked.
2. Play syncopated rhythms on percussion instruments. Three patterns in Wapango are:



3. Classify classroom instruments into families. Suggestions would be 1) metal or wooden, 2) ringing or non-ringing, 3) pitched or non-pitched, 4) membrane or non-membrane), 5) played with or without mallet, etc.

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After naming each country, locate it on the map and write the question number:

- | | |
|--|----------|
| 1. Home of Sergei Prokofiev | 1. _____ |
| 2. Paquito d’Rivera’s birthplace | 2. _____ |
| 3. Body of water near <i>huapango</i> dances | 3. _____ |
| 4. Stars & Stripes is national march of this country | 4. _____ |
| 5. Home of the Woodwind Quintet | 5. _____ |

Circle the correct answer.

- D’Rivera’s birthplace is in:
 - United States
 - Cuba
 - Poland
 - Italy
- Flutes are usually made of this metal:
 - Iron
 - Silver
 - Aluminum
 - Water
- The pitch of a wind instrument can be influenced by the player’s:
 - Blowing
 - height
 - chair
 - hair
- Wind instruments are those which are sounded by vibrating a:
 - tuning fork
 - wooden piece
 - water tube
 - column of air
- A huapango and a contradanz are both types of dances that began in this country:
 - Spain
 - Russia
 - England
 - France
- Paquito d’Rivera is called a cross-over artist because he plays both classics and:
 - marches
 - hip hop
 - country
 - jazz
- John Philip Sousa was a long time director of the:
 - U.S. Marine Band
 - Civic Opera
 - American Idol
 - First Bank
- In order to play well as an ensemble, members must:
 - eat together
 - look alike
 - practice
 - agree
- Bassoons and oboes are alike because they both use:
 - hard music
 - double reeds
 - small cases
 - seat straps
- The horn must make a sound by the player vibrating his lips in a:
 - mouthpiece
 - funnel
 - valve
 - case

The Wolf's Word Search

Find the following words. Letters may be used more than once.

- | | |
|------------|-------------|
| 1. Grandpa | 9. Clarinet |
| 2. Peter | 10. Flute |
| 3. Duck | 11. French |
| 4. Cat | 12. Oboe |
| 5. Bird | 13. Violin |
| 6. Horn | 14. Sergei |
| 7. Wolf | 15. Tone |
| 8. Bassoon | |

E O L Z E O B K T U
 N W R H O R N C H L
 O O C H B E T U L F
 T L V C O T R D S N
 U F R N I L O I V O
 R E T E P Z B I A O
 S G G R A N D P A S
 P I T F I E G R E S
 C L A R I N E T C A
 C A C S S O D R I B

Grocery Store Instruments

Remember it is possible to duplicate the workings of a wind instrument with a few simple items. A woodwind instrument in its most basic form is a tube containing a column of air. Get 8 one-liter pop bottles. Blow across the top to produce a sound. Add water to each bottle to shorten to column of air that vibrates. You can tune the different bottles by adjusting the amount of water. Try to get your bottles to sound a major scale, then ask some friends to help you play your “Water Music.”



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Jazzing It Up with Syncopation

One of the important sounds in Latin music is the use of syncopated rhythms. First put two contrasting movements together in a pattern:

STAMP	Shh	STAMP	Shh	STAMP	Shh	STAMP	Shh
1	2	3	4	1	2	3	4

This gives a pattern of strong and weak beats. When speaking we naturally stress some words. Try saying this with and without accents:

Are you sleeping, are you sleeping, Brother John, Brother John

Musically we say:

ARE you SLEEP -ing ARE you SLEEP -ing, BRO-ther JOHN, BRO -ther

Add a clap for each beat:

ARE you SLEEP -ing ARE you SLEEP -ing, BRO -ther JOHN____,
 CLAP clap CLAP clap CLAP clap CLAP clap CLAP clap CLAP clap

Another way to score this is with 3 groups. One group says the words. A second group claps on the strong beats (ON-beat). A third group claps on the weak beats (OFF-beat).

ARE	you	SLEEP	-ing	ARE	you	SLEEP	-ing,	BRO-ther	JOHN,	BRO	-ther
ON		ON		ON		ON		ON		ON	
	off		off		off		off		off		off

Try the same plan with London Bridge.

LON	DON	BRIDGE	IS	FALL	ING	DOWN
ON /	ON /	ON /	ON /	ON /	ON /	ON
/ off	/ off	/ off	/ off	/ off	/ off	/ off

We are now ready to syncopate this phrase by anticipating the beat. Try this carefully:

LON	DON	BRIDGE	IS	FALL	ING	DOWN
ON /	ON /	ON /	ON /	ON /	ON /	ON
/ off	/ off	/ off	/ off	/ off	/ off	/ off

Keep repeating this until everyone can do it easily. You will hear this syncopated pattern often in *Wapango* and *Contradanza*.

Musical Glossary:

- Ensemble**— a group with a common goal
- Huapango**—a lively dance in duple and triple meter found along Gulf of Mexico
- Legato**— smooth, connected musical sounds
- March**—music originally designed to move soldiers in a quick orderly fashion
- Quintet**—group with five members
- Rhythm**—a combination of short and long sounds heard over a beat
- Staccato**—short, disconnected musical sounds
- Syncopation**—a rhythm that shifts accented notes from strong to weak beats
- Tone Painting**—using musical themes to tell a story
- Vibration**—a rhythmic and rapid movement back and forth