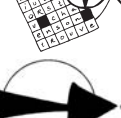


Youth concerts



Concept, text, illustrations, and layout
JULIE DUBÉ, Le trafiquant d'images

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Preface

This teaching guide has been designed for use by students in all three cycles of elementary education and their teachers. It can be used to prepare students for their concert experience, and also to review the event and look in more detail the topics covered.

In the new Québec Education Program, the Québec department of education states that its mission is to develop students' competencies, in other words their "capacity to use appropriately a variety of resources, both internal and external"* (ability). As a result, this teaching guide is designed as a research tool. It has sections that repeat from one guide to the next, rather like a magazine. We hope that this type of informational document will be attractive for students and that they will continue to consult it to find answers to their questions.

The teaching guide is intended to be easy to consult, for both students and teachers. It uses simple language, so that young students can read it independently; it has been divided into short sections to make it easier and more fun to read.

Target competencies

Although the teaching guide as a whole can be considered as a music exploration activity, it is also an important tool for use in preparing students for the concert.

From this point of view, the key tool used to develop the music competency "to appreciate" is the concert itself. Our ultimate objective is to enhance the students' interest in pleasure when listening to music. Music appreciation is discussed in the teaching guide, in the section "To further your musical knowledge", which includes a list of recordings that students can use to study a work or excerpt while focusing on various elements listed in the references. If this is done as a classroom activity, the students can share their appreciation with other students. We are also counting on teachers to review the concert with their students. A discussion group format is proposed, and we consider this an important step in the development of critical judgment.

The competency "to invent" is dealt with in certain text boxes, headed "Music in Action", and in the project at the end of the teaching guide. The project is designed to extend the effect of the concert into other areas of learning such as English, drama and visual art. It also helps develop various cross-curricular competencies such as the implementation of a creative idea, the discovery of efficient working methods and the use of information and communication technologies. The project also sets up a learning situation that gives students an opportunity to undertake and complete a project directly linked to the realities of the working world.

The competency "to interpret" is dealt with specifically in the section "To your instruments! Ready? Set... Play!", which encourages students to discover a piece of music and to perform it alone or with their fellow students.

Above all, we hope that students will develop their knowledge and creativity in an active and enjoyable way! This is why the teaching guide also contains activities and games to integrate knowledge and develop competencies.

We hope that you will have as much fun using this teaching guide as we had preparing it!

Enjoy the concert!

JEUNESSES MUSICALES DU CANADA
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jeunessesmusicales.com

Teaching guide completed
in September 2004

* *Programme de formation de l'éducation préscolaire et de l'enseignement primaire*, page 5.

Educational objectives

met by the interpretive concert or the study guide

Areas of study and subject-specific competencies

Geography, History, and Citizenship Education

Several components of all competencies:

- Finding your bearing in time and space
- Bringing to mind facts of daily life at home and abroad, in the past and today
- Positioning society and its territory in space and time
- Specifying the influence of characters or the impact of events on social or territorial organization
- Establishing lines of continuity with the present
- Situating a society and its territory in space and time at two different points in time
- Taking notice of the principal changes having occurred in the organization of a society and its territory
- Specifying the influence of characters or the impact of events on these changes
- Finding traces of these changes in our society and on our territory
- Positioning societies and their territories in space and time

English, language of instruction

Common learning: Exercising critical judgement about oral, written (study guide), visual (interpretive concert), or media-related texts.

Competencies 1 and 3: Read various texts and communicate orally.

Visual Arts – Competency 1: Create personal artwork.

Music – All competencies.

Broad Areas of Learning

Career Planning and Entrepreneurship

First and third axes of development: self-awareness, awareness of one's potential and ways of achieving; knowledge of the workplace, social roles, trades and professions.

Environmental Awareness and Consumer Rights and Responsibilities

First axis of development: presence in one's milieu.

Citizenship and Community Life

Second and third axes of development: culture and peace, and participating in a spirit of cooperation and solidarity.

Cross-curricular competencies

Each of the cross-curricular competencies can be developed through this guide, the concert, and your teaching. We have highlighted the most relevant components:

- Competency 1 - Use information: all components
- Competency 2 - Solve problems: think of possible solutions and try out possible solutions
- Competency 3 - Exercise critical judgment: all components
- Competency 4 - Use creativity: think of ways to do things, adopt a flexible way of doing things and commit to producing something
- Competency 5 - Adopt effective work methods: all components
- Competency 7 - Construct one's identity: put personal resources to good use
- Competency 8 - Cooperate with others: contribute to group work and benefit from working together
- Competency 9 - Communicate appropriately: all components



HISTORY TELLS THE STORY

The Birth of Brass



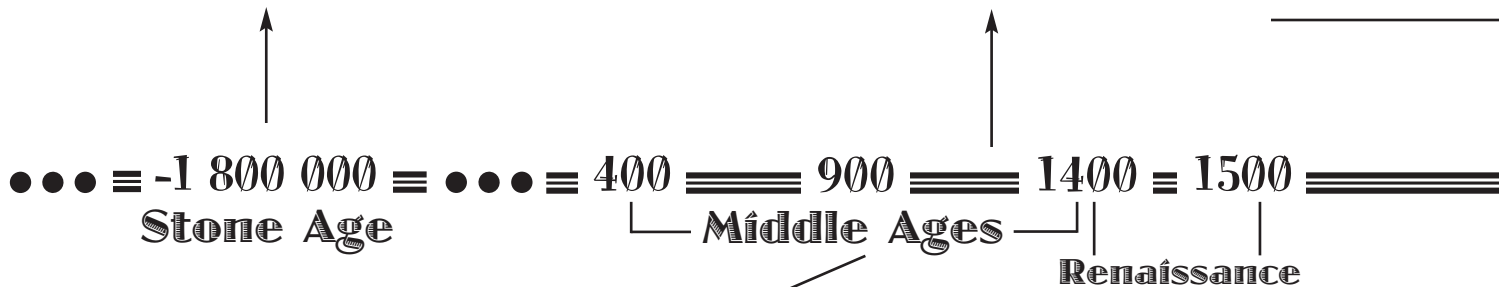
The trumpet and the horn: A shared history

In the Stone Age, man discovered an astonishing phenomenon. When he blew into a tube, the vibration of his lips was amplified and produced a sound. In order to experiment with sounds, he blew into whatever he found along the way: animal horns, tusks, and bones, shells, dried plants, etc. This is how the first wind instruments came to be.

For several millennia, man simply used what nature offered in order to make music. It was only around 2000 B.C. that man actually tried to build instruments. He made a horn out of clay that he then covered with bark.

The first metal horns and trumpets were made in the Middle Ages, but it was not until the 14th century that man discovered techniques that would allow him to make tubes and bend them as he wanted.

Despite this very important progress, trumpets and horns were still very rudimentary at that time. They were simply formed from a tube that had a mouthpiece on one end and a flared bell on the other end. Their sound capabilities were still very limited. Several inventions would help transform the instruments.



The sackbut: Ancestor of the trombone

In Spanish, the term “sacabuche” means “a pipe that is pulled.” This perfectly describes the trombone’s greatest quality: its slide system. This allows a musician to play a multitude of notes, which is what differentiated it, early on, from other brass instruments. The trombone closely resembles the sackbut. The main difference is that the sackbut’s tube is narrower than that of the trombone.



Two ancestors of the tuba

① The serpent is a wood instrument that owes its name to its sinuous shape resembling the letter S. It was born in the Renaissance. With holes similar to those on a flute, it allowed musicians to play a greater variety of notes. The serpent still exists today. It is now made of metal and is covered in leather.



During the Renaissance, brass instruments underwent various transformations.

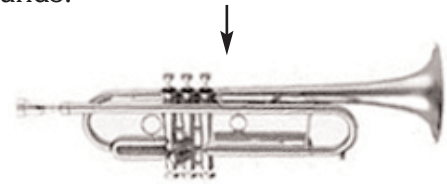
The trumpet's tubing was pierced and keys were added to give it the same playing possibilities as the flute. It was given a slide to give it the possibilities of the trombone. More notes were possible but the sound was not very good.

A system of extensions was implemented for the horn: crooks. When added to the instrument, these sections of tubing or crooks of different lengths allowed musicians to increase the series of notes that could be played.

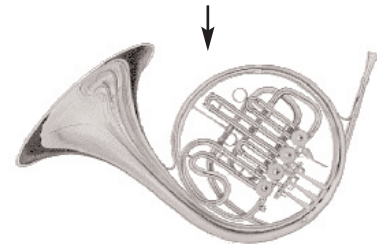
The technique of muting the horn was developed. The horn player puts his hand into the bell of his instrument in order to change the pitch and sound of the notes.

Just before the beginning of the 17th century, the horn and the trumpet developed their personalities! The horn's funnel-shaped mouthpiece gave it a warm and smooth sound, while the trumpet's cup-shaped mouthpiece gave it a more ringing sound.

The invention of the piston valve system allowed the trumpet to produce lower sounds.

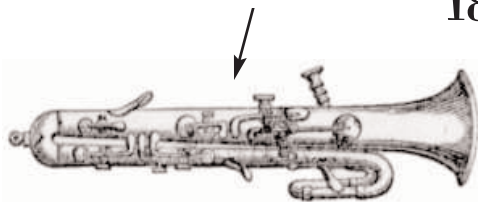


As for the horn, the piston system replaced the use of crooks, making horn players very happy!



Musicians could now change the length of the tube and the air column simply by pressing on the valves, thereby making it easier to play a wide variety of notes.

1600 ≡ 1800 ≡ **AROUND 1820** → **INVENTION OF THE PISTON VALVE SYSTEM** →



② The **ophicleide** is the tuba's second ancestor. It is a U-shaped instrument fitted with keys. It is interesting to note that ophicleide means "keyed serpent." It can be said that it is the child of the Renaissance's serpent. The ophicleide in fact replaced the serpent as the instrument used to accompany singers in church.



This invention also transformed the ophicleide and gave rise to the **tuba**. The tuba is made up of a large mouthpiece, a very conical tube, an upwards-facing bell, and three or four valves. Tuba players must be very strong, as the tuba is the largest and heaviest of the brass instruments.



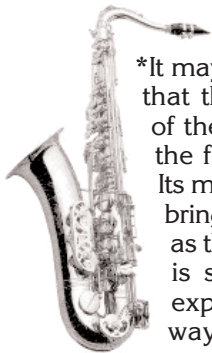
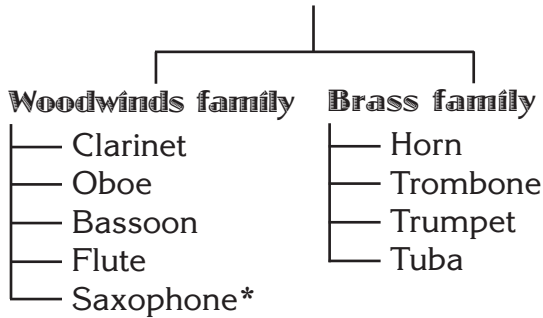
The piston system was also tried on the trombone but was quickly abandoned, for it did nothing to improve the sound. The structure of the trombone has therefore not changed very much in 500 years. Its slide is very efficient!



THE “DISCONCERTING” MAESTRO EXPLAINS

Brass instruments’ singular mechanism

WIND INSTRUMENTS



*It may come as a surprise to learn that the saxophone is a member of the woodwinds family, despite the fact that it is made of brass. Its mouthpiece and its keys, which bring to mind the clarinet, as well as the way that it is played, which is similar to other woodwinds, explains why it is classified this way.

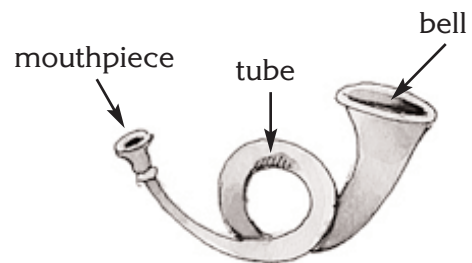
When a musician blows into an instrument, air goes through the tube and comes out at the bell, producing a sound.

The pitch of the notes produced varies depending on the length of the tube. The shorter the tube, the higher the notes, and the longer the tube, the lower the notes.

The phenomenon is the same in the brass family: the length of the tube is not the same in all brass instruments. If you would uncoil the tube of a brass instrument, its length would surprise you. The tube of certain brass instruments can be up to 5 metres long!

A PROBLEM...

For a long time, brass instruments only produced a limited number of notes. This was because they were only made up of a mouthpiece, a tube, and a bell. Musicians could not play all the notes in the scale. A means of increasing the number of notes was needed. Instrument makers therefore looked for a way of varying the length of the tube.



THREE BRILLIANT SOLUTIONS!



The trombone inherited this invention. The slide is made up of a small tube that slides inside a larger one. By sliding the small tube into the larger one, the overall length of the tube is changed. The slide therefore increases the number of sounds that can be produced.

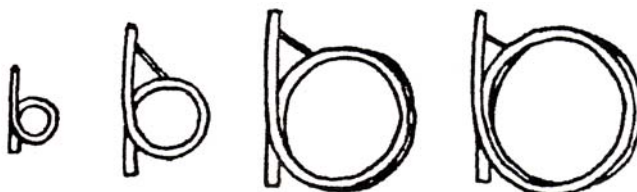
 Invention **2**: **crooks**

Horns benefited from this invention. Crooks are tubes of different sizes that are fitted onto the instrument's main tube. With the use of crooks, the horn could play a wider range of sounds. These were used until the invention of valves, which offered even greater possibilities.



The horn...

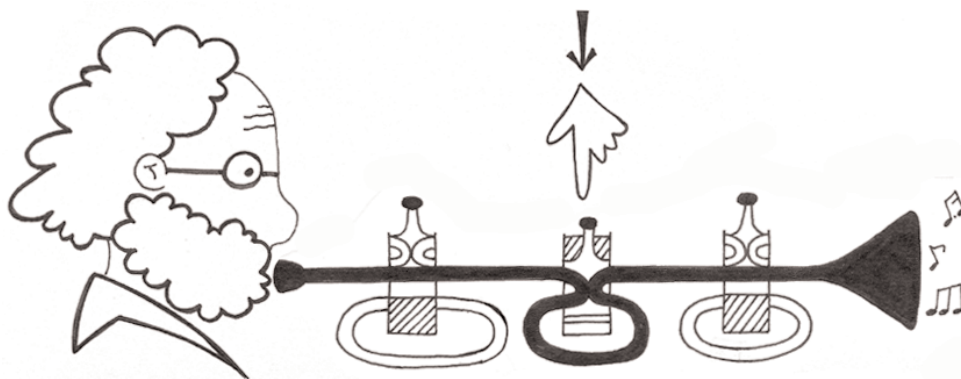
...and its crooks



 Invention **3**: **piston valves**

The piston valve system also allowed the length of an instrument's tubing to be varied. Each piston is paired with a specific length of tube. All of these tubes are connected to the instrument's main tube.

- 1** If the musician blows into the instrument without pressing down on any valve, the air will follow its natural path, just as though there was no added tubing. Therefore, the sound does not undergo any change.
- 2** However, when the musician presses down on a valve, the air makes its way through the added tube before continuing on its way through the main tube. The air's path is therefore lengthened, modifying the sound.
- 3** If several valves are depressed at the same time, the air travels along an even longer path. The air goes down different paths, which can be shorter or longer, depending on which valves the musician presses. With the valve system, the number of possible notes was increased, to the great delight of musicians!



A three-valve system is used for the horn, trumpet, tuba, and sometimes for the trombone. A four-valve system is used only for the tuba.



SOLFA TEACHES US

How to Produce Sound on Brass Instruments

Did you know that brass instruments produce the loudest sound compared to all others except electric instruments?

BLOW INTO THE MOUTHPIECE

- 1 You must first close your lips and put them onto the mouthpiece.
- 2 Then you must vibrate or buzz your lips by blowing a small but strong stream of air through them.

The vibration of the lips vibrates the air column inside the instrument's tube. The vibration of the air column produces sound. The sound is amplified by the instrument's bell.

To play low notes, the lips must be loose and relaxed, while high notes require the lips to be tight.

Blowing into a brass instrument is not an easy task. It requires a little patience and many hours of practice!



Did you know that in French, a wrong note played by a brass player is called a “canard” (duck) or a “couac”? This is most probably since the wrong note can sometimes sound like a duck quacking. Even experienced brass players can sometimes hit a wrong note from time to time. (In English, a wrong note is sometimes referred to as a “bum note”).

Illustration : David Durrenberger (www.koubis.com)

Drip, drip, drop

Blowing into an instrument causes fine droplets of moisture to form inside its tube. Some may even make their way out of the bell. But don't believe for a minute that it is because musicians spit into their instruments! These droplets are indeed water but they are simply the result of condensation and humidity in the player's breath. When warm air meets the cool metal, water vapour in the air turns to liquid.

To ensure that accumulating humidity does not affect the sound, musicians must frequently dismantle certain parts of their instruments to remove the moisture.

A short lesson in Italian grammar



This Italian flag is missing something. Can you fill in its appropriate colours?

In Italian, the singular form of many words ends in an **o** and the plural ends in an **i**. For example, we make a **glissando**, but several **glissandi**.

In English, when we pluralize these Italian words, it is acceptable to apply the English rule for the plural form by adding an **s**. We can therefore say **glissandi** or **glissandos**.

AN ARRAY OF EFFECTS FOR BRASS INSTRUMENTS

Trill

The rapid alternation of two notes, played repeatedly.

Staccato

A staccato is a detached note. To produce staccati, you must make small strikes with your tongue—as if you were rapidly saying “ta-ta-ta”—while pursing your lips against the mouthpiece.

Glissando

A glissando is a way to play two or several notes of different pitch in one continuous sound, that is, without making the notes distinctly separate from one another (like in staccati). To produce a glissando, a trombonist moves the slide while blowing. The glissando progressively varies the pitch.

Muting

Muting involves placing one hand into the instrument’s bell while playing in order to vary the pitch and sound of the notes. This technique is used mainly by horn players.

The sound quality of most brass and other wind instruments can also be changed with the use of a mute. The mute is an accessory that is placed into the instrument’s bell.

An excellent means of communication!



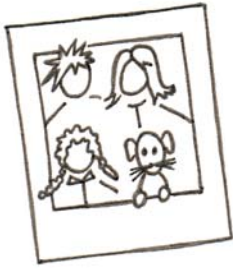
Before being heard in brass bands and orchestras, most brass instruments were first used as means of communication.

For example, for a long time the horn was used to transmit messages. It was regularly heard to announce the time or to warn of danger. It also allowed the shepherd to call his flock, the baker to tell clients that his bread had just come out of the oven, the mailman to announce his arrival and departure, hunters to be informed of what was going on around them, etc. The sounds and codes used were different depending on the situation so that people could clearly interpret the many messages.

The trumpet was also used to communicate. It called farmhands in for dinner, warned of danger, and scared away enemies and dangerous animals.

Music in Action

Build a megaphone using a cone of stiff cardboard. Use the megaphone to communicate with a classmate. Together, come up with a series of codes that combine short and long sounds, like those used in Morse Code.



ALL ABOARD TO PLANET ALLOY A FAMILY PORTRAIT

THE MUSICAL CHARACTERS

The **trumpet** is among the most powerful instruments in the orchestra.

It produces sounds that are high-pitched and hard-hitting, and since it usually plays the melody, it is heard more frequently than other instruments. But since it is generally easier to hear than other instruments, we also tend to more easily notice when wrong notes are played!



The **trombone** is a very versatile instrument. In the past, it was used in an accompanying role to support the rhythm and harmony by playing root notes. It was later incorporated into jazz

orchestras where it was given a featured role. Over time, it became a solo instrument. Little by little the role it played became as important as the trumpet's role. It began to be used to play melodies. It has a warm tone, and the notes that it produces, deeper than those played by the trumpet, give it a majestic timbre.

It is often said that the **horn** is the noblest instrument in the brass family. Its rich, smooth, powerful, and elegant sound gives it this distinction. The horn can be heard in chamber music, concertos, orchestras, etc. It is sometimes even given a solo. Of all wind instruments, it is among those having the greatest number of pieces of music which feature it in a starring role.

2 = 3 = 4 = 5 = ...

A **duo** is a group of two musicians who use their instruments or voices together to make music. A **trio** is a group of three musicians. The terms duo and trio are of Italian origin. *Duo* means "for two" and *trio* means "for three." Larger groups of musicians also exist. Have you heard of the **quartet** and **quintet**?

Some pieces to listen to before the concert:

Canon for Three Voices by Johann Sebastian Bach

His Humour by Gilles Farnaby

Trio by Stephen Pelley

Voyage (No. 3) by Robert Muzcynski

When the Saints Go Marching In, traditional

Trio for Brass (first movement) by John Cowell



Music in Action

Put together a duo, trio, quartet, or quintet. With the members of your new group, rehearse a chosen piece of music. When all of the groups in your class are ready, take turns presenting your musical performances as a concert.

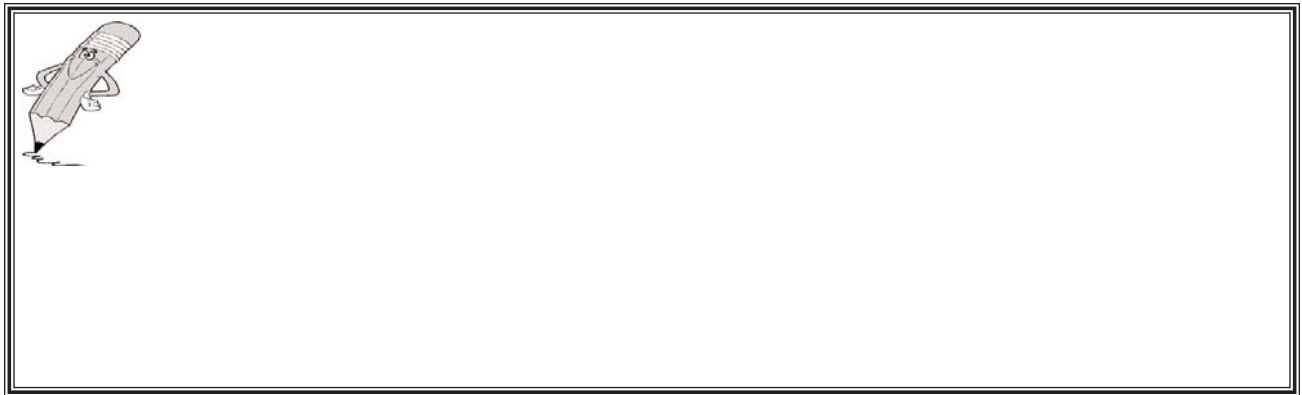
THE STORY'S CHARACTERS

Captain Alexander Pistoni, alias “Alex”: Horn player, captain of the Special Musical Unit. He is serious and pragmatic. He enjoys being the group leader and giving orders. He is full of great ideas!

Lieutenant Jonathan Slider, known as “Jon”: Trombonist, lieutenant in the Special Musical Unit. Somewhat of an awkward goofball, he often speaks with a forked tongue. But it’s not because he’s mean. On the contrary, he is quite big-hearted.

Colonel Boris Muty: High commander of the Great Organization for Space Exploration. He is authoritarian and sometimes terse. Does he perhaps take himself too seriously? Considering the importance of the missions he leads, he probably has a right to... to a certain extent!

Inhabitant of Planet Alloy: It’s up to you to find him! After the performance, use the space below to write your description of this unique character.

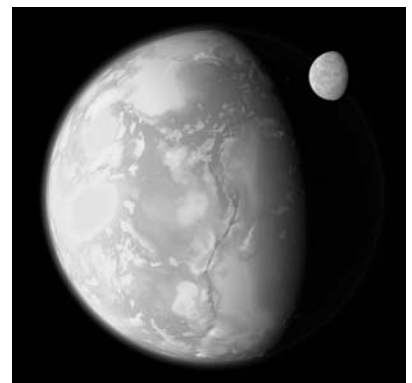


WHAT IS “ALL ABOARD TO PLANET ALLOY” ALL ABOUT?

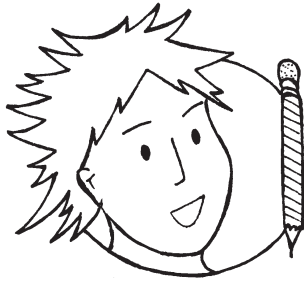


The year is 2084. Humans frequently travel to outer space to discover new planets and perhaps even new civilizations. This is how Captain Alexander Pistoni and Lieutenant Jonathan Slider come to be chosen by Colonel Boris Muty to take part in a very special mission. Alex and Jon must make their way to ALLOY, an as yet unexplored planet.

According to musical information received by scientists, the inhabitants of planet ALLOY do not have vocal cords. Alex and Jon’s mission involves finding a way to establish communication with the Alloyians. Will they succeed?



Alex, a horn player, and Jon, a trombonist, are the ideal candidates for this mission. How do you think they will understand and make themselves understood by the Alloyians?



RÉMI'S MAILBAG

RÉMI'S ANSWER

Hi Rémi!

Know what? I'm starting up a brass trio with a couple of friends! My parents are letting us use the garage to rehearse. Can you believe it? It's going to be GREAT! I'll be playing the horn. I started taking lessons a few months ago. It's very hard. Do you have any advice you can give me to help me be a better horn player?

Ludovic

Hello Ludovic,

First of all, it's perfectly normal to have a little trouble when you begin playing the horn. Learning to play an instrument, whatever it may be, is not an easy task. As for brass instruments, here is a bit of advice that might come in handy.

You must be considerably strong to play these instruments. Just holding them requires a certain amount of effort! Not only are they big, but also the fact that they are made of brass gives them added weight. Next, you must be in good shape in order to be able to blow a large quantity of air vigorously and continuously into the mouthpiece. It's a little bit like giving mouth-to-mouth resuscitation! I would therefore suggest that you practice some form of physical activity on a regular basis to stay in shape.

You must also learn how to control the strength of the sound coming from the instrument. Since brass instruments are big and usually have a bell that matches their size, the sounds they produce can be explosive. With practice, a good brass player can moderate the sound of his instrument. But this is not easy... it's a little like trying to open a hazelnut with a screwdriver and a hammer!

You have surely noticed that there is a delay between the moment you blow into your instrument and the moment that the note is heard. This is because the instrument's tube is very long. Uncoiled, the horn's tube can be as long as five metres! A certain amount of time is therefore required for the air to reach the end of the tube where it comes out as sound. You must therefore also learn to anticipate the notes or, in other words, to blow into your instrument early enough for the notes to be heard at the right time.

I wish you the best of luck with your group! Let me know if you plan on performing before an audience. I would love to come hear you!



CELEBRITIES À LA CARTE

Paste this page onto a piece of cardboard or construction paper; then, cut out the cards by following along the dotted lines. You'll end up with a set of cards that will tell you all about these music celebrities. You can make more cards for your set by looking up photos and information about your favourite musicians.

MAURICE ANDRÉ 1933-...



Maurice André is a trumpet player. His great talent soon made him one of the leading trumpet players of his generation. Over his career, he has performed works of music that were no longer being played due to how difficult they are to perform. Through his playing, the trumpet enjoyed a resurgence in popularity. In his hands, the instrument became truly captivating. Maurice André is without a doubt a great virtuoso! His international success and many awards and distinctions are the proof.

HERMANN BAUMANN 1934-...



Hermann Baumann is a famous horn player. He has appeared at a great number of major festivals. His career has seen him teach around the world. As his passion for music is not limited to the horn, he has also taught cello and piano. A remarkable horn player, Hermann Baumann has given music lovers the opportunity to rediscover the magnificence of this instrument.



ALAIN TRUDEL 1966-...

Alain Trudel is a trombonist. His career as a soloist has seen him perform with over twenty orchestras in America and Europe. Alain Trudel plays all types of scores that are of interest to him. When they are not written for trombone, he re-writes them! He is also a composer. He writes pieces for the trombone, of course, but also for piano, orchestra, and string quartet. He founded the Ensemble de cuivres Philharmonia, and started a trio that bears his name: the Alain Trudel Jazz Trio. What a truly inspiring trombonist!

JULIE PAYETTE 1963-...



Julie Payette is the head astronaut of the Canadian Space Agency. She was chosen from among over 5,300 candidates! She travelled to space on a mission, and worked for the International Space Station, which is located hundreds of thousands of kilometres from Earth. Besides having this really unique job, Julie Payette is also a pianist and chorister. She has been heard with the Choeur de chambre de l'OSM, and has also performed in Switzerland and Toronto. In addition to communicating with music, Julie Payette speaks six languages: French, English, Spanish, Italian, Russian, and German! Astronaut, musician, and polyglot, Julie Payette surely could have taken part in the mission to Planet Alloy!



TO YOUR INSTRUMENTS! READY? SET... PLAY!

His humour

The Fitzwilliam virginal book

Giles Farnaby (1565-1589)

$\text{♩} = 84$

Musical score for the first system of 'His humour'. It consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked as quarter note = 84. The score begins with a repeat sign. Dynamics include *ff* (fortissimo) in the bass staff, and *f* (forte) and *p* (piano) in the treble and middle staves. There are also hairpins indicating crescendos and decrescendos.

Musical score for the second system of 'His humour'. It consists of three staves: Treble, Middle, and Bass. The key signature has one flat (B-flat) and the time signature is common time (C). The score begins with a measure number '6'. Dynamics include *mp* (mezzo-piano) in all three staves. The system concludes with a first ending (1.) and a second ending (2.) in the treble staff, with corresponding first and second endings in the middle and bass staves. Dynamics of *mp* are maintained throughout.



LET'S HAVE SOME FUN!

Games and Activities

Space bound Brainiacs!

MUSIMANIA is an as yet unexplored planet populated by extra-terrestrials who are just crazy about music. It has been said that they have invented a whole new, never-before-heard way to make music. The *Special Space Unit* needs a team of music-loving astronauts to go record these new sounds. The music-loving astronauts chosen for this mission must be very knowledgeable about music. In order to determine who will be chosen to go meet the Musimaniacs, Colonel Boris Muty has prepared a quiz.

The class must be divided up into teams of four or five people. Each team is equipped with a small instrument (a bell, maracas, a tambourine...), which they must use in order to “chime in” and answer the questions.

There are three stages to the quiz. After each stage, the number of teams will decrease. At the end of the last stage, only one team will be left. That team will be chosen to go on the mission!

Take note that each team has the right to answer until the correct response is given. That means that each team may try to answer the same question more than once, but cannot give two answers in a row (the team must wait until all other teams have also had a try).

Stage 1

- ❶ How many instruments are there in the brass family?
- ❷ What invention revolutionized the horn, trumpet, and tuba?
- ❸ What is unique about the trombone?
- ❹ What is a trombone player called?
- ❺ Do all brass instruments have a tube of the same length?
- ❻ What do we call a group of two musicians who join their instruments or voices together to make music?
- ❼ What is a tuba player called?
- ❽ The first horns and trumpets were used as a way to communicate. Name three occasions on which they could be heard.
- ❾ What three instruments make up the brass trio in *All Aboard to Planet Alloy*?
- ❿ What is a musician who plays the horn called?
- ⓫ What do we call a group of three musicians who join their instruments or voices together to make music?
- ⓬ What is a trumpet player called?
- ⓭ What is so particular about the Alloyians?

The four teams with the highest score can go on to the next stage.

Stage 2

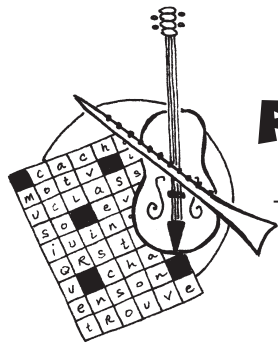
- 14 To what larger family do brass instruments belong?
- 15 How did the instrument called the “serpent” get its name?
- 16 How many musicians are there in a quartet?
- 17 What is one of the words or expressions used to refer to a wrong note played by a brass player?
- 18 True or false? The longer a brass instrument’s tube is, the higher-pitched will be the sounds it produces, and the shorter it is, the lower the sounds.
- 19 What is the slide on the trombone used for?
- 20 What is the function of all the inventions that have been applied to brass instruments?
- 21 True or false? To produce a sound with a brass instrument, you must vibrate your lips in the instrument’s mouthpiece.
- 22 How many musicians are in a quintet?
- 23 What is the accessory that allows the sound of brass and most other wind instruments to be modified when a musician places it in the instrument’s bell?
- 24 What must Alex and Jon do on Planet Alloy?

The two teams with the highest score can go on to the next stage.

Stage 3

- 25 What is the name of the head astronaut of the Canadian Space Agency?
She is also a pianist and chorister, and she can speak six languages.
- 26 Name two elements of nature that people in the Stone Age used to produce sounds.
- 27 What famous horn player taught horn, as well as cello and piano, around the world?
- 28 Did the first horns made of metal appear in the Middle Ages or the Renaissance?
- 29 What is the ancestor of the trombone?
- 30 What are the two ancestors of the tuba?
- 31 What highly renowned trombonist founded a trio bearing his name?
- 32 What was the big problem with early brass instruments? Why?
- 33 What do we call the tubes of different sizes that can be attached to the horn’s main tube, allowing the instrument’s possible range to be increased?
- 34 True or false? To play low notes, musicians must relax their lips when vibrating them in the mouthpiece, while to play high notes, they must keep their lips tight.
- 35 What is a trill?
- 36 How do brass players make muted sounds?
- 37 What trumpet virtuoso brought renewed popularity to the instrument?

**The team with the highest score leaves on their mission tomorrow.
Prepare your bags... space awaits you!**



FIND THE HIDDEN WORD

A Real Mission!

- Air
- Alaintrudel
- Band
- Bell
- Blowing
- Bones
- Brass
- Buzz
- Clay
- Codes
- Column
- Couac
- Crooks
- Duo
- Glissando
- Hermannbaumann
- Highsounds
- Horn
- Hornplayer
- Juliepayette
- Keys
- Lip
- Long
- Lowsounds
- Mauriceandre
- Metal
- Middleages mouthpiece
- Music
- Mutedsounds
- Notes
- Ophicleide
- Planetalloy
- Renaissance
- Serpent
- Shell
- Short
- Slide

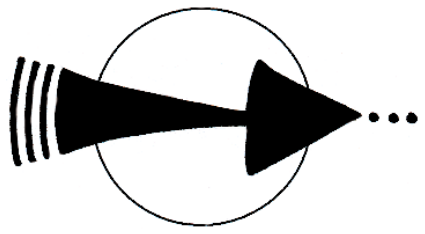
- Solo
- Staccato
- Stoneage
- Trill
- Trio
- Trombone
- Trombonist

- Trumpet
- Trumpeter
- Tuba
- Tube
- Valves
- Vibrate
- Windinstruments

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

Captain Alexander Pistoni, Lieutenant Jonathan Slider and Colonel Boris Muty are _____





EVEN MORE FUN **The Project**

A language of your very own

Create your own unique musical language with your friends. Work together to transform spoken words, sentences, and expressions into music. Come up with rhythms, series of notes, sound effects, etc.

If you want to, you can even use gestures to go along with your musical language, making it easier for your listeners to understand you. Use your imagination and have fun!

ANSWERS

(Page 10) The Italian flag is green, white, and red.

Space bound Brainiacs (pages 16 et 17)

- 1 Four
- 2 The piston valve system
- 3 Its slide
- 4 A trombonist
- 5 No
- 6 A duo
- 7 A tubist
- 8 To tell time
 - To warn of danger
 - To scare enemies and dangerous animals
 - To let hunters know what is going on around them
 - To call workers in to dinner
 - When shepherds called in their flocks
 - When the baker wanted to let clients know his bread had just come out of the oven
 - When the mailman came in or made his way out of town
- 9 A trumpet, a trombone, and a horn
- 10 A horn player
- 11 A trio
- 12 A trumpeter
- 13 They don't have any vocal cords, so they can't speak
- 14 The large family of wind instruments
- 15 From its sinuous shape that resembles the letter S
- 16 Four
- 17 A canard or a couac in French (and sometimes, a bum note in English)
- 18 False. The opposite is true
- 19 To change the length of the instrument's tube
- 20 To modify the length of the instrument's main tube, thereby increasing the number of notes it can play
- 21 True
- 22 Five
- 23 A mute
- 24 Alex and Jon must try to communicate with the Alloiyans
- 25 Julie Payette
- 26 Animal horns, tusks or bones, shells, dried plants
- 27 Hermann Baumann
- 28 In the Middle Ages
- 29 The sackbut
- 30 The serpent and the ophicleide
- 31 Alain Trudel
- 32 They could only play a very limited number of notes because they only consisted of a mouthpiece, tube, and bell
- 33 Crooks
- 34 True
- 35 The repetition of two notes that the musician plays rapidly and repeatedly
- 36 They put one hand into the bell of their instrument while playing
- 37 Maurice André

Find the hidden word (page 18)

Alex and Jo *use music* to *communicate* with Rémi.



LET'S GO TO A CONCERT

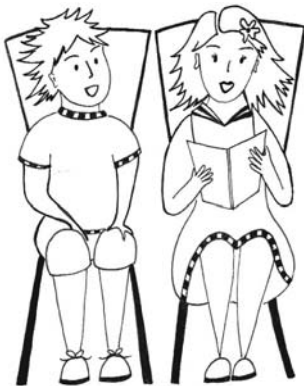
You can keep this guide and refer to it every time you go to an opera or concert. It sets out various rules that you must follow before, during and after the concert, and information about applause, an ancient custom that has continued to this day.

Read the guide carefully to become an experienced concertgoer!

1 BEFORE the concert

To make sure you don't distract the artists and audience, turn off any electronic device (watch, pager, cell phone, etc.)

Make sure you don't arrive late for the concert. It is preferable to arrive 10 to 15 minutes before the concert is scheduled to begin. This will give you time to read the program!



2 DURING the concert

To show your respect for the musicians and the audience, don't talk to the people next to you. Silence is essential to allow the musicians, and everybody at the concert, to concentrate.

Candies and sweets should only be eaten outside the concert hall. They can make a lot of noise and disturb your neighbours if you unwrap them during the concert.

Unless there's an emergency, never leave the concert hall during the performance. If possible, wait for the intermission.

The musicians on the stage are aware of everything going on in the hall and hear all the sounds made by the members of the audience. By keeping a respectful silence, you will allow the performers to give the best concert possible.

3 AFTER the concert

Make sure you haven't forgotten anything on or under your seat. Leave the concert hall calmly, without pushing or shoving. Take the time to discuss the concert with your friends.

It is often possible to meet the performers after a concert to congratulate them or ask them questions. Sometimes, the musicians come back on stage to meet the audience members; if this is the case, you just have to go up to them and speak to them. If the musicians do not come back on stage, ask one of the ushers where to go to meet them backstage or in their dressing room.

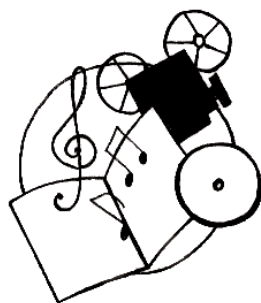


CLAP YOUR HANDS

To show your appreciation during a concert, you can clap your hands.

In a concert, it is customary to applaud the performers at the end of each piece. If the piece is in several movements, you should wait for the end of the last movement and leave a moment of silence, just as the musicians leave a moment of silence between movements.

At the opera, a different system applies. The audience often applauds the singers at the end of a well-known or difficult aria, as well as applauding at the end of each Act. At jazz concerts, the audience often applauds the players after each solo improvisation.



TO FURTHER YOUR MUSICAL KNOWLEDGE

☺ = Work intended especially for children

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YACOUB, Gabriel, *Les instruments de musique populaire et leurs anecdotes*, Éditions MA, Paris, 1986, 148 pages.

Discography

To hear the horn in works written especially for the instrument:

Horn Concerto No. 3 in E-flat major, Wolfgang Amadeus Mozart

Horn Concerto No. 2 in E-flat major, Richard Strauss

Sonata for horn and piano in F major, Ludwig van Beethoven

Adagio and Allegro for horn and piano in A-flat major, Robert Schumann

To hear the trumpet in works written especially for the instrument:

Trumpet Concerto in E-flat major, Joseph Haydn

Concerto for Trumpet (in E major, sometimes transposed to E-flat major), Johann Nepomuk Hummel

To hear the trumpet as the dominant force in an orchestra:

Leonore Overture No. 3, Ludwig van Beethoven

First movement of *Symphony No. 5*, Gustav Mahler

Also sprach Zarathustra (Thus Spoke Zarathustra), Richard Strauss

To hear the trombone in works written especially for the instrument:

Concerto for Trombone and Military Band, Nicolai Rimsky-Korsakov

Concertino d'hiver for trombone and strings, Darius Milhaud

To hear the trombone in an orchestra:

Bolero, Maurice Ravel

Russian Easter Festival Overture, Nicolai Rimsky-Korsakov

William Tell Overture (Storm Scene), Gioacchino Rossini

The Ride of the Valkyries, Richard Wagner

Interesting websites

☺ National Arts Centre, music section: artsalive.ca

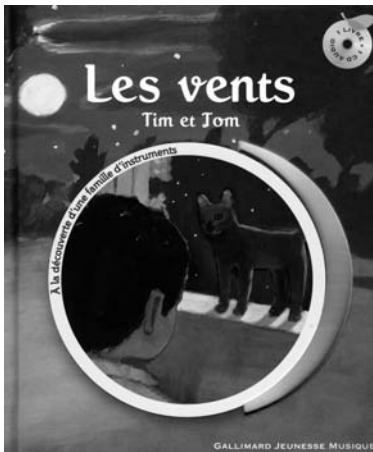
☺ Information about musical instruments (in French): marc.terrien.free.fr/musique

For a wide array of information about music in Canada: The Canadian encyclopedia Historica
thecanadianencyclopedia.com

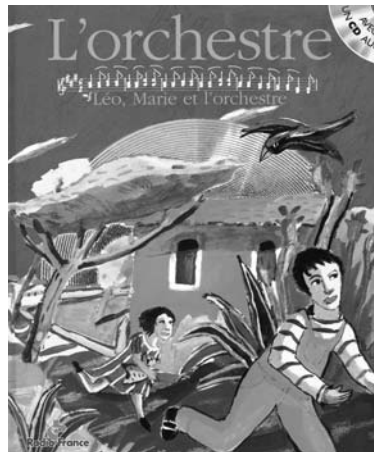
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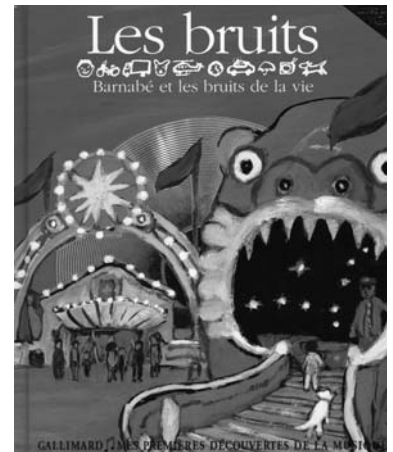
In the “Mes premières découvertes” series:



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