Canadian Brass: Brilliance and Class

Teacher Study Guide

Grades 4 to 12
MESSAGE FROM
THE PRESIDENT AND CEO
OF CANADA’S NATIONAL ARTS CENTRE

Over the many years I have worked in the arts, artists have told me
time and again what a privilege it is to perform in front of young
audiences. Children don’t hide their emotions. They are open to
wonder, often audibly, and believe in magic. Young audiences
also offer a welcome challenge: they don’t pretend to understand
something they don’t, and if they don’t like the show, they’ll let
you know. That kind of honesty keeps artists on their toes.

Our Music, Dance and Theatre departments relish the privilege
and challenge of bringing the highest quality programming
to your students. The NAC is also a wonderful resource for
teachers, with tools like skill-building workshops, online study
guides and professional development.

As you may know, we are currently in the midst of a major
renovation that will enhance and improve your and your students’
experience at the NAC in the years to come. In the short term,
however, this exciting project has an impact on our ability to deliver
programming during the day throughout the 2016-2017 season.
We apologize that the cancellation of some programs and the
relocation of others may cause some inconveniences. When making
your selections, please be sure to check the details carefully.

We look forward to seeing you and your students in the
2016-2017 season.

Yours truly,

Peter Herrndorf
President and CEO | National Arts Centre

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National Youth and Education Trust

The National Youth and Education Trust is the primary resource for youth and education funding at the National Arts Centre.
Through the Trust, individual and corporate donors from all across the country help the NAC nurture
and develop the creativity of young people in all regions across Canada and support the
educators and artists who challenge and encourage them.

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National Arts Centre Music Matinees are made possible by an Anonymous Donor and

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Teacher Study Guide 2 Canadian Brass: Brilliance and Class
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Special thanks to Robert Markow for the written text, Jane Wamsley for the curriculum expectations and the classroom activities, Jessica Roy and the Ottawa Public Library for the bibliography, and Donnie Deacon, Ellen Vollebregt and Sophie Reussner-Pazur from the NAC Music Education Office for editorial direction.
As a support to your classroom work, we have created this guide to help introduce you to the program and content of the performance. In it you will find:

- **Program notes** about the music you will hear at the concert;
- **Biographical information** about the NAC Orchestra and Canadian Brass
- **Classroom activities** for you to share with your students.

We hope this study guide is helpful in preparing you for your concert experience. The level of difficulty for the activities is broad, so please assess them according to the grade level you teach.

**See you at the performance!**

Alain Trudel, Principal Youth and Family Conductor with the National Arts Centre Orchestra

Should you have any questions regarding Music Education with Canada’s National Arts Centre, please contact us:

mused@nac-cna.ca 613 947-7000 x382 | 1 866 850-ARTS (2787) x382 613 992-5225

nac-cna.ca @NACOrchCNA @NACOrchCNA

#NACeduCNA
### Curriculum Expectations

**The Arts: Music**

“The Arts” curriculum documents for Ontario outline the overall and specific expectations for each grade. As well, opportunities to listen and respond to recordings and live musical performances are supported. The music activities are suggestions that could be built into any existing grade 4-12 music program, as appropriate for the particular grade and program. After the concert, a joint Listening Log could be completed about the works heard live. The learning activities in this guide will develop students’ music knowledge of the Fundamental Concepts/elements of Music and their skills as described by the expectations for each grade, depending upon how these activities are used to prepare for and to respond to the concert.

<table>
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<tr>
<th><strong>C2. Reflecting, Responding, and Analyzing:</strong></th>
<th>apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;</th>
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<td><strong>Grade 4, 5, 6:</strong></td>
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<td>C2.1 express detailed personal responses to musical performances in a variety of ways</td>
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<td>C2.2 identify the elements used in the music they perform, listen to, and create, and describe how they are used.</td>
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<td><strong>Grade 7:</strong></td>
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<td>C2.1 express analytical, personal responses to musical performances in a variety of ways</td>
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<td>C2.2 analyze, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create.</td>
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<td><strong>Grade 8:</strong></td>
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<tr>
<td>C2.1 express analytical, personal responses to musical performances in a variety of ways</td>
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<tr>
<td>C2.2 analyze, using musical terminology, ways in which the elements of music are used in various styles and genres</td>
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<tr>
<th><strong>C3. Exploring Forms and Cultural Contexts:</strong></th>
<th>demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts (see Program Notes pages 8–14).</th>
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<tr>
<td><strong>Grade 4:</strong></td>
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<td>C3.1 identify the role of music in a community today and compare it to its role in a community of the past</td>
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<tr>
<td>C3.2 demonstrate an awareness, through listening, of the characteristics of musical forms and traditions of diverse times, places, and communities.</td>
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<td><strong>Grade 5:</strong></td>
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<td>C3.1 identify and describe some of the key influences of music within contemporary culture</td>
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<td>C3.2 compare some aspects of the music of one culture and/or historical period with aspects of the music of another culture and/or historical period.</td>
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<td><strong>Grade 6:</strong></td>
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<td>C3.1 identify and describe ways in which awareness or appreciation of music is affected by culture and the media</td>
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<tr>
<td>C3.2 compare some aspects of the music of one culture and/or historical period with aspects of the music of another culture and/or historical period.</td>
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<td><strong>Grade 7:</strong></td>
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Listening Guide (page 33) | Dedicated Listening Questions

Grades 1-8 Overall and Specific Expectations:
C2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 20-29) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;
   C2.1 Express detailed personal responses to musical performances in a variety of ways.
   C2.2 Identify the elements of music in the repertoire they perform, listen to, and create, and describe how they are used.
   C2.3 Identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members.

All ‘Fundamental Concepts’ could be referred to through the listening activities.

Grades 9-12 Overall Expectations:
B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music.

B2. Music and Society: demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities or cultures;

C1. Theory and Terminology: demonstrate an understanding of music theory with respect to concepts of notation.

Know Before You Go (Concert Etiquette) (pages 30 & 41)

Grades 1-6 Overall and Specific Expectations:
C2. Reflecting, Responding, and Analysing: Apply the critical analysis process (see pages 20-29) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;
   Grade 1: C2.3 Identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members.
   Grade 6: C2.3 Identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members.

Grades 7-8 Overall Expectations:
C2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 20-29) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

Grades 9-12 Overall Expectations:
B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;
Canadian Brass: Brilliance and Class!

Canadian Brass:
Caleb Hudson, trumpet
Chris Coletti, trumpet
Bernhard Scully, horn
Achilles Liarmakopoulos, trombone
Chuck Daellenbach, tuba

Manon St-Jules, host

Concert dates:
Wednesday, November 2, 2016
10:00 a.m. (Bilingual))
12:30 p.m. (Bilingual)

Concert location:
Centrepointe Theatres
101 Centrepointe Drive, Ottawa

Running time for all concerts:
Approximately 55 minutes without intermission

In this concert, students will hear excerpts from:

BACH (arr. Romm) “Little” Fugue in G minor
LENNON/McCARTNEY (arr. Dedrick) Penny Lane
MONTEVERDI (arr. Hudson) Damigella tuta bella
CRESPO (arr. Musikverlag) Vals peruano

Tribute to the Ballet (arr. Kompanek) or Hornsmoke (arr. Schikele)
Program Notes

Introduction: The Brass Family

There’s nothing like the sound of brass! Glorious, powerful, ceremonial, brilliant, even dazzling at times. Here in Ottawa today is one of Canada’s – indeed, the world’s – premier brass ensembles to demonstrate the wonderful world of brass.

That ensemble is, of course, Canadian Brass, which has been entertaining and enlightening audiences at home and around the world for close on half a century now. Charles Dallenbach (tuba), one of its founding members, is still in the group.

How do Brass Instruments Work?

The family of brass instruments consists of four basic groups: trumpet, horn, trombone and tuba. There are various sizes within each group, but we may regard as “standard” what you see on stage with the Canadian Brass. Regardless of size and shape, they all have in common two things: notes are produced by a stream of air blown into a hollow tube, and they all require a funnel-shaped mouthpiece inserted into the narrow end of the instrument. Sound is produced by placing the lips on the mouthpiece and blowing while vibrating the lips. Another aspect common to all brass instruments is an acoustic property known as the “harmonic series.” In a harmonic series, the fundamental (lowest possible note that can be played) is determined by the length of the tubing – the longer the tubing, the lower the fundamental. Notes above the fundamental are produced by slight alterations in the lips and facial muscles and by the angle of the air column forced into the instrument. About 16 different notes are possible in a harmonic series on a brass instrument, but they are not evenly spaced. The higher you go, the closer together these notes get. That also means that the higher the note, the greater chance a player will “miss” it! (In other words, the player hits a closely adjacent note by mistake).

Now suppose a “natural” trumpet or horn (that is, one without valves, and hence restricted to the 16 or so notes of a particular harmonic series) has been manufactured with C as its fundamental, but that a composer has written a piece of music pitched in another key, say G. To produce the harmonic series of G, which lies several tones lower than C, an additional piece of tubing called a “crook” had to be inserted somewhere on the instrument. Remember – this crook could not increase the number of notes available (about sixteen); it could only change the notes of the harmonic series. The system of crooks (a player could easily have half a dozen of them by his side) helped a lot, but obviously something better was needed. That “something better” was the invention of valves in the early 19th century. (More on this later).

Brass players’ lips function like reeds for woodwind instruments. A simple experiment will prove this. Try to smile and pucker your lips at the same time. Then force air through the center of your lips, allowing them to open just slightly. Some small adjustment may be necessary, but you should be able to produce a buzzing sound. (This may tickle a bit!). The vibrations of your lips against the mouthpiece are amplified by the instrument, resulting in a full and (hopefully!) beautiful tone.
Brass instruments are extremely versatile. They can play almost anything, even pieces like the
*Flight of the Bumblebee* or an arrangement of music originally written for full symphony orchestra. In the
military, a band might be made up of woodwinds and brass, or even just brass alone. Brass instruments
(usually trumpets and trombones) are commonly found in dance bands. Horns like to stick together and form
entire ensembles of their own, ranging from a quartet to as many as 16 players! (Now *that’s* a sound to
astound!) A common type of ensemble is the brass quintet, which, like Canadian Brass, consists of two
trumpets and one each of horn, trombone, and tuba.

In the symphony orchestra, the standard line-up is four horns, three trumpets, three trombones and one tuba,
though of course the exact number of each varies depending on the requirements of any particular
composition. The NAC Orchestra is composed of two trumpets, five French Horns, three trombones, and one tuba. See page 15 for more information. Music of the 18th century seldom requires more than pairs of horns and trumpets, plus the occasional use of trombones (but only in sacred choral music or opera). Beethoven brought the trombone into the symphony in 1808 with his famous Fifth Symphony. A century later, composers like Richard Strauss, Gustav Mahler and Arnold Schoenberg were calling for huge orchestras with up to twenty brass players.

Listen to Canadian Brass playing
*Flight of the Bumblebee*

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**The Trumpet**

The modern trumpet is the highest voice in the brass section. It consists of a narrow tube about eight feet in
length. Most of the tube is cylindrical; that is, it is of uniform diameter. At one end the instrument flares into a
bell. At the other end there is a cup-shaped mouthpiece, bored from a single piece of solid metal. The shape of the mouthpiece is important. The shallow cup of the interior, shaped like a hemisphere, is responsible for the trumpet’s bright, clean tone quality.

Various types of trumpets have been in use for thousands of years. They were used by
the ancient Greeks, Romans, Chinese, Egyptians and Hebrews. The instrument commonly in use today was developed from military and ceremonial trumpets of the Middle Ages and Renaissance (about the 13th to 16th centuries). The brilliant, glorious tone of the trumpet was associated with royalty, and it was customarily used in fanfares announcing the arrival of kings and princes. This association led to the trumpet’s status as a privileged instrument, whose players were united in a special fraternity or guild. Membership in this guild was permitted only after a period of intensive training.

Until the 19th century, trumpets were natural instruments (remember – no valves, just a single piece of tubing bent several times back on itself and capable of playing only the notes of a harmonic series). But the invention of valves opened up new possibilities. Now the trumpet could play the notes of every harmonic series without resorting to crooks, which in any case took time to insert or change. Depressing a valve opens an extra length of tubing, which acts as a sort of built-in crook, ready for instant use. The air passes into that additional tubing, thus lowering the pitch. The first valve lowers the pitch a whole tone, the second valve a half tone, the third valve a tone and a half. Only a little arithmetic is needed to see how using more than one valve at a time can lower the pitch still more. One interesting point is that it is almost never necessary to use all three valves at once, since, before this need arises, a simpler combination of valves produces the desired pitch in another, overlapping harmonic series. These built-in crooks are easily identified on the trumpet as the “extra” bits of tubing wrapped around the three piston valves.
The Horn

The modern French horn, or simply horn, is a complicated-looking instrument of bent tubing that would measure about 18 feet (six meters) if uncoiled. The instrument itself consists of a long, narrow, conical bore and a widely flared bell. The warm, mellow, romantic sound of the horn makes it one of the most admired of all instruments. However, the horn’s length and its beautiful tone are comparatively recent properties.

We know of horns being used in ancient Mesopotamia, nearly four thousand years ago. It is really not so surprising that these “horns” came from animals: sheep, ox, or the like. These were later imitated in wood or metal.

The true parent of the modern horn is believed to have originated in France around 1650, hence the name “French” horn. It consisted of a large, open hoop of metal tubing that could be carried around the player’s shoulder with the bell pointing upward. It was held in this position on hunting parties, but later, when it joined the symphony orchestra, the same position was maintained (that is, with the bell pointed upward) until about 1770. Horns still had no valves at this time and, like the trumpet, could play only a few notes, those of the harmonic series.

Around 1750, a famous Dresden horn player, Anton Hampel, discovered that if he inserted his right hand into the bell of the horn, he could change the pitch of a note to a greater or lesser extent. This procedure also changed the tone quality as well, making it stuffy, but the difference between “open” and “closed” notes was considered a small price to pay for the increased number of notes that could now be played. The technique was difficult at first, and Mozart even poked fun at inexpert players by deliberately writing “sour” notes into a composition he called A Musical Joke. On the more serious side, though, Mozart also wrote four wonderful concertos and a Concerto Rondo for the horn. In all these works, the soloist is given the opportunity to show off a beautiful sound, a wide range of high and low notes, and smooth, lyrical lines.

With the invention of valves around 1815, the horn was able to play all the notes of the chromatic scale. (Think of every successive black and white note on the piano – that’s a chromatic scale.) By the late 19th century, the valve mechanism had been developed to a high level, and today the valve horn is a necessity for every horn player.

Most horns today are of a type called “double” horns. These are actually two independent horns pitched in F and B-flat combined into one. Change from one to the other is managed by means of a special valve that instantly cuts off or adds tubing as needed. The advantage of a double horn is that the player has better control of the high range on the shorter B-flat instrument, but a warmer sound in the middle and low range of the longer F instrument. The player also has better control of intonation and more possibilities to overcome awkward fingering problems. In recent years even triple horns have come on the market.

Many people wonder why horn players “stick their hands in the bell.” You now know that on old-fashioned horns without valves, the player could change the pitch of “open” notes by covering or “stopping” the sound with the right hand. Today valves do that job, but the hand is still used to ensure perfect intonation (the correct pitch), and to help create a refined, beautiful tone quality.

Did you know: Mesopotamia is a name for the area of the Tigris–Euphrates river system, in modern days roughly corresponding to most of Iraq plus Kuwait, the eastern parts of Syria, and regions along the Turkish-Syrian and Iran–Iraq borders.
**The Trombone**

Of all the instruments in the modern symphony orchestra, the trombone has changed the least throughout its history. In fact, except for a few minor details, the modern trombone is essentially the same instrument it was four or five hundred years ago. This is quite remarkable! Those small changes include an expanded bell, the addition of a tuning slide and water-key, and little “shoes” on the ends of the inner tubes of the slides. Most other efforts to “improve” the instrument have ended with the realization that the trombone was quite healthy to begin with!

Another feature of the trombone is its unusual construction. It is the only instrument that works on the principle of a free-running telescopic slide. Basically, the trombone consists of two U-shaped tubes joined together “backwards” to form what could be called a flattened S. Where the join takes place, one tube slides over the other, so the total length of the tubing can be adjusted quickly and easily at the player’s will.

Many years ago, the trombone was called a “sackbut” in some countries. This term is derived from an old Moorish word meaning “pump,” which is quite descriptive of the action involved in playing the instrument.

Since its slide can be adjusted to any length within the player’s reach, the trombone is a completely chromatic instrument. That is, it can play any pitch at all within its range, even between notes on the piano. This is of course very useful at times, especially in jazz, or when a glissando (a smooth glide between notes) is required. But it also demands the player to have an exceptionally good ear. Different notes are produced by extending the slide to different “positions.” (There are seven in all.) When the slide is completely drawn up, or closed, it is said to be in first position. As the slide is extended to second position, third, fourth, etc., the pitch is lowered by one semitone per position. If the trombonist extends the slide just slightly too far or not far enough, the instrument will sound “out of tune.”

The designation “trombone” is actually the Italian word for a large trumpet. The sound of the trombone, especially in its upper register, is not too distant from that of a trumpet in its lower register. The mouthpieces of both instruments are similar (cup-shaped), although the trombone’s is larger and about twice a deep.

In the 17th and 18th centuries, the trombone was always played with a noble and sonorously mellow sound, which was appropriate for dignified, sacred ceremonies, and indeed, trombones were often used in church services. During the 19th century, composers began using the trombone as an agent of brute force, with sounds that were intended to create terrifying flourishes to awaken the dead or to doom the living. But the trombone can also be used to depict heroism, majesty and power. (Think of that famous theme, the *Ride of the Valkyries* from Wagner’s opera *Die Walküre*).
The Tuba

The tuba is the bass member of the brass family, whether it is played in a band, an orchestra, or a small ensemble like Canadian Brass.

In spite of its large size and deep, rich tone, it is actually a descendant of the old bugle, a predecessor of the trumpet. But unlike the modern trumpet, whose tubing is mostly cylindrical, the tuba consists of a conical tube. In other words, the tuba gradually widens from mouthpiece to bell, whereas most of the trumpet’s tubing is of the same diameter.

The tuba as we know it today was invented by a German named Wieprecht in 1835. Before this time, a large-keyed bugle called the ophicleide was used. The ancestor of the ophicleide was a strange-looking creature called, appropriately enough, the serpent, for that’s just what it looked like – a long, coiled wooden tube bent in wiggles to make it manageable in size. It was played with a mouthpiece like a regular brass instrument, but had finger holes like a woodwind instrument. Its sound was coarse and fuzzy, and it did not blend well with other instruments. It died out around the middle of the 18th century. Serpents can still be seen in collections of ancient instruments in museums.

Some years ago, an article appeared in a popular magazine stating that whereas a violinist can play about 1,250 notes per minute, a tuba player can manage only about fifty. This is just one of several false notions many people have about the tuba. A good tuba player can play as fast as a trumpet player, and can cover an even greater range of notes. In fact, some teachers of the tuba like to use trumpet methods and exercise books with their students!

The big bass tuba, which can be up to 18 feet (six meters) in length, admittedly sounds clumsy at times. But this is more a matter of how composers often write for the instrument, not a true indication of its actual abilities. As you will hear in today’s performance, the tuba is surprisingly agile, and has all the flexibility of any other brass instrument.
Program Notes

The pieces Canadian Brass play for you are designed to demonstrate the many colors, textures, ranges, and moods of which brass instruments are capable. Music for ensembles like Canadian Brass did not exist prior to the mid-twentieth century, but arrangements from earlier times are plentiful (Bach and Monteverdi), as are arrangements of popular songs of our own age (Penny Lane) and original compositions (Crespo).

“Little” Fugue in G minor (arr. Romm)  JOHANN SEBASTIAN BACH

“Little” Fugue in G minor – This is one of the most popular short pieces by Johann Sebastian Bach (1685-1750).

Originally for organ, it was arranged for brass by Ronald Romm, for more than 30 years one of the Canadian Brass’s trumpet players. The Fugue in G Minor was on the Canadian Brass’s very first recording, 45 years ago. In a fugue, the “subject” is announced by a single instrument, here a trumpet. The instrument playing the subject then goes on to a “countersubject” while a second instrument (in this case the other trumpet) takes up the subject. This process continues until all the instruments are playing. The rest of the fugue unfolds as a steady fragmentation, development, and combining of subject and countersubject. Quite fascinating!

Learn more about J.S. Bach’s Life, Times and Music on ArtsAlive.ca (see Music, Great Composers)

Penny Lane (arr. Dedrick)  JOHN LENNON/PAUL McCARTNEY

Penny Lane – Through their durability and longevity, many Beatles songs have become true classics. For decades, these songs have confirmed their adaptability through numerous arrangements. Penny Lane was released in February 1967 as a single, with “Strawberry Field” on Side B. Both songs were included in the Magical Mystery Tour album. Penny Lane actually exists. It is a street in Liverpool near John Lennon’s early childhood home on Newcastle Road.

Damigella tuta bella (arr. Hudson)  CLAUDIO MONTEVERDI

This delightful little piece was originally a madrigal for three voices by one of the earliest composers of the Baroque period, Claudio Monteverdi (1567-1643).

A madrigal in Monteverdi’s time was a short vocal composition in which the expressive relationship between words and music was all-important. The poetry used was often of a very high quality. There were usually three or four strophes (stanzas) set to a specific rhyme scheme.

Damigella tuta bella (O damsel most beautiful) is a fine example of a lighthearted madrigal on an amorous subject, here arranged for instrumental ensemble. The words are gone, but the spirit remains.

The Baroque Period is often thought of as an artistic style that used exaggerated motion and clear, easily interpreted detail to produce drama, tension, exuberance, and grandeur in sculpture, painting, architecture, literature, dance, theatre, and music.
Composer, trombonist, bandleader and arranger Enrique Crespo was born in Montevideo, Uruguay in 1941. As a performer his career embraces the worlds of jazz and classical music; in the latter field he has held positions as principal trombonist in the Bamberg and Stuttgart Radio Symphony Orchestras. He is also a founding member of the German Brass Ensemble, the most popular and highly successful ensemble of its kind in Germany.

Crespo’s compositions and arrangements are marked by a diversity of styles. Being a brass player himself, he is fully aware of just how far he can go in breaking down barriers with instruments that don’t normally get to enjoy the limelight.

*Vals peruano* (Peruvian waltz) is the third movement from his five-movement *Suite Americana* No. 1. It is similar to the European waltz, but has a local flavor that developed following its importation to South America by Spanish colonialists.
All these instruments, except the harp, have four strings. Their sound is produced by the friction of a bow on a string, or plucking the strings by the fingers, allowing them to vibrate. Plucking the strings is called *pizzicato* (meaning “plucked” in Italian). Bigger instruments have lower sounds; for example, the sound of the violin is higher than the double bass. Every string instrument is constructed of pieces of wood carefully glued together and covered with several coats of varnish – no nails or screws are used.

The NAC Orchestra STRING SECTION contains:

- **20 violins**
- **6 violas** (somewhat larger than a violin)
- **7 cellos** (definitely larger than the viola)
- **5 double basses** (twice the size of a cello!)
- **1 harp**

First of all, the NAC Orchestra is made up of 61 men and women, playing together on a variety of musical instruments. They are divided into four different sections (*string*, *woodwind*, *brass* and *percussion*) but they are united in one common goal: making music together. You might already know that orchestras are not always the same size. Smaller orchestras, with between 20 and 34 musicians, are called “chamber orchestras.” Larger orchestras, with between 60 and 110 musicians, are called “symphony orchestras” or “philharmonic orchestras.”

The NAC Orchestra is a symphony orchestra, not too small, not too big, just the right size for your enjoyment and pleasure.

Did you know that the bows that are used to play some stringed instruments are made of wood and horsehair?
The NAC Orchestra WOODWIND SECTION contains:

- 2 flutes
- 2 oboes
- 2 clarinets
- 2 bassoons

★ These instruments are basically tubes (either wood or metal) pierced with holes. As a musician blows through their tube, they cover different holes with their fingers to produce different notes.

★ Some wind instruments use a reed to produce sound. A reed is made of thin wood which vibrates against the lips as a musician blows into the instrument to create a sound.

★ Of the four woodwind instruments of the orchestra, only the flute doesn’t require a reed.

★ Clarinets are single reed instruments, whereas oboes and bassoons are double-reed instruments. It means that the oboists and bassoonists use double-reeds against their lips to create a sound.

★ Most wind instruments are made from wood, like ebony, except for the flute, which is almost always made of silver.

★ Flutes create the highest notes, bassoons create the lowest.

Did you know that reeds are made of cane, more commonly called “bamboo”?

The NAC Orchestra BRASS SECTION contains:

- 2 trumpets
- 5 French horns
- 3 trombones
- 1 tuba

★ Brass instruments are definitely the loudest in the orchestra; it explains why there are fewer brass players than string players.

★ They are made of long metal tubes formed into loops of various lengths with a bell shape at the end. The longer the length of tube, the lower the sound of the instrument will be.

★ The sound is created by the vibrations of lips as the musician blows into a mouthpiece that looks like a little circular cup.

★ Brass instruments have small mechanisms called valves that allow the sound to change, modifying the distance the air travels through the tube each time they are pressed or released by the player. However, the trombone has a slide that moves to change notes.

Did you know that most brass instruments have a special spit valve that allows water, condensation generated by blowing in the instrument, to be expelled?
The NAC Orchestra PERCUSSION SECTION contains:

1 set of Timpani
2 other percussionists who play Xylophone, Marimba, Snare Drum, Wood Block, Cymbals and many other interesting instruments.

- Percussion instruments help provide rhythm for the orchestra.
- Within this family of instruments, there are 3 types: metal, wood and skin.
- These instruments are either “pitched” (they produce a specific note, like the xylophone) or “unpitched” (they produce a sound that has no specific note, like the snare drum).
- Percussion sounds are generally produced by hitting something with a stick or with the hands.
- Different pitches are produced on the timpani by changing the skin tension either by tightening or loosening screws fixed to the shell, or by using the pedal.

Visit the Instrument Lab on ArtsAlive.ca (Music tab) to tweak, tinker and listen to all your favourite instruments of the orchestra!

Did you know that a timpani looks like a big cauldron? But don’t try making soup in it!
The Instruments of the Orchestra

See “What is the NAC Orchestra Made Up Of” on pages 15-18.

Access prior knowledge of students about the instruments and families of the orchestra by viewing The Instrument Lab.

Students who are studying band or string instruments may be particularly interested in watching their NAC Orchestral player. Encourage students to watch for particular playing techniques when they see the concert. Remember to have students report on their findings when they return from the concert!

Log on to NACMusicBox.ca TIMELINE and listen to orchestral works performed by the NAC Orchestra!
## Classroom Activities

### The Critical Analysis Process:
- initial reaction
- analysis and interpretation
- consideration of cultural context
- expression of aesthetic judgment
- ongoing reflection

### The Creative Process:
- challenging and inspiring
- imagining and generating
- planning and focusing
- exploring and experimenting
- producing preliminary work
- revising and refining
- presenting and performing
- reflecting and evaluating

### Concepts and Elements of Music:
- **form**: round/canon/fugue
- **texture**: (monophonic/homophonic) polyphonic
- **harmony**: creating harmony with simultaneous pitches
- **pitch**: high/low levels
- **rhythm**: quarter/eighth/sixteenth/dotted
- **dynamics**: varied
- **metre**: duple
- **tempo**: steady/varied
- creating mood with elements of music

## WHAT IS A FUGUE?

### THE LITTLE FUGUE IN G MINOR by J.S. BACH (arr. Romm)

**Fugue**: A fugue is a complex style of composition that was developed during the Baroque period. It involves imitation among the parts (called “voices” whether they are vocal or instrumental). The word fugue comes from *fuga*, meaning to chase since each voice “chases” the previous one.

### I. The Creative Process:

1. Introduce the ‘subject’ of the fugue – by reading/clapping the rhythm; playing/singing the melody.
2. Create a visual representation of this subject to follow each time it is heard during the piece. [see ‘melody map’ example under ‘Texture’ below].
3. Have students create a kinesthetic representation of the subject, and perform it each time they hear the subject when listening to the piece; discovering when it is high or low, loud or soft, the full subject or parts of it.

**Teacher Tip:**
For younger students, creating this movement will help them engage in the listening of the fugue, as well as counting the times the subject is heard. For older students, deeper analysis of the subject, counter-melody and construction of the fugue is appropriate. Further research about Bach’s fugues would also be engaging!

### Subject:

\[
\begin{align*}
\text{\textbf{Subject:}} & \\
\text{\textbf{\includegraphics[width=\textwidth]{fugue_melody.png}}} & \\
\end{align*}
\]
II. The Critical Analysis Process:

1. Listen to or view an organist playing this piece of music: https://www.youtube.com/watch?v=PhRa3REdozw . J.S. Bach originally composed this piece for the organ.

How did Bach change or vary the ‘subject’ of the fugue to keep it interesting? E.g. played it at different pitch levels; composed a counter-melody etc.

2. A counter-melody continues to be played after the opening subject, at the same time as the second instrument begins to play the subject.

**Countermelody:**
Compare the subject and the countermelody: how are they similar? Values, pitches/tonality, etc.)

The countermelody begins after the subject:

![Countermelody example]

and so on....

3. Listen to or view:
   - A visual representation of *The Little Fugue in G Minor* on the pipe organ: https://www.youtube.com/watch?v=ddbxFi3-UO4, and
   - A melody map: https://www.pinterest.com/pin/202028733256742546/

**TEXTURE** is an element of music defined as “The relationship between the “horizontal” aspect of music (i.e., a single line such as a melody) and the “vertical” (i.e., some type of accompaniment such as harmony)... texture that is mainly horizontal is **polyphonic** (i.e., it consists of two or more melodies sung or played together).

4. Of what kind of texture is *The Little Fugue in G Minor* an example? E.g. monophonic, homophonic, or polyphonic. Explain why. What other examples of polyphonic music do you know?
5. Sing a song such as *Frère Jacques* in a 2- or 3-part round. Create a melody map for this song, such as you see with *The Little Fugue in G Minor* previously. A ‘round’ or ‘canon’ is a simple example of polyphonic music! (The ‘fugue’ has a more complex polyphonic texture).

E.g. Possible start of a melody map of *Frere Jacques* in a 2-part round. To add a 3rd part, choose a new colour and show how it fits with the other 2 parts. Wherever 2 or more different pitches are sung at the same time, harmony is created!

![Melody map example](image_url)

6. At the concert, you will hear the Canadian Brass play a transcription of the piece. View or listen to the Canadian Brass play: [https://www.youtube.com/watch?v=E2p7I3zmcfc](https://www.youtube.com/watch?v=E2p7I3zmcfc)

What are the differences among the versions you have heard? (e.g., timbre, dynamics, tempo…)

Which do you prefer and why?

7. There are many versions of this Baroque piece. Listen to different ensembles playing *The Little Fugue in G Minor*. Compare how the changes in timbre/tone colour change your responses to the piece. Comment on how the elements of music are altered in each recording and thereby change the mood!

- New York Philharmonic Orchestra: [https://www.youtube.com/watch?v=AaCHqJmG7HQ](https://www.youtube.com/watch?v=AaCHqJmG7HQ)
- Boston Pops Orchestra: [https://www.youtube.com/watch?v=IPIRsFRUrKI](https://www.youtube.com/watch?v=IPIRsFRUrKI)
- String ensemble: [https://www.youtube.com/watch?v=PPomOs-l5tY](https://www.youtube.com/watch?v=PPomOs-l5tY)

View the organ music while a symphony orchestra plays it:
- [https://www.youtube.com/watch?v=rik_mBEiUuQ](https://www.youtube.com/watch?v=rik_mBEiUuQ)

Watch an analysis of the form, e.g.:

- [https://vimeo.com/19018066](https://vimeo.com/19018066);
- [https://www.youtube.com/watch?v=SmoJpCnyhMc](https://www.youtube.com/watch?v=SmoJpCnyhMc) (visuals, played on organ)

Find/view/listen to and compare some of the many other transcriptions of this music arranged for a variety of ensembles, e.g.:

- Piano: [https://www.youtube.com/watch?v=JZd2q3BPw1](https://www.youtube.com/watch?v=JZd2q3BPw1)
- Guitare: [https://www.youtube.com/watch?v=Yj8Jo15S1qA](https://www.youtube.com/watch?v=Yj8Jo15S1qA)
- Bells: [https://www.youtube.com/watch?v=wiSuu1ZO8n4](https://www.youtube.com/watch?v=wiSuu1ZO8n4)
WHAT’S THE SAME? WHAT IS DIFFERENT?
PENNY LANE by the Beatles (arr. Dedrick)

The Critical Analysis Process: • initial reaction • analysis and interpretation • consideration of cultural context • expression of aesthetic judgement • ongoing reflection

Concepts and Elements of Music: rhythm-even/uneven, quarters, eighths, triplets, metre-duple (4/4 time signature), tempo-fast/slow/moderate, pitch-melody, major/minor tonality, form-verse/chorus, timbre-vocal, instrumental/brass quintet, orchestra, other ensembles, texture/harmony-homophonic, dynamics-varied, creating mood with the elements of music

1. Create a Venn Diagram [on chart paper with a partner, or independently on a smaller sheet] and compare/contrast versions of ‘Penny Lane’.

Penny Lane – THE BEATLES
https://www.youtube.com/watch?v=S-rB0pHI9fU

Penny Lane – THE CANADIAN BRASS
https://www.youtube.com/watch?v=9Hd4F70wSds

Different                                Same                         Different
- starts with the singing of the lyrics - starts with the melody - starts with a fanfare

• Listen to parts of each piece several times.
• Write down as many descriptive words about the performance as you can in the outer parts of the diagram.
• Refer to all of the elements of music for your descriptions; i.e. rhythm, beat, tempo, melody, harmony, texture, timbre, form… (see an example on the diagram).
View the first few bars of the notation to help with some of the information (e.g., time signature, performed with swung eighths, major tonality, even rhythmic bass notes, triplets, stepwise movement of the melody…):

2. What is a brass part that stands out in each performance? [piccolo trumpet part]. When you attend the concert, watch for which performer in the Canadian Brass ensemble plays this part. Why does it stand out? Do you think this part is challenging for brass players? Why or why not? In every version of this song that you viewed or heard, identify when the part was not played on a piccolo trumpet. How was the impact of the music changed?

3. You might repeat this comparison process with 2 sung versions of the song; e.g. compare an ‘original’ Beatles video https://www.youtube.com/watch?v=S-rB0pHI9fU with a more recent version by one of the Beatles, Paul McCartney (https://www.youtube.com/watch?v=x-53leNAh30)
Sing the song!

4. Another interesting version with an orchestra: https://www.youtube.com/watch?v=RNIZ1GjOEU Describe how this orchestral version is different from the others, using the terminology of the elements of music.

5. Why do you think Penny Lane was included in the program by the Canadian Brass?

6. Explain how listening to a YouTube version versus viewing the live performance of the Canadian Brass playing Penny Lane (or any of the pieces) are different. Which do you prefer? Why?

Teacher Tips:
Review each element of music you wish the students to describe.
• In earlier grades identify 3 or 4 elements;
• In older grades expect student to describe more of the Fundamental Concepts and Elements. [See Curriculum Documents]

This activity could be assigned to small groups who would listen to /view different versions of the song, then share their findings!
**You may find analytical notes about Penny Lane helpful:
http://www.icce.rug.nl/~soundscapes/DATABASES/AWP/pl.shtml

Extensions:
• Research the song, and the impact it has had on the real street ‘Penny Lane’ in Britain.
• Find other recordings of the song, in addition to those posted on YouTube.
• Reflect upon why this song has been popular for so many years.
This delightful little piece was originally a madrigal for three voices by one of the earliest composers of the Baroque period, Claudio Monteverdi (1567-1643). A madrigal in Monteverdi’s time was a short vocal composition in which the expressive relationship between words and music was all-important. The poetry used was often of a very high quality. There were usually three or four strophes (stanzas) set to a specific rhyme scheme. *Damigella tuta bella* (O damsel most beautiful) is a fine example of a lighthearted madrigal on an amorous subject, here arranged for instrumental ensemble. The words are gone, but the spirit remains.

**1. Listen to 2 versions of the madrigal, *Damigella tuta bella***

1.1. **Vocal and Instrumental: Baroque period instruments and vocal duet:**

https://www.youtube.com/watch?v=HF_zjLVCgT4

Describe the structure, or form of the music (instrumental sections/vocal text/instrumental, etc.)

**Teacher Tips:**

The concepts and the elements of music are described in the following article.

- Older students could listen and analyze these elements in the music independently, while
- Younger students could be guided to identify a few as a whole class:

Information about the form, timbre, metre and rhythm of the piece:

http://www.allmusic.com/composition/damigella-tutta-bella-madrigal-for-3-voices-from-scherzi-musicali-sv-235-mc0002495520

“The musical setting, as in all the pieces of this volume, sets the stanzas in a completely strophic fashion, in three voices (two upper voices and a bass). The verses are framed by an instrumental Ritornello set for a similar trio texture of two violins and Basso Continuo. Both Ritornello and verse are dominated by the vigorous rhythms of the danced Italian Gagliarda, which alternates a measure of compound triple meter (6/8 time signature) with a hemiola (3/4 time). Another section of the first published preface indicates that the ritornello should be played twice at the outset, and that in the middle verses, the vocal scoring may be shifted for the sake of variety, in keeping with the lighthearted nature of the courtly diversions intended by this music.”

Timothy Dickey
1.2. Instrumental only: violin, melodic, accordion

https://www.youtube.com/watch?v=-pxoH4g3IJ4

- Which version do you think is the most like the one that would have performed during Monteverdi’s lifetime? Why?
- Describe how the elements of music create the mood you would identify for this piece.
- How are the versions different? (Describe how the elements of music are evident in each)
- What kinds of lines, colours and shapes do you imagine when listening to this piece of Monteverdi’s music?

2. Read the Program Notes in this Guide for some historical background about Damigella Tuta Bella

- What kind of performers did Monteverdi write this piece for?
- Why would these particular instrumentalists and singers be included for this piece? (e.g., what performers would be available/desired to perform in Monteverdi’s Renaissance period?)

3. Read from the Canadian Brass website:

“This wonderful renaissance composition by Monteverdi has been arranged by Canadian Brass Trumpeter Caleb Hudson for Bb piccolo trumpet, Bb trumpet, horn, trombone, tuba and includes score. There is also a totally optional vocal part included as our own group performs it.”

- Why do you think trumpeter Caleb Hudson decided to arrange this piece for Brass quintet? (answers will vary!) Perhaps there will be an opportunity to ask at the concert!
- Look at the first few bars of the piece for Canadian Brass; why does it say ‘adapted’ by Hudson?
- Read and perform some of the rhythms. Does this feel like a dance? Why/why not?
4. Listen to an Instagram Video from Canadian Brass when performing in Munich in 2016: https://www.instagram.com/p/BlcG5rrjSg9/
How was this version surprising to you?

5. There are many other versions of this piece that you may wish to listen to or view. Compare two versions with Venn diagrams identifying how some of the concepts/elements of music have been varied:

- Flutes/recorders, tambour etc., voices https://www.youtube.com/watch?v=u5QhLMb2oeo

- Singers and instrumentalists https://www.youtube.com/watch?v=M6loBW4LGPU&index=1&list=RDM6loBW4LGPU https://www.youtube.com/watch?v=t5RBEBVRO5E

- Solo singer and instrumentalists (including recorders) [Junior recorder players may be interested!] https://www.youtube.com/watch?v=pKhTaIF5xOg

- Cleveland Baroque Orchestra: https://www.youtube.com/watch?v=WfO6i2eerzk

Portrait of Claudio Monteverdi by Bernardo Strozzi, circa 1630
1. Listen to or view the opening notes of Vals Peruano. This is a ‘melodic motif’. Motif is defined as “a dominant, recurring aspect of a musical theme.” [The Ontario Arts Curriculum, 9/10, 2010].
https://www.youtube.com/watch?v=7fx-FNl1bg

Teacher Tip:
• Play from 0:00-0:15 several times for students to fill in the first line of the chart;
• Then proceed to play other sections where this melodic motif is featured; pausing to complete the chart and to discuss students’ findings, which will vary between students;
• Encourage students to add others’ ideas to their own charts as they analyze this piece together.

Continue to listen to portions of the piece, and on the chart, identify each time you hear the motif. Comment on which instrument is playing, and how it may have been altered by the composer; e.g. pitch changes, tempo changes, etc.

<table>
<thead>
<tr>
<th>Instrument (Playing the Motif)</th>
<th>Pitch</th>
<th>Rhythm</th>
<th>Dynamics</th>
<th>Metre</th>
<th>Tempo</th>
<th>Articulation</th>
<th>Mood/Feeling Created</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. First trumpet -repeats the motif several times</td>
<td>mid-high range</td>
<td>syncopated</td>
<td>soft</td>
<td>¾ - triple</td>
<td>Slow</td>
<td>Smooth/legato</td>
<td>sleepy, laid-back, relaxed</td>
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<td>5. etc.</td>
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</table>
2. Why do you think that the composer, Enrique Crespo, chose the triple metre or a time signature of 3/4 for this piece? (E.g. it has a dance feel…)

- What kind of dance is in 3/4 time? (E.g. waltz) ["Vals Peruano’ is translated as ‘Peruvian Waltz’].
- How does the composer write the music to feel like a waltz?

3. Read the Program Notes [p.14] for this piece, and then discuss the following quotes:

"Vals peruano (Peruvian waltz) is the third movement from his [Enrique Crespo’s] five-movement Suite Americana No. 1: (https://www.youtube.com/watch?v=DNijMHbiEKO). It is similar to the European waltz, but has a local flavor that developed following its importation to South America by Spanish colonialists.”
[e.g. the ‘local flavour’ of Peruvian music might be the syncopation of the rhythm]

"Being a brass player himself, he [Enrique Crespo], is fully aware of just how far he can go in breaking down barriers with instruments that don’t normally get to enjoy the limelight.”
[e.g. during this piece, all instruments in the ensemble have an opportunity to play solo and accompaniment parts]

4. Extended Exploration:
Research further about this contemporary composer’s 5-part composition: ‘Suite Americana No. 1 for Brass Quintet”:

- You might wish to listen to the other pieces in this suite, which have been inspired by geography and history of North, Central and South America:
  - Ragtime https://www.youtube.com/watch?v=7qzdPUBnpTk
  - Bossa Nova https://www.youtube.com/watch?v=cPf7_Uq5UP4
  - Vals Peruano [Canadian Brass playing] https://www.youtube.com/watch?v=7fx-FNI1lb
  - Zamba Gaucha https://www.youtube.com/watch?v=IZ-exZoKL28
  - Son de Mexico https://www.youtube.com/watch?v=QjQejJppa_Q

- Compare some of the pieces to each other, and listen for how Crespo challenges the brass players with the parts he has written!
- Why do you think that this suite has now become part of the standard repertoire of Brass chamber music?
- Do you believe brass players like to perform this suite? Why? Why not?
Teaching Objective
Students will examine, discuss and practice appropriate concert behaviour in different settings.

Preparatory Activities
1. Ask students to list places or situations where they might be part of an audience. Provide examples, such as a rock concert, hockey game, movie theatre, etc. Create a list of answers that everyone can see.

2. Discuss the ways that audience behaviour may vary in the different situations listed. Discuss how different venues or activities have varied expectations for audience behaviour. Discuss how an audience can positively or negatively affect the performer/athlete/entertainment and other audience members.

Teaching Sequence
1. Assign a group of two or more students to act out behaviour that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing hockey. Or, have the students perform a musical piece they’ve learned.

2. Instruct the rest of the class to pretend that they are the audience. With each group that performs, prompt the audience to act in various ways, covering a range of levels of appropriateness and respectfulness.

3. Have each group discuss they reacted to the audience while performing. How did the audience’s actions affect how they felt and how well they performed?

4. A symphony hall is built to maximize the acoustics of the sounds made within it. Discuss how this would affect the sounds made by the audience.

Culminating Activity
Talk to the students about the upcoming concert at the symphony. (Refer to “Know Before You Go” on the last page of this guide.) Discuss with them what they should expect to happen and how they can appropriately show their appreciation and respect for the symphony.

Evaluation
Were students able to understand how and why audience behaviour might be different in different settings and venues? Did they understand the importance of their role as an audience member? Do they understand their role as an audience member of a symphony orchestra?
The Amazing World of Sound

1. You can create different musical pitches by placing your lower lip on the rim of a glass bottle and blowing across the top of the bottle. Fill several bottles with different amounts of water.
   - Can you play a scale on the bottles?
   - Can you write a piece that someone else could play?
   - Try knocking on the bottles with a pencil or a stick.

2. Create a list of sounds you think would go well together.
   Consider dynamics (loudness or softness), timbre, colour, and sound quality – as a composer would when choosing instruments.
   E.g. buzzing, steam, cat meowing, birds singing, wind chimes, airplanes flying, pots clinking together, doorbell, someone knocking, vacuum cleaner, children jumping into water.

3. The “conductor” game
   Have a group of students sit quietly in a circle with their backs toward the centre. Choose a “conductor” to stand in the centre and touch one person at a time; the person touched must speak, in any voice from whisper to loud talking voice. Any one of the students with their backs turned to the centre must try to identify the speaker.
   - Can they identify their friends by the timbre and quality of their voices?
   - Is this the same skill that helps identify different instrument voices?
   - Do we hear the same thing when our eyes are open as when they are shut?

Musical Colours

Provide students with pencil crayons or crayons and paper and invite students to sit by themselves.
   - While listening to the music, students draw a pattern or picture using the pencil crayons or crayons.
   - Discuss what the colours mean to them and why they chose those colours.

The National Arts Centre Podcasts

Listen to the NAC’s podcasts (NACOcast).
   - The Canadian Brass members Charles Daellenbach and Eugene Watts are featured on this podcast: http://nac-cna.ca/en/podcasts/episode/the-canadian-brass
   - Host Nicholas Atkinson (tuba) talks with his NAC Orchestra colleagues Karen Donnelly (trumpet) and Douglas Burden (trombone) about musicians who make the transition from bands to orchestras: http://nac-cna.ca/en/podcasts/episode/from-band-to-orchestra
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Teacher Study Guide

Canadian Brass: Brilliance and Class
Listening Guide

BEAT
Is there a strong pulse (like walking), or little sense of a beat, (like floating)?
Is the speed (tempo): fast (allegro), medium (moderato), or slow (adagio)?

METER/TIME SIGNATURE
2/4, 3/4, 4/4, 6/8 are most common. Listen for the strong beat, then find the
grouping of beats in 2s, 3s 4s. Try conducting in 2 (down/up) or 3 (triangle) to
feel duple or triple time.

MELODY
Is the tune memorable? Does it have leaping from high to low (disjunct) or
notes moving in close steps (conjunct)? Is the playing smooth (legato) or
detached playing, like hot potato (staccato)?

HARMONY
Is more than one pitch sounding at the same time (example do + mi + sol, or
the “I chord”). One person singing alone creates unison, not harmony! Are the
combined sounds modern, jazzy, more traditional?

DYNAMICS
How dramatic is the music? Are there loud and soft sections? The music
terms (and symbols) are:
- pianissimo (pp) – very soft
- piano (p) – soft
- mezzo piano/mezzo forte (mp, mf) – medium soft/medium loud
- forte (f) – loud
- fortissimo (ff) – very loud

TIMBRE
Can you identify what is making the music: voice (male/female, adult/child),
woodwinds, brass, strings, or percussion?
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**NACmusicbox.ca TIMELINE**

Visit NACmusicbox.ca today!

NACmusicbox.ca TIMELINE has hundreds of music recordings from the Baroque period to the 21st century, and resources for teachers, students and music fans.

Offered through the award-winning ArtsAlive.ca website, TIMELINE is a multimedia tool which visually maps works performed by the NAC Orchestra on an interactive timeline spanning 300 years. Each work has an accompanying concert program, a composer biography and contextual trivia. For teachers, there are ready-to-use lesson plans, learning activities, listening exercises and much more!
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November 2 novembre 2016

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Officially opened on June 2, 1969, the National Arts Centre was a key institution created by Prime Minister Lester B. Pearson as a Centennial project of the federal government. Built in the shape of a hexagon, the design became the architectural leitmotif for Canada’s premier performing arts centre. The National Arts Centre was designated a national historic site of Canada in 2013.

Designed by Fred Lebensold (ARCOP Design), one of North America’s foremost theatre designers, the building was widely praised as a twentieth century architectural landmark. Of fundamental importance to the creators of the NAC was the belief that, beautiful and functional as the complex was, it would need more than bricks and mortar and, in the words of Jean Gascon, former Director of the NAC’s French Theatre Department (1977-1983), “it would need a heart that beats.”

A program to incorporate visual arts into the fabric of the building has resulted in the creation of a unique permanent art collection of international and Canadian contemporary art. Pieces include special commissions such as Homage to RFK (mural) by internationally acclaimed Canadian contemporary artist William Ronald, The Three Graces by Ossip Zadkine and a large freestanding untitled bronze sculpture by Charles Daudelin. In 1997, the NAC collaborated with the Art Bank of the Canada Council for the Arts to install over 130 pieces of Canadian contemporary art.

Glenn Gould’s beloved piano, Steinway CD 318 is now on permanent display at the NAC. Acquired from Library and Archives Canada in June 2012, this significant cultural artifact is accompanied with an exhibition about Gould’s life including an award-winning film produced by Canadian filmmaker Peter Raymont entitled “Genius Within: The Inner Life of Glenn Gould”.

The NAC is home to four different performance spaces, each with its own unique characteristics. Southam Hall is home to the National Arts Centre Orchestra, to the largest film screen in the country and to the Micheline Beauchemin Curtain.

Situated in the heart of the nation's capital across Confederation Square from Parliament Hill in Ottawa Ontario, the National Arts Centre is among the largest performing arts complexes in Canada. It is unique as the only multidisciplinary, bilingual performing arts centre in North America and features one of the largest stages on the continent.

Today, the NAC works with countless artists, both emerging and established, from across Canada and around the world, and collaborates with scores of other arts organizations across the country.
Chuck Daellenbach has brought music, imagination and humour to Canadian Brass since the group was formed in 1970. Playing a key role in all of the group’s ground-breaking projects, world travels and on over 100 recordings, Chuck and his gold-plated & carbon fiber tuba are the bedrock of the massive Canadian Brass repertoire – from Baroque to jazz.

Chuck comes from a long line of German and Swiss musicians and, during his upbringing in Wisconsin, his father gave him daily music lessons. As a teenager, Chuck began studies with legendary Chicago Symphony tuba player, Arnold Jacobs and throughout his career whenever possible would stop in to see his mentor, Mr. Jacobs.

After earning a Ph.D. at the age of 25 from the Eastman School of Music, Chuck headed north to teach at the Music Faculty at the University of Toronto. His academic plans were soon derailed when he met trombonist Gene Watts. Together they formed this unique brass quintet with Chuck on Tuba.

For the next 38 years Gene and Chuck guided Canadian Brass to the top of their field, through thousands of wonderful performances and fantastic opportunities including two “command” performances for the Queen of England. Chuck’s dialogue during concerts has kept audiences engaged (and in stitches) for many years helping to establish a bridge of appreciation for great music of all types to musicians and non-musicians alike.

Possibly the most recognized tuba player in the world, having appeared on over 100 recordings, Chuck has performed with many of the greatest musicians and conductors of the last 40 years.

Trumpeter/arranger Christopher Coletti joined the Canadian Brass in 2009. Chris received his Masters Degree from The Juilliard School and his Bachelors Degree from Manhattan School of Music which he completed in just three years.

Chris got his professional start as Principal Trumpet of The Huntsville Symphony in Alabama. Comfortable in many musical styles, he has performed with a wide range of musicians ranging from Yefim Bronfman, Pierre Boulez, Michael Tilson Thomas and Ricardo Muti to Quincy Jones, Carlos Santana, Gloria Estefan, and Miami Sound Machine.

Canadian Brass’ dedication to music education is a perfect fit for Chris, who enjoys sharing his unique perspective as a full-time performer, active educator, and recent college graduate with students and fellow teachers. Chris performs exclusively on Bach Artisan Trumpets, (Bb, C, Eb and Piccolo), Bach Cornet 184ML and Conn “Vintage 1” (V1) Flugelhorn.
Caleb Hudson joins the Canadian Brass having graduated from the Juilliard School in 2012 with a Bachelor and Master of Music degree. Acclaimed by the New York Times as “brilliantly stylish,” Caleb made his solo debut with the Chamber Music Society of Lincoln Center performing Bach’s Brandenburg Concerto No. 2.

Caleb has won first place at the National Trumpet Competition multiple times, and has performed with the New York City Ballet, New World Symphony, Symphony in C, Jupiter Symphony Chamber Players, New York Trumpet Ensemble, and the American Brass Quintet. An avid baroque musician, Caleb also performs with notable early music ensembles including Philharmonia Baroque, American Bach Soloists, The American Classical Orchestra, Concert Royal and the Trinity Baroque Orchestra. He is an alumnus of Ensemble ACJW, a fellowship program of Carnegie Hall that promotes arts advocacy, community outreach, and music education.

As part of an exclusive agreement between the Conn-Selmer Corporation and Canadian Brass, Caleb performs on 24-karat gold-plated Bach trumpets.

Award-winning Achilles Liarmakopoulos is the trombonist of the legendary Canadian Brass. He holds degrees from the Yale University School of Music, Curtis Institute of Music, San Francisco Conservatory and the Philippos Nakas Conservatory in his hometown of Athens, Greece.

Achilles has toured extensively throughout North America, Europe and Asia, performing and educating in the world’s most important venues and institutions. Upon completion of his studies, he won the position of principal trombone of the Greek Radio Symphony Orchestra. Achilles has also performed with the Malaysian Philharmonic, Jacksonville Symphony and European Union Youth Orchestra, among many others.

At the age of 18, he gave two solo performances at Walt Disney Hall as the Grand Prize Winner of the Pasadena Showcase House Instrumental Competition. He has gone on to win prizes at the Christian Lindberg International Competition, the Yamaha Music Foundation of Europe (YMFE) and the International Trombone Festival’s Robert Marsteller/Conn-Selmer and Larry Wiehe solo competitions, to name a few. Achilles was also awarded the Alexandros S. Onassis Foundation and Greek State Scholarship Foundation educational scholarships.

In 2011 Achilles released his debut solo album on the NAXOS label, Tango Distinto, celebrating the music of Astor Piazzolla. The first solo trombone album with Piazzolla’s music. He continues to champion the music of Latin American composers and he was recently invited by salsa icon Ruben Blades to perform at his concerts. He occasionally tours with the world renowned Pink Martini, and he is also an adjunct trombone professor at Brooklyn College at CUNY University in NY.

As part of an exclusive agreement between the Conn-Selmer Corporation and Canadian Brass, Achilles performs on a 24-karat gold-plated Bach 42B trombone.

Virtuoso Bernhard Scully is the professor of horn at the University of Illinois, Champagne-Urbana. He is a passionate teacher, and has been on the faculty of the Music Academy of the West, the Eastman School of Music, the Kendall Betts Horn Camp, the Madeline Island Music Camp with the Prairie Winds Quintet, and the Raphael Mendez Brass Institute.

Bernhard has held the position of principal horn with the Saint Paul Chamber Orchestra where he was featured as a soloist on many occasions. Prior to the SPCO he was the horn player of the Canadian Brass, performing on numerous recordings and touring the world. He has been fortunate to return and play with the quintet on numerous occasions since his departure.

He is in demand as a soloist, chamber musician, orchestral player (including orchestras such as the Chicago Symphony), and is a frequent guest artist at workshops, conventions, and clinics across the United States. He has recorded the “G. Schirmer Horn Library”, which includes much of the standard repertoire for horn and piano. With numerous awards to his credit, including being the first horn player to win the prestigious McKnight Music Fellowship, the University of Wisconsin-Madison awarded Bernhard the Distinguished Alumni Award for excellence in artistry in 2010.

As part of an exclusive agreement between the Conn-Selmer Corporation and Canadian Brass, Bernhard performs on a 24-karat gold-plated Conn 11D horn.
Since graduating from the National Theatre School of Canada, **Manon St-Jules** has been leading a bilingual career, performing in classical and contemporary plays for big and small companies in Toronto (Canadian Stage, Festival of Classics, Theatre Direct, Pleiades Theatre), in Montreal (Théâtre Denise Pelletier, Centaur Theatre, Compagnie à Numéro) and in Sudbury (Sudbury Theatre Centre, le Théâtre du Nouvel-Ontario).

In Ottawa, she has performed for the National Arts Centre, the Great Canadian Theatre Company, Arts Court Theatre and Théâtre la Catapulte, and she regularly hosts concerts with the National Arts Centre Orchestra. Her work on-camera includes dramatic as well as comedic parts in film, television and commercials, as well as various multimedia projects.

Etiquette

We recognize that there will be a diverse range of experience amongst your students (from those attending their first live performance to those who have attended many times) and so we encourage you to **review these guidelines** with them to ensure a positive event for all.

**Arrive Early**

For NAC Orchestra performances, please arrive **at least 30 minutes** prior to the performance.

**Be Respectful!**

- **Dress code:** whatever your school requires you to wear is appropriate for a performance.
- **Food or drinks are not permitted** in the performance hall.
- **Please do not leave/return during the performance** – it disrupts the performance or audience and performers and ruins the magic!
- **Please don’t talk** – save your thoughts to share after the performance.
- **Definitely no cell phones, cameras or iPods** – no texting, music or recording of any kind is allowed in the performance hall.

**Show Appreciation**

In a music performance, if you get confused about when a piece of music is finished, watch the performers on stage. You’ll know when the piece is over when the conductor turns and faces the audience.

**Enjoy!**

Performers on stage rely on the audience for the energy to perform – so have fun, enjoy the experience and where it takes you! Through the performing arts we can explore other points of view, learn new and varied things about ourselves and about others. Everyone who views a performance will experience it in a different way. It is important to respect this process of exploration in yourselves and those around you.

- We ask that Teachers and/or supervisors remain with students at all times.
- Please also note: some school matinees will be shared with an adult audience.
- For information on specific show content, please contact the appropriate NAC department Education and Outreach Coordinator.