Performing together, Brian Handeland and Susan Miranda are The Brian/Susan Project. This duo performs original works composed just for their instrumentation: Susan on oboe or English horn, and Brian on a variety of saxophones. In their elementary-focused program, The Brian/Susan Project will perform their original work, *Paul Bunyan and Babe the Blue Ox Find the Blues: A Musical Story*. This interactive, participatory piece covers topics like genre, timbre, and geography. Find out more about them [here](#).

**Learning Goals:**
1. Students will identify the oboe, English horn, and four types of saxophones.
2. Students will demonstrate understanding and recognition of musical themes.
3. Students will learn basic geography of the Mississippi River and explore the influence of culture and historical context to the development of jazz and blues.
Thank you for signing up for a Class Notes Concert, brought to you by YourClassical MPR!

This packet includes lessons that will prepare for, enhance, and reinforce the concert experience. These lessons are designed to be a starting point. We know every classroom is different, and we trust that teachers will customize lessons to fit their students’ needs.

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

PACKET CONTENTS

• **Lesson One, The Audience** prepares students to be an engaged and respectful audience. If possible, please do this lesson before the concert experience.

• **Lessons Two (Oboe) and Three (Saxophone)** draw from the Class Notes Lesson Library and fit well with the learning objectives of this artist. These lessons work well before or after the concert experience.

• **Lesson Four, Create a Musical Story** is a hands-on lesson to reinforce learning after the concert experience. If possible, do this lesson after the Class Notes Concert.

Questions, comments, thoughts, or feedback?
We love when teachers share their ideas!
Contact Katie Condon at kcondon@mpr.org.
Lesson One: The Audience

Age Range: K-6

Learning Objective: Students will demonstrate active listening and positive audience behavior in a concert setting.

ENGAGE

ASK. “Have you ever been to a concert or performance?”

SAY. “There are two main jobs at a concert: the job of the performer, and the job of the audience.”

DISCUSS. “Share with a classmate about a time you watched a performance. What did the performer do? What did the audience do?”

EXPLAIN & EXPLORE

SAY. “It’s the job of an audience to listen to and notice sounds. Our voices or our wiggles can get in the way of hearing and noticing when we’re an audience. Before attending a performance, it’s helpful to let out our wiggles and sounds!”

SING. Sing “We Are The Audience.” (Score found on next page.)

WATCH. Watch our Class Notes Video: What to do at a Concert.

EXTEND

Choose one or more of the following activities to extend learning.

DISCUSS. As a classroom, create a chart listing positive and respectful audience behavior. Use the sample chart in the Visuals section as a starting point.

PRACTICE. Practice audience skills by utilizing one of our Class Notes Virtual Concerts. In these lessons, teachers play the role of Concert Host, and students play the role of the audience.

PRETEND. Hold your own classroom concert! Assign performers, audience members, and observers. The job of the observers is to notice good audience behavior. (i.e. “I noticed STUDENT was watching the performer and not talking!”)

Follow along with this lesson online!
Visit our Class Notes Lesson Library for more lessons!
Need help adapting a lesson? Link no longer working? Contact Katie Condon, music education specialist.
Suggestions for song usage:

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

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

**Age Range:** K-6

**Learning Objective:** Students will identify the oboe by sight and sound.

**ENGAGE**

**ASK.** “Have you ever heard of an instrument called the oboe?”

**NOTICE.** “Look at a picture of the oboe. ([View picture online.](#)) Does it look like another instrument? What's the same? What's different? Can you guess what instrument family the oboe belongs to?”

**EXPLAIN & EXPLORE**

**WATCH.** Listen as oboe player Susan tells you about her instrument.

**EXPLAIN.** “Since an oboe player uses wind (or breath) to make the wood of the reed vibrate, we know the oboe is in the WOODWIND family. What is special about the oboe’s reed?”

**LISTEN.** Here is a musical piece for oboe. As you listen, think of three words that describe the sound of the oboe.

**REFLECT.** Write down or share the three words you thought of to describe the oboe.

**EXTEND**

Choose one or more of the following activities to extend learning.

**PLAY.** Play a game of Musical I Spy using this performance of Valerie Coleman’s *Umaja*. Guide students to use a hand signal or gesture every time they see or hear the oboe. Offer bonus points for identifying other instruments!

**MOVE.** Listen to [this piece](#) and use a streamer or scarf to show the highs and lows.

**COLOR.** Use markers, crayons, or paints to draw the melody of [this piece](#), by composer Chen Yi. Or, use a finger in the air to “fingerpaint” the oboe’s melody.

✓ Follow along with this lesson online!
✓ Visit our [Class Notes Lesson Library](#) for more lessons!
✓ Need help adapting a lesson? Link no longer working? Contact [Katie Condon](#), music education specialist.
Lesson Three: The Saxophone!

Age Range: K–6

Learning Objective: Students will identify the saxophone by sight and sound.

**ENGAGE**

ASK. “Have you ever heard of an instrument called the saxophone? Can you predict what it will sound like?”

**EXPLAIN & EXPLORE**

WATCH. Listen as a saxophone player named Russ describes four different kinds of saxophones.

ASK. “Can you name the four saxophones Russ played? Can you explain how the size of each saxophone affects its register (how high and low it can play)?”

PREDICT. “You might already know that there are four instrument families: percussion, brass, woodwind, string. Look at a picture of the saxophone. To what instrument family does the saxophone belong?”

EXPLAIN. “The body (or main part) of the saxophone is made of brass, so you might guess the brass family. However, the mouthpiece is a reed, or a thin piece of wood. A player makes sound by blowing wind, or breath, through the wood of the reed, so the saxophone belongs to the woodwind family.”

LEARN. “The saxophone was invented in the 1800s – much later than some instruments of the orchestra. It is used in many genres, or styles, of music. It is popular in jazz and blues music.”

WATCH. Watch famous jazz saxophone player John Coltrane. Ask students to identify the other instruments played. The video is 9 minutes. Students can practice their audience skills while watching.

**EXTEND**

Choose one or more of the following activities to extend learning.

WATCH. Listen to this energetic piece by composer Shelley Washington featuring the baritone saxophone and some great stomping.

JOURNAL. “Write down (or tell someone) three things you learned about the saxophone.”

CONNECT. Look at a picture of a tenor sax mouthpiece and reed (scroll down on the webpage). Think about how the saxophone makes its sound. Can you think of another instrument that has a reed?

✓ Follow along with this lesson online!
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Lesson Four: Create a Musical Story

Age Range: K–6

Learning Objective: Students will generate and develop original artistic ideas in response to written and verbal prompts.

Note to Teachers: Language and examples are geared toward early elementary, however the lesson concept can be adapted and is very appropriate for older students as well.

ENGAGE

INQUIRE. “Raise your hand if you like stories.” (Pause.) “Raise your hand if you like music.” (Pause.) “Adding music to a story makes it more exciting. Today we will create our own soundtrack for a story to make it exciting and memorable.”

EXPLAIN & EXPLORE

READ. Select a favorite book to read aloud. While reading, pause after key moments and ask students to brainstorm sound effects (body percussion or vocal sounds) that enhance the story. Establish a “start” and “stop” signal to cue students. (i.e: Book: The boy ran away! Sound Effect: Drum on lap quickly for 5 seconds)

EXPLORE. Gather some classroom instruments or found objects. Read the book again and allow students to explore and improvise sound effects using instruments.

CREATE. Fine-tune the group's musical choices by adding “story cards” (see examples from Goldilocks and the Three Bears on the next page.) Use words or graphics depending on your students’ literacy level.

REFINE. Practice and refine your musical story!

PERFORM. Assign a conductor to start and stop cues. Take turns as the reader/narrator.

EXTEND

Choose one or more of the following activities to enhance learning.

WATCH. Listen to storybooks that have been commissioned as musical pieces, such as: Perfect Square, One-Dog Canoe, or the classic Peter and the Wolf.

LISTEN. Listen to an episode of YourClassical Storytime. Notice how music helps tell the story.

CREATE. Repeat the lesson with another story, or spend time polishing the performance of the first book, record it, and share it with parents.

✓ Follow along with this lesson online!
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Example One: Text Only

<table>
<thead>
<tr>
<th>STORY</th>
<th>SOUNDTRACK</th>
<th>STORY</th>
<th>SOUNDTRACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Once upon a time, Goldilocks went on a walk through the woods.</td>
<td>RHYTHM STICKS: Steady walking beat, 10 counts</td>
<td>She found a house, and the door was open. So she opened the door and went in!</td>
<td>VOICE or RATCHET: Slow, quiet creaking sound</td>
</tr>
</tbody>
</table>

Example Two: Graphic Representation

<table>
<thead>
<tr>
<th>STORY</th>
<th>SOUNDTRACK</th>
<th>STORY</th>
<th>SOUNDTRACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>❖</td>
<td>10 times mf</td>
<td>❖</td>
<td>5 seconds pp</td>
</tr>
</tbody>
</table>

K–2 Recommended Books

❖ Miss Spider’s New Car by David Kirk
❖ Moo by David LaRochelle
❖ Snail Trail by Ruth Brown
❖ Mortimer by Robert Munsch
❖ We’re Going on a Bear Hunt by Michael Rosen and Helen Oxenbury
❖ Shark in the Park by Nick Sharrat
❖ Max Found Two Sticks by Brian Pinkey
❖ Polar Bear, Polar Bear, What Do You Hear? by Eric Carle
❖ Tin Forest by Helen Ward
❖ The Snowy Day by Ezra Jack Keats

3–6 Recommended Books

❖ Skeleton Cat by Kristyn Crow
❖ The Z was Zapped by Chris Van Allsburg
❖ Tuesday by David Wiesner
❖ Be You! by Peter H. Reynolds
❖ Bee–Bim Bop by Linda Sue Park
❖ Last Stop on Market Street by Matt De La Pena
❖ Samad in the Forest by Mohammed Umar
❖ A Different Pond by Bao Phi

Tips for Selecting Books

Books with a lot of animal sounds work well for vocalization and vocal development. Action-oriented books work well if you have a lot of classroom percussion instruments available.

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