



18 School 19 Concerts

Gr. 7 to 12
Study Guide

The Adizokan Suite

Conductors for the Toronto Symphony Orchestra School Concerts are generously supported by Mrs. Gert Wharton. The Toronto Symphony Orchestra's School Concerts are generously supported by The William Birchall Foundation and an anonymous donor.

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Musicians of the TSO

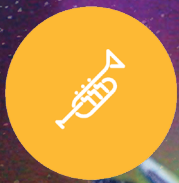
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*The Toronto Symphony Orchestra gratefully acknowledges **Ryan Neepin & Daniela Bortoluzzi**
for preparing the lesson plans included in this guide*



Concert Overview



The Adizokan Suite

October 30-31, 2018

April 30, 2019

Suitable for grades 7–12

Gary Kulesha, conductor
Simon Rivard, Resident Conductor
Red Sky Performance
Nelson Tagoona, throat boxer

Celebrate the evocative culture of Indigenous peoples in this unique concert created in partnership with Red Sky Performance, and its founder and artistic director, Sandra Laronde. Featuring Indigenous artists, the Suite is based on Eliot Britton's *Adizokan*, which was commissioned and premiered by the TSO in October 2017. You won't want to miss this genre-bending combination of Indigenous vocals, electro-acoustic, orchestral music, dance, and film!

Program to include:

- Christine Donkin: *Hopewell Cape: Sesquie* for Canada's 150th
- Zoltán Kodály: *Galánta Táncok [Dances of Galánta]*
- Eliot Britton: *The Adizokan Suite*



Let's Get Ready!

Your class is coming to Roy Thomson Hall to see and hear the Toronto Symphony Orchestra! Here are some suggestions of what to do before, during, and after the performance. Whether it's your first symphony concert or you're a seasoned audience member, there's always something new to learn and experience!

Before Listen and Read



Listen to the pieces of music

- Have you heard any of these pieces before?
- Which one is your favourite and why?
- Do you hear anything new or interesting?
- Try out one of our listening journals and record your observations.

Read the biographies and program notes

- Were there any composers you had never heard of before?
- Did you learn anything new or interesting about one of the pieces, composers, instruments or TSO musicians?

During Look and Listen



Look around the orchestra and the hall

- Have you been to Roy Thomson Hall before?
- Are there any instruments you haven't seen before?
- Do you notice anything interesting about the orchestra?

Listen to the orchestra and conductor

- Is it different listening to the live orchestra versus a recording?
- Think about how the different pieces make you feel.
- Is there a particular instrument or part of the piece that you like listening to the best?
- What instruments are used to create different sound effects?



Concert Preparation

After Discuss and Reflect



Discuss and reflect with your classmates

- Was there anything that surprised you during the concert?
- What was your favourite/least favourite piece and why?
- Was your experience different from your classmates?
- Fill out our Student Feedback form and let us know what you think!

Review Rules and Reminders



Review these rules and reminders with your classmates

- No outside food or drink allowed inside Roy Thomson Hall.
- No flash photography or recordings.
- Please visit the bathroom before the concert. Audience members walking in and out during the concert can be distracting.
- We encourage you to applaud and show appreciation. The orchestra relies on your energy to perform.
- If you're unsure when the piece of music is over, look to the conductor and performers on stage. The conductor will turn and face the audience once the piece of music is over.

Have fun and enjoy your experience!



Listening Journals

Name: _____

Date: _____

Name of the piece _____

Composer _____

1) What kind of instruments do you hear? What type of group or ensemble is playing?

2) What different dynamics do you hear? Do the dynamics stay the same or change?
(pp, p, mp, mf, f, ff, crescendo, diminuendo, etc.)

3) How would you describe the mood of the piece? Why?

4) What tempo marking would you give this piece?
(ex. Largo, Adagio, Andante, Allegro, Presto)

5) What type of key is this piece in?

Major Minor Both Other

6) How does the music make you feel? Why do you think the composer wrote this piece?

7) What two words would you use to describe this piece of music?



Christine Donkin Biography



Christine Donkin composes award-winning, critically acclaimed music that appeals to a broad range of listeners and performers. Her work is promoted by several publishers and is performed all over the North American continent and beyond.

Her music has been performed at such venues as Carnegie Hall and the Moscow Conservatory. Symphony New Brunswick, Symphony Nova Scotia, Thirteen Strings, Elektra Women's Choir, DaCapo Chamber Choir, and the Canadian Guitar Quartet are just a few of the ensembles that have performed her music in Canada.

Christine is frequently called upon to work with music students and teachers as a guest speaker, clinician, and adjudicator. Over one hundred of her pedagogical compositions, arrangements, and figured bass realizations appear in The Royal Conservatory of Music graded repertoire and studies books.



Hopewell Cape: **Sesquie for Canada's 150th**



Watch & Listen

The remarkable Hopewell Rocks were formed as a result of erosion created by some of the highest tides in the world. These rock formations, some standing up to 70 feet tall, have existed for thousands of years. Although it may seem to us as though they are eternal and unchanging, they are in a state of constant transformation. Often the change is imperceptible but occasionally it is dramatic: in March 2016, one of the most prominent formations of the Hopewell Rocks collapsed, significantly altering the appearance of the landmark. In parallel, Canada has undergone many changes over the 150 years since its creation and will continue the process of transformation and renewal in the years to come.



Kodály Biography



Zoltán Kodály was born in Keszthely, Hungary, on December 16, 1882, and died in Budapest, Hungary, on March 6, 1967. He composed *Dances of Galánta* during the summer of 1933.

Kodály spent the years 1885-1892 in Galánta, one of a series of small towns where his father served as railroad stationmaster. He recalled the period he spent in this trading centre west of Budapest as "the best seven years of my childhood."

After receiving a commission from the Budapest Philharmonic Society for a new work, Kodály turned for raw materials to a collection of Hungarian folk tunes published in Vienna in 1804. The melodies were attributed to a particular band which had operated in the vicinity of Galánta; their descendants made up one of the ensembles he had heard in his youth.

The title aside, it is as much a Hungarian-flavoured symphonic poem as a suite of dance melodies. Its characteristics are the essential qualities of Hungarian music: irregular rhythms, melodies with extra notes added to the basic tunes, wide leaps between notes, and regular passages that resemble the improvisations that folk musicians regularly include in their performances.

Kodály's scoring ingeniously recreates the sounds of a Hungarian folk band, with violin and clarinet featured prominently.



Cape Galánta Táncok *[Dances of Galánta]*



Watch & Listen

Dances of Galánta opens with an extended, almost mysterious introduction in slow tempo. Emerging into the spotlight, the solo clarinet introduces the theme that recurs throughout the piece. Its rapid shifts between brooding and fire are entirely typical of native Hungarian music. Pizzicato strings usher in the first episode, a charming tune first voiced by flute and piccolo. The main theme returns, on full strings and markedly more passionate in feeling. The second episode is an attractive ditty scored in light, sparkling colours. An incomplete restatement of the main theme sets up the concluding, and lengthiest segment, a series of dances. It rushes forward with increasingly delirious abandon, only to pause abruptly for breath. Fragments of the main tune drift by in the wind instruments before the dance bursts forth into a final gallop.



Eliot Britton Biography



Eliot Britton integrates electronic and instrumental music through an energetic and colourful personal language. His creative output reflects an eclectic musical experience from gramophones to videogames, drum machines, orchestras and electronic chamber music. Rhythmic gadgetry, artistry, personal history and the colours of technology permeate his works. By drawing on these sound worlds and others, Britton's compositions tap newly available resources of the 21st century. As a proud member of the Manitoba Metis Federation, Britton is passionate about Canadian musical culture, seeking new and engaging aesthetic directions that connect with a post-digital audience.

Eliot Britton completed his PhD in music research and composition at the Schulich School of Music at McGill University under the supervision of Prof. Sean Ferguson. Here Britton has worked as a course lecturer, researcher and composer in residence for numerous ensembles. He is the recipient of numerous prizes, including the SSHRC Bombardier graduate scholarships and more recently the Hugh Le Caine and Serge Garant awards.

Currently Britton is cross appointed between Music Technology & Digital Media and Composition at the University of Toronto Faculty of Music. There he is building a media research-creation facility and renovating the historical UofT Electronic Music Studios (EMS). As co-director of Manitoba's Cluster New Music and Integrated Arts Festival and an independent music producer Britton continues to produce events and music in a variety of contexts.



Adizokan



Watch & Listen

The following is taken directly from the Adizokan World Premiere program notes:

In Anishinaabemowin, Adizokan means “a spiritual being that carries wisdom and knowledge.” It is not necessarily “the human” who possesses wisdom. For Indigenous peoples, human life is limited and we can experience only a tiny slice of the spiritual experience. There is so much more knowledge and wisdom that resides in animals, rocks, trees, water, and the stars. We respect all life forms and all life forms have a spirit. It is a world view that is critical for a profound renewal of transformation in this era of great upheaval.

Tonight’s Adizokan is a celebration of connected threads of information that weave across the universe, linking the biological, technological, and cosmological forces through human experience. From the quiet sense of infinity that comes from a star-filled sky, to the sense of wonder that results from looking at one’s own DNA sequence on a cellphone. All of these experiences bind across time. Our universe is pulsing with densely packed and expansive seas of information, flowing with messages, stories,

meaning, and ways of knowing, whether it be human, hoofed, or winged.

Adizokan is divided into seven sections as there are seven layers of the universe for Indigenous peoples. In this music composition, these seven layers trace Indigenous experience of information beginning with our evocative “Origins” and the intensely primal “Fundamental Forces”, and culminating in the epic energy of “Future Skies”. These movements are interspersed with electroacoustic/throatboxing interludes featuring Nelson Tagoona’s unique integration of throat singing and beatboxing. Each section relies on computer-assisted compositional techniques to seek out, shape, and emphasize threads of connection between orchestral, vocal, Indigenous, and throatboxing sound worlds.

Program note by Eliot Britton and Sandra Laronde

Commissioned by the TSO with financial support from the Government of Canada for performance during the 150th anniversary of Confederation of Canada, October 2017.



Creating Musical Soundscapes (Gr. 7 & 8)

Curriculum Expectations

Music: 30.1, 31.2

Gr. 7 Oral Communication: 1.1, 1.2, 1.3, 1.4, 1.5, 1.6

Gr. 8 Oral Communication: 1.3, 1.4, 1.5, 1.6

Elements of Focus

Music: Creating and performing, cultural contexts, reflecting

Language: Oral Communication

Learning Goal: Students will learn about Indigenous Four Direction teachings and creation stories, while creating musical soundscapes.

Performance Connection:

This performance connection should be shared with your class before the lesson.

Adizokan is written to be like a symphonic soundscape. Eliot Britton, the composer, uses different sounds to represent his sense of place on this earth. As seen in the Performance Notes: "In Anishinaabemowin, Adizokan means "a spiritual being that carries wisdom and knowledge." It is not necessarily "the human" who possesses wisdom. For Indigenous peoples, human life is limited and we can experience only a tiny slice of the spiritual experience. There is so much more knowledge and wisdom that resides in animals, rocks, trees, water, and the stars. We respect all life forms and all life forms have a spirit. It is a worldview that is critical for a profound renewal of transformation in this era of great upheaval".

This lesson focus' on the importance of Indigenous knowledge and ways of knowing. By using these creation stories to create their own soundscapes, students are finding a connection to the composer when he created *Adizokan*.

*Note: You may wish to share the performance notes with your class in more detail, prior to this lesson.



Lesson Plans

Materials Needed:

- Soundmakers or percussion instruments. For example, but not limited to:
 - Shakers
 - Bells or chimes
 - Wooden sticks
 - Drum
 - Rainstick
 - Any percussion instrument
 - Body percussion
- Appendix #1- Circle Pedagogy - Sharing Circle Instructions
- Appendix #2- Four Directions Teachings transcripts
- Appendix #3- Teacher Assessment Chart suggestion
- Student reflection questions

Minds On

1. Explain to students that they will be learning about Indigenous Four Direction Teachings and Creation stories today
2. Sit in a circle with the class
3. Explain to students what a circle means to Indigenous people and why they are sitting in a circle for the start of the lesson
4. Teacher asks class to close their eyes and imagine what sounds would be happening in the story while it is being read to them
5. Teacher reads Elder Lillian Pitawanakwat's transcript [Ojibwe/ Powawatomi {Anishinaabe}]

Materials:

See Appendix #1 (Circle Pedagogy)

See Appendix #2 (Four Directions Teachings)



Lesson Plans

Action

1. Put students in small groups of 3-4 sitting next to each other. Give each group one of the soundmakers/instruments.
2. Tell students the story will be re-read and that their groups will have the opportunity to add a sound with their instrument whenever they think would be an appropriate time. For example: *"So the Creator, the Master Gardener, took a seed of the rose and planted it in Mother Earth. The winds tilled the soil (body percussion: "shhhhh" sound) and the warm rains gave it water (rain stick or body percussion snapping/ tapping like rain) until a very small sprout came through the ground. Day after day it grew. The stem sprouted little thorns that were very, very sharp. After the thorns came the little leaves. As time went on, a little bud formed. After much care this little bud bloomed into a full rose."* (**Chimes**).
 - a. If students need more guidance, teacher can pause at end of sentences or moments in the story where a sound could add to the story (as written above)
 - b. Discuss/Reflect on what sounds worked well and why
3. Give each group a copy of a new creation story (appendix #2)
4. Have them choose 3-4 soundmakers/instruments (one per group member) to create their own soundscape for their story.

Consolidation:

1. Groups share the soundscapes that they created with another group. (If time permits, they can present instead to the whole class).
2. Back at their seats, students will write an individual reflection on their own paper. Reflective questions being:
 - a. What sounds did your group choose to use in the creation story given to you?
 - b. Pick 3 times a sound was used in your story; then describe what instrument/soundmaker was chosen and why?
 - c. Did you feel the story was told better when using sounds? Why or why not?

Assessment:

If you wish to evaluate this task you may use the Arts assessment chart below, and/or simply mark the reflective questions above



Lesson Plans

Appendix #1: Circle Pedagogy - Sharing Circle Instructions

Circles are an important part of Indigenous pedagogy. In particular, sharing circles are a great way to build community and promote respectful sharing. Circles are non-hierarchical. When we sit, we are all at the same level and everyone should be able to make eye contact. Participants are asked to bring their best selves to the circle.

1. Have the group sit in a circle where everyone can see each other.
2. Facilitator explains the ideas behind circle discussions and its history among many Indigenous communities. (Circles are non-hierarchical. When we sit we are all at the same level; participants are asked to bring their best self to the circle (reminders of this are found in the Grandfather Teachings); many Indigenous nations report the importance of traditional circle discussion leading to problem solving and consensus decision making.)
3. Participants are told how circle discussions work:
 - How the talking piece is used. The Haudenosaunee practice is to pass the talking piece counter-clockwise. The Ojibway practice is to pass the talking piece clockwise.
 - When you are given the talking piece, you may choose to speak or to pass.
 - Only someone holding the talking piece may speak. Everyone else's role is to listen.
 - If they wish to speak, having previously passed, the talking piece can be passed to them again (ex "Is there anyone who has something to add that they didn't get a chance to say.")
4. The facilitator explains that this circle will provide a chance for everyone to share and be heard.
5. The facilitator passes the talking piece to the person on their right or left or to someone who volunteers to start.
6. The talking piece continues around the circle until everyone who wishes to speak has done so. The facilitator should also participate when the talking piece is handed to them.

Appendix #2: Creation Stories Link

Transcripts for all the creation stories can be viewed on the website in html or downloaded as PDF files. Please visit the website for transcripts.

<http://www.fourdirectionsteachings.com/transcripts.html>



Lesson Plans

Appendix #3: Teacher Assessment Chart

This rubric is based on the Growing Success Achievement Chart for the Arts: Grades 1-8. This assessment type is meant to be used for "Assessment as Learning". It can be edited to your liking

Categories:	Level 1	Level 2	Level 3	Level 4
Knowledge & Understanding of Content (Subject specific content acquired in each grade and the comprehension of its meaning and significance)	Demonstrates limited understanding of content	Demonstrates some understanding of content	Demonstrates considerable understanding of content	Demonstrates thorough understanding of content
Thinking (the use of critical and creative thinking skills and or processes)	Uses critical/creative thinking processes with limited effectiveness	Uses critical/creative thinking process with some effectiveness	Uses critical/creative thinking process with considerable effectiveness	Uses critical/creative thinking process with a high degree effectiveness
Communication (the conveying of meaning through various forms)	Expresses and organizes ideas and understandings with limited effectiveness	Expresses and organizes ideas and understandings with some effectiveness	Expresses and organizes ideas and understandings with considerable effectiveness	Expresses and organizes ideas and understandings with a high degree of effectiveness
Application (the use of knowledge & skills to make connections within and between various contexts)	Makes connections within and between various contexts with limited effectiveness Uses guided improvisation and demonstrates performance skills with limited effectiveness	Makes connections within and between various contexts with some effectiveness Uses guided improvisation and demonstrates performance skills with limited effectiveness	Makes connections within and between various contexts with considerable effectiveness Uses guided improvisation and demonstrates performance skills with limited effectiveness	Makes connections within and between various contexts with a high degree of effectiveness Uses guided improvisation and demonstrates performance skills with limited effectiveness



Remixing Genres (Gr. 9 & 10)

Curriculum Expectations

Music: B1.1, B1.2, B1.4, B2.1, B2.3

Native Studies: Many strands across the Native Studies curriculum.

Elements of Focus

Music: Cultural contexts, reflecting, responding, analyzing & community connections

Native Studies: Identity, Relationships, Sovereignty, Challenges and Methods of Historical Inquiry.

Learning Goal: Students will be learning how to analyze Indigenous music to better understand the artist and cultural messages.

Performance Connection:

The Adizokan Suite combines orchestral music with traditional Indigenous dancing, Inuit throat singing with beatboxing and visual art.

This lesson brings connection to the *Suite* by mixing different genres and mediums together. By completing the activity within the lesson, students will be seeing a music video by Supaman who is an Apsáalooke rapper and fancy dancer. Within the music video students will see the mixing of genres and mediums such as: rapping and jingle dress dancing, beatboxing and traditional hand drumming, piano and the use of a traditional shaker, electro-acoustic looping and traditional grass dancing.

Materials Needed:

- Listening Link #1: <https://www.nativehiphop.net/video/supaman-why/>
- LCD Projector, computer, speakers
- Appendix #1- Guided Questions Listening Sheet
- Appendix #2- Copies of Song Lyrics
- Appendix #3- Possible Answers to Guided Question Sheet
- Appendix #4- Teacher Assessment Criteria

Minds On:

1. Play the Listening Link #1 with video
2. Have students complete the Guide Questions Listening Sheet (Appendix #1) independently after watching the video.



Lesson Plans

Action:

1. Divide students into small groups 3-4 people.
2. Using their listening answers, have them share their findings and thoughts with their group
3. Start a teacher-lead discussion with the class, and invite students now share their group's findings. Some sample discussions questions could be:
 - What answers did your group share in common?
 - What answers did you disagree on? Why?
 - Within the video there were many different mixes of music genres: what did you feel worked well together? Or what did you feel did not?

Consolidation:

1. Give each group a copy of the song lyrics (Appendix #2)
2. Ask students to follow along with the lyrics. They are to circle anywhere they feel a current event or issue, that Indigenous people are facing, is being sung about.
3. Play the song again.
4. Within their groups they are to choose 1 issue and discuss:
 - Why it is significant?
 - Prepare an answer to share with the class

****Possible Lesson extension****

If the teacher would like to continue this lesson further, they could create an "Indigenous Issues research project". Students could use the issue their group identified from this lesson and research it more in-depth.

Assessment:

If you wish to assess this lesson you may wish to use the Appendix #4 chart below. This chart is based on the Growing Success Criteria for Assessment as Learning within the Arts. It can be adjusted to suit any subject area.



Appendix #1- Guided Questions Listening Sheet

Listening Sheet:

Name: _____ Date: _____

As you watch the music video your teacher plays, think about the questions below. Complete the questions and then discuss your answers with your group members.

1. What genre of music do you think this piece is? Why?

2. What instruments or sounds do you hear?

3. How does this music make you feel?

4. What different genres or mediums are being mixed?



Lesson Plans

Appendix #2- Copy of Song Lyrics

"Why" by Supaman

[Chorus]

Hanawena ha wen hey
Hanawena ha wen hey yo wa
Hanawena ha wen hey
Hanawena ha wen hey yo wa
Hanawena ha wen hey
Hanawena ha wen hey yo wa
Hanawena ha wen hey
Hanawena ha wen hey yo wa
Hanawena ha wen hey
Hanawena ha wen hey yo wa

[Verse 1]

Why is one man rich and another man poor?
Why we ain't satisfied, why we gotta have more?
Why is suicide rates on the rez so high?
Why I tell you the truth, but you say "don't lie"
Why is being a good father at an all time low?
Why is it acceptable? Yo, why? I don't know
Why she blame him and he blame her? It's
useless
Ask yourself this question, "Why you making
excuses?"
Why do parents gotta bury their kids
While we text and drive, not caring how scary it
is?
Why it's so hard to forgive and leave the past
behind?
And if you did, then that's divine
Why don't you help your brother when you see
him fall?
Why do we act like God don't see it all?
Why do we call them Black, them White, them
Asians and use labels?
Now that's racism

[Chorus]

[Verse 2]

Why is there innocent people locked up for life?
Why some people can't say nothing nice?
Why do we always gotta question what all of it
means
And why won't you follow your dreams?
Tell me why, the night when you took my dad
Why'd you let me see my grandpa cry?
And tell me why
And why do you choose to hide
Even though you was born to fly?
And tell me why
And why don't we turn from all the hate?
And why don't we learn from all mistakes?
Why do I keep on wrecking these fat beats?
And teachers don't make more than professional
athletes
And why? Hée why? Hée why?
Hée why? Hée why? Hée why?

[Chorus]



Lesson Plans

Appendix #3- Possible Answers to Guided Questions Listening Sheet

1. What genre of music do you think this piece is? Why?

Hip Hop, Electro-acoustic music, Rap, Traditional Handdrumming, Traditional singing etc.

2. What instruments or sounds do you hear?

I can hear the drum, jingle dress jingles and cones, piano, and shaker

3. How does this music make you feel?

Various answers.

4. What different genres or mediums are being mixed?

- Rapping
- Jingle dress dancing
- Beatboxing
- Traditional hand drumming
- Piano and the use of a traditional shaker
- Electro-acoustic looping
- Traditional grass dancing

Possible Issues from the lyrics students may choose to explore:

Capitalism, personal and corporate greed
Suicide
Honesty and Truth vs. Dishonesty and Lies
Parenthood
Relationships
Texting and Driving
Family
Spirituality
Judging others
Racism
Discrimination
Incarceration
Justice
Self-esteem
Herodship
Hate
Violence



Lesson Plans

Appendix #4: Teacher Assessment Chart

Categories:	Level 1	Level 2	Level 3	Level 4
Thinking (the use of critical and creative thinking skills and or processes)	Uses critical/creative thinking processes with limited effectiveness	Uses critical/creative thinking process with some effectiveness	Uses critical/creative thinking process with considerable effectiveness	Uses critical/creative thinking process with a high degree effectiveness
Communication (the conveying of meaning through various forms)	Expresses and organizes ideas and understandings with limited effectiveness	Expresses and organizes ideas and understandings with some effectiveness	Expresses and organizes ideas and understandings with considerable effectiveness	Expresses and organizes ideas and understandings with a high degree of effectiveness
Application (the use of knowledge & skills to make connections within and between various contexts)	Makes connections within and between various contexts with limited effectiveness	Makes connections within and between various contexts with some effectiveness	Makes connections within and between various contexts with considerable effectiveness	Makes connections within and between various contexts with a high degree of effectiveness
Comments:				



Land Acknowledgement (Gr. 11 & 12)

Curriculum Expectations

Music: B1.3, B1.4, B2.1, B2.3

Native Studies 11 & 12: Many strands across the Native Studies curriculum.

Elements of Focus

Music: Cultural contexts, reflecting, responding & community connections

Native Studies: Identity, Relationships, Sovereignty, Challenges and Methods of Historical Inquiry.

Learning Goal: Students will think deeply about and discuss the importance of land acknowledgement and relationships with Indigenous people. Students will represent their own identities and sense of place, using musical sounds and visual connections.

Performance Connection:

In *Adizokan*, Eliot Britton is representing part of his identity and a sense of place using musical sounds and visual connections throughout the performance. The minds on activity is opening students' understanding to the importance of traditional land acknowledgments and their own relationship to the land as well as Indigenous peoples.

The activity portion of the lesson will provide students the opportunity to represent their own identities and sense of place, using musical sounds and visual connections.

Materials Needed:

- Viewing Link: <https://watch.cbc.ca/media/doc-zone/season-6/8th-fire-whose-land-is-it-anyway/38e815a-009e5b4cf24>
- Newspaper Article Link: <https://www.cbc.ca/news/canada/toronto/territorial-acknowledgements-indigenous-1.4175136>
- Computer Lab or Laptop Cart for student research
- LCD Projector, Computer, Speakers
- Appendix #1: 3-2-1 Exit Card
- Appendix #2: Teacher Assessment Criteria



Lesson Plans

Minds On:

Many boards and schools now acknowledge the traditional land on which the school is operated. Find out the traditional territory your school is situated on and explore the land acknowledgement. You can search for this information using the Whose Land website: <https://www.whose.land/en/>

1. Have a discussion with your class about the reason for land acknowledgements and why they are important.

Key questions to pose to the class are:

- Who can tell whose traditional lands our school is situated on?
- Why is it important that we know this information?
- Why is it important that we have a land acknowledgement?

2. Read the CBC article, [What is the significance of acknowledging the Indigenous land we stand on?](#) as a class and discuss it

OR

Watch opening clips of the CBC 8th Fire episode 3 [Whose land is it anyway?](#)

3. Key questions to pose the class are:

- What does the land acknowledgement mean to Indigenous people and communities?
- What does the acknowledgement mean to non-Indigenous communities?

These questions can be answered in a sharing circle or in a think, pair, share.

Action:

Note: This section can be used as a multiple day extension to the minds on section. A research period can be given, as well as an additional class period to share their presentations.

1. Students will be tasked to create a soundscape presentations that represents their personal identity and/or relationship to this land.
2. Using their own personal devices students can record sounds in their daily lives, as well as photographs of the sounds.
3. Guiding Questions: What are key sounds and visuals that represent your connection to your space/the land?

For example: Record your travel to school. What do you hear? (i.e. crunching snow walking to school, traffic sounds, a school bus, the chimes on the TTC, etc.)

4. Students should choose 8-10 sounds and corresponding pictures to create a video or Powerpoint presentation that will be presented to the class.

Consolidation:

1. Students will given a 3-2-1 exit ticket to complete individually (Appendix #1)

Assessment:

Assessment for this lesson can be done in a variety of ways. Appendix #2, is a suggested rubric that can be used and edited for marking students soundscape presentations.



Lesson Plans

Appendix #1 - 3-2-1 Exit Card

Name: _____

Date: _____

3 things that I learned today are...

2 questions I still have are....

1 thing I that was meaningful to me is...



Lesson Plans

Appendix #2: Teacher Assessment Chart

Categories:	Level 1	Level 2	Level 3	Level 4
Knowledge of content (content acquired in a musical instrument and the comprehension of its meaning and significance)	Demonstrates limited knowledge of content	Demonstrates some knowledge of content	Demonstrates considerable knowledge of content	Demonstrates thorough knowledge of content
Thinking/Inquiry (the use of critical and creative thinking skills and or processes)	Uses planning and processing skills with limited effectiveness	Uses planning and processing skills with some effectiveness	Uses planning and processing skills with considerable effectiveness	Uses planning and processing skills with a high degree of effectiveness
Communication (oral and written forms- clear and logical organization)	Expresses and organizes ideas and understandings with limited effectiveness Communicates for different audiences and purposes with limited effectiveness	Expresses and organizes ideas and understandings with some effectiveness Communicates for different audiences and purposes with some effectiveness	Expresses and organizes ideas and understandings with considerable effectiveness Communicates for different audiences and purposes with considerable effectiveness	Expresses and organizes ideas and understandings with a high degree of effectiveness Communicates for different audiences and purposes with a high degree of effectiveness
Application (Making connections within and between various contexts)	Makes connections within and between various contexts with limited effectiveness	Makes connections within and between various contexts with some effectiveness	Makes connections within and between various contexts with considerable effectiveness	Makes connections within and between various contexts with a high degree of effectiveness
Comments:				



Toronto Symphony Orchestra



Peter Oundjian conducting Debussy's La Mer

Every year, over 37,000 young students experience the TSO in performance. In consultation with Music Coordinators from the Boards of Education, TSO staff design School Concerts to help teachers deliver the Ontario Music Curriculum. The concerts are entertaining yet firmly based on educational concepts. Four different programs address the learning needs of Primary (Kindergarten to Grade 4), Junior/Intermediate (Grades 4 to 8), Intermediate/Senior (Grades 7 to 12), and French-language students (Kindergarten to Grade 5).

Established in 1922, the Toronto Symphony Orchestra (TSO) is one of Canada's most important cultural institutions. The TSO has distinguished itself as an active supporter of new Canadian and international works. Since 2008, the Orchestra has released eight recordings under its self-produced label tsoLive, and three recordings with Chandos Records. Over the past decade, the TSO has toured throughout Canada and internationally. Tour highlights include the Orchestra's performance at Reykjavik's Harpa Hall in 2014, and, more recently, the TSO's first-ever

performances in Israel and residency at the Prague Spring International Music Festival in 2017. Toronto's Roy Thomson Hall has been the TSO's home since 1982. The TSO also serves the larger community with TSO SOUNDCHECK, the original under-35 ticket program; the Toronto Symphony Youth Orchestra (which is tuition free); and music-education programs that reach tens of thousands of students each year.

The TSO was founded in 1922 by a group of Toronto musicians and Viennese-born conductor Luigi von Kunits. The New Symphony Orchestra, as it was then called, gave its first performance in April 1923 at Massey Hall. The name Toronto Symphony Orchestra was adopted four years later.

Throughout its history, the Toronto Symphony Orchestra has welcomed some of the greatest international artists including James Ehnes, Barbara Hannigan, Maxim Vengerov, Emanuel Ax, Yo-Yo Ma, Itzhak Perlman, Jessye Norman, Karen Kain, Yefim Bronfman, Angela Hewitt, Renée Fleming, Pinchas Zukerman, Lang Lang (in his first week-long residency program in North America), and actor Christopher Plummer. Renowned composers Henri Dutilleul, R. Murray Schafer, Aaron Copland, Phillip Glass, John Adams, Tan Dun, and George Benjamin, among many others, have been in attendance for the Orchestra's presentations of their music.



Gary Kulesha Conductor



Gary Kulesha is one of Canada's most active and most visible musicians. Although principally a composer, he is active as both a pianist and a conductor, and as a teacher.

Mr. Kulesha's music has been commissioned, performed, and recorded by musicians and ensembles all over the world. His "Angels" for Marimba and Tape has become a standard repertoire item for percussionists, and receives over a hundred performances per year. His works for Danish recorder virtuoso Michala Petri are toured by her throughout the world each year, and have been recorded on RCA Red Seal. Over 15,000 copies have been sold in Europe alone. Works such as "Mysterium Coniunctionis" for Clarinet, Bass Clarinet, and Piano, and the Sonata for Horn, Tuba, and Piano, are performed regularly in England and Europe, and are often taught as part of performance curricula in these places. "Celebration Overture" is one of the most performed orchestral pieces written in Canada. "Four Fantastic Landscapes" has entered the repertoire of several noted pianists from Canada and Europe. Mr. Kulesha's first opera, "Red Emma", was included in Opera America's book of "Operas which should be performed more often", beside works by Copland, Bernstein, and Weill.

Mr. Kulesha is on the fulltime faculty of the Faculty of Music at the University of Toronto.

Gary Kulesha lives in Toronto with his wife, composer Larysa Kuzmenko.



Simon Rivard Resident Conductor



Simon Rivard is one of CBC's recent and notable "30 Hot Canadian Classical Musicians under 30." He is the newly appointed Resident Conductor of the Toronto Symphony Orchestra and Toronto Symphony Youth Orchestra Conductor. He is concurrently serving as the Associate Conductor of the Thunder Bay Symphony Orchestra (TBSO).

During the TBSO's 2017-18 season, he conducted over 30 concerts with the orchestra and chorus as their Resident Conductor, and received mentorship. Throughout the season, he has been an advocate for collaboration with Indigenous artists, as well as local arts organizations. Also in 2017, he stepped in for Jean-Philippe Tremblay as Music Director of the Orchestre de la Francophonie. In previous years, he has served as Assistant Conductor of the Ottawa Choral Society and the Church of St. Andrew and St. Paul under Jean-Sébastien Vallée.

Social transformation through music plays a significant role in his professional life. He has been associated with the Orchestre des jeunes de l'Ontario français since August 2017. He has also worked at the Fondation du Dr Julien, an organization offering free music lessons to socioeconomically disadvantaged children in Montreal. In 2015, he travelled to a Haiti orphanage with a team of professionals to offer three weeks of music, arts, and theatre lessons to the children.

He studied violin performance with Anne Robert and orchestral conducting with Raffi Armenian at the Montreal Conservatory of Music. He completed an MMus in Orchestral Conducting at McGill University under Alexis Hauser and Guillaume Bourgogne.



Nelson Tagoona Throat Boxer



Nelson Naittuq Tagoona improvises with traditional throat singing and beat-boxing, developing a technique he has termed “throat boxing”. This unique performance has garnered Tagoona high praise throughout Canada, including being awarded at the Queen’s Diamond Jubilee, and named one of the “Top 10 Canadian Artists under 20” by CBC Music. Tagoona performed during the opening of the Northern Scene Festival at the National Arts Centre, Pan Am Games, and at numerous other festivals and events Canada-wide.

Nelson Tagoona began writing songs and performing when he was 15. Now, as an accomplished songwriter and performer with more than 300 performances under his belt, Nelson tours and performs regularly at music festivals and has a growing presence on National TV and in the press as an advocate for youth and wellness.

“In a lot of my songs I’ve always talked a lot about believing in yourself, being courageous and not being afraid and having a lot of heart. No matter how dark your days have been, you’ll see that shining light once again,” says Nelson Tagoona.

As a member of the National Centre for the Arts’ Music Alive program, Tagoona is frequently invited to perform at public events and for youth. The Music Alive program sends teaching musicians to work with children and youth in northern communities, including Iqaluit, Igloolik, Rankin Inlet, Pangnirtung and Kugluktuk.

Tagoona also works with Blueprint for Life, a non-profit organization that conducts Hip-hop workshops with vulnerable youth to help boost self-esteem and tackle issues like violence, domestic abuse, sexual assault and suicide.



[Interview with CBC](#)



[Interview with APTN](#)



[Watch & Listen to Nelson perform](#)



Sandra Laronde

Founder & Artistic Director of Red Sky Performance



Sandra Laronde is of the Teme-Augama Anishinaabe (People of the Deep Water) and an award-winning arts innovator and cultural leader in Canada. Her mission in life is to reveal the hope, promise, and vibrancy of Indigenous peoples through the expression and dissemination of First Nations, Métis, and Inuit artistry. As an arts leader, creator, and innovator, Sandra creates, choreographs, produces, directs, and disseminates world-renowned Canadian works of artistic value and significance.

As the founder of Red Sky Performance in 2000, Sandra's exceptional artistry and programming contribute to building vibrant Indigenous communities across Ontario, Canada, and worldwide. Because of her mentoring and leadership, there has been substantial growth in place-based culture and innovative new approaches to programming that has raised the artistic ceiling of contemporary Indigenous artistry in Canada and throughout the world.

Sandra was also the Director of Indigenous Arts at the Banff Centre for Arts and Creativity from 2007 to 2017. During her 10-year tenure as Director, she realized her vision to create exceptional cutting-edge programming informed by Indigenous cultures and world views, and excelled at bringing world-class faculty to the Centre. Substantial growth for Indigenous Arts at the Banff Centre was achieved under her leadership, involving hundreds of Indigenous artists across Canada and from around the globe.



Red Sky Performance Dancers



Internationally renowned, Red Sky Performance is Canada's leading company of contemporary Indigenous performance in dance, theatre, music, and media. This multi-award winning company founded in 2000 by Sandra Laronde has significantly influenced the artistic evolution of contemporary Indigenous performing arts in Canada and around the world. Red Sky's mandate is to create inspiring experiences of contemporary Indigenous arts and culture. The company creates, produces, and disseminates new creations and events that illuminate themes, aesthetics, and values of importance to Indigenous peoples.

Touring since 2003, Red Sky Performance has delivered over 2,250 performances across Canada and internationally in 12 countries on four continents, including at two Cultural Olympiads (Beijing and Vancouver), opened for Canada at Expo 2010 in Shanghai, and recently returned from Jacob's Pillow Dance Festival in the USA. Red Sky is the recipient of five Dora Mavor Moore Awards and nominations, two Canadian Aboriginal Music Awards, and the Smithsonian Expressive Award, among other recognitions.



Musical Term Glossary

A cappella: music sung without instrumental accompaniment. In Italian, *a cappella* means "in the style of the chapel."

Accented Beats: these are the beats in a rhythm pattern that are stronger because they are emphasized or stressed. Accented notes are indicated using a ">" symbol which goes above or below the note to indicate that that note should be stressed or accented.

Amplify: to make a sound stronger or louder. The hollow body of an instrument amplifies its sound.

Arco: to play a stringed instrument using a bow.

Bar: another name for a measure

Bar line: a vertical line on a musical staff that divides the beats into small groups or bars.

Baton: a small stick used by the conductor to beat time. A stick helps to make the motion more easily visible to the members of the orchestra.

Beat: a beat is a regular pulsation. It is a basic unit of length in musical time.

Clef: a sign at the beginning of the staff to fix the position of one note. The most common are the treble and bass clefs.

Chord: a series of notes, usually three or more, that are sung or played together to create harmony.

Col legno: Italian for "hit with the wood", this is a bowing technique where players strike the string with the stick of the bow, rather than by drawing the hair of the bow across the strings.

Concertmaster: the leader of the first violin section who tunes the orchestra and works closely with the conductor.

Conductor: leader of the orchestra who makes decisions about how the music will be played with respect to tempo and dynamics, and keeps the musicians together during a performance.

Crescendo: gradually increasing in loudness.

Decrescendo: gradually decreasing in loudness

Dotted note or rest: a note or rest to which a dot is added. The dot adds one-half of the note's value.

Double-stop: a technique on string instruments in which two notes are played simultaneously. Triple stops and quadruple stops can also be played, in which three and four (respectively) notes are played simultaneously.

Dynamics: the intensity, or loudness and softness, of music.

Embouchure: the way the mouth is held to play a woodwind or brass instrument.

Fingerboard: the strips of wood on a stringed instrument's neck over which the strings are stretched and fingered to change the pitch.

Harmony: the sound created when two or more notes are played at the same time.

Improvise: to make up music as you go, without using scores or musical notation that is written down. Many jazz musicians incorporate improvisation into their performance.

Legato: notes played smoothly and in a connected manner, without any noticeable break or articulation between them.

Leitmotif: a phrase or melodic cell that signifies a character, place, plot element, mood, idea, relationship or other specific part of an opera of symphonic work.

Measure: the notes and rests between two bar lines.

Metre: a regular pulse made up of strong and weak beats.

Melody: a sequence of musical notes that make up a tune.

Movement: a section of music which contains certain musical ideas, much like a chapter in a book.

Notes: representation of musical tones using written symbols.

Octave: the distance between one tone of a scale and the next higher or lower tone of the same pitch; for example, middle C and C above middle C are an octave apart.

Pitch: the highness or lowness of a sound.

Pizzicato: to play a stringed instrument by plucking the strings with the fingers.



Musical Term Glossary

Pluck: to pull up or down on a string with your finger, thumb or a pick.

Podium: the raised platform in front of the orchestra on which the conductor stands.

Reed: a thin piece of cane or other material, attached to an instrument at one end and free to vibrate at the other. Found on oboes, clarinets, saxophones and bassoons.

Resonator: the part of an instrument, usually the body, that amplifies the sound caused by vibrating strings or air column.

Rests: a pause or interval of silence between two tones.

Rhythm: patterns of sound and silence in a piece of music.

Scale: music arranged in ascending or descending pitches. The C major scale consists of the notes c,d,e,f,g,a,b,c.

Score: music in written form with all the parts set down in relation to each other.

Sound Wave: when something vibrates, or moves quickly back and forth, it causes molecules in the air to move, creating sounds that move in waves in your ear.

Spiccato: a bowing technique that uses a semi-off-the-string style to produce a light "bouncing" sound. Watching the musicians it looks like the bow is bouncing up off the string the second it makes contact. Spiccato is usually performed at the balance portion of the bow. The balance portion of the bow refers to the area of the bow where weight is distributed evenly on both sides, allowing for maximum control.

Staff: five parallel horizontal lines, on which notes are written in the spaces, on the lines, or above and below the staff using ledger lines.

Strum: to play long strokes across all the strings of a string instrument, one after another very quickly using your thumb, fingers or a pick.

Symphony Orchestra: a large group of musicians, led by a conductor, who perform together on string, woodwind, brass and percussion instruments.

Syncopation: displacement of beats of accents so that emphasis is placed on weak beats rather than on strong beats.

Tempo: the speed at which a piece of music is played.

Timbre: the character or quality of a musical sound or voice as distinct from its pitch and dynamics.

Time Signature: appears at the beginning of the staff. The lower figure shows the kind of notes taken as the unit of measure, while the upper figure shows the number of these notes that can fit in a measure.

Tone: the tone is the quality of musical sound, such as rich, mellow, harsh, brilliant, etc.

Tremolo: a rapidly repeated note.

Unison: two or more instruments sounding the same note.

Valves: the mechanisms on some brass instruments that make it possible for the musician to change pitches and play all the notes of the scale.



The String Family



Jonathan Crow
Concertmaster

Theresa Rudolph
Assistant
Principal Viola

Winona Zelenka
Associate
Principal Cello

Jeffrey Beecher
Principal
Double Bass

Heidi Van
Hoesen Gorton
Principal Harp

The string family is the largest family of instruments in the orchestra. The violin, viola, cello, and bass are made of carefully carved wood and have a set of four strings stretched across them. The strings themselves are made of nylon, steel and sometimes gut. The bow is made of wood and the strings of the bow are either synthetic or horsehair from actual horse tails! The harp is very different from the other string instruments and has a set of 47 strings. It is one of the oldest string instruments and is often considered part of the string family.

Sound is produced by plucking the strings or drawing the bow across them causing the strings to vibrate. The bodies of string instruments are hollow inside to allow sound to vibrate within them. Players apply a substance called rosin to their bows to help the strings vibrate. Rosin is primarily made up of pine sap and helps the hairs on the bow grip the strings. The harp doesn't use a bow but sound is also produced by plucking or strumming the strings.

Players can tune the violin, viola, cello and bass strings using either tuning pegs or fine tuners. To change pitch, players use their left hand to press down their fingers on the fingerboard while their right hand moves the bow or plucks the strings. Players tune the harp using a tuning key to adjust the tuning pegs. The harp is played with both hands and feet! There are seven foot pedals that are used to add accidentals or sharps. The violin, viola, cello, double bass and the harp make up the large string family.



The String Family



Violin

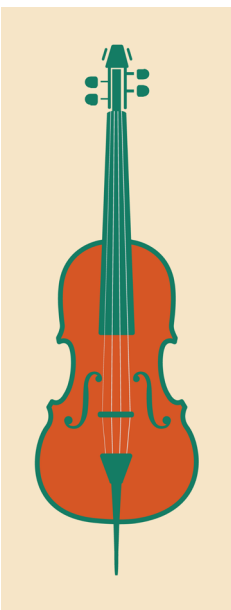
The violin is the smallest member of the string family and has the highest voice. There are more violins in the orchestra than any other instrument (up to 30!). The four strings of the violin from the lowest to highest are G, D, A, and E. In an orchestra, the violins are divided into two groups: first violin and second violin. The first violins usually play the melody and the second violins support them by playing intricate harmonies and rhythms. They work together as a team to create complex inner voices and harmonies.

The concertmaster is the leader of the first violins.



Viola

The viola looks like a slightly bigger violin. It has thicker strings and produces a lower and warmer sound. The four strings of the viola from the lowest to the highest are C, G, D, and A. The viola is a perfect fifth lower than the violin. Although the violin and viola share three strings (G, D, A), the tone and sound are very different. Music for viola is usually written in the alto clef (also known as the viola clef or C clef). In the alto clef, Middle C is on the third line of the staff. In an orchestra there are usually between ten and fourteen violas.



Cello

The cello looks like a very large violin or viola. It is around 4 feet long and has thicker strings than either the violin or viola. The four strings of the cello from the lowest to the highest are C, D, G and A—same as the viola! However the cello is tuned an octave below the viola. The cello is held between the knees instead of being held under the chin like the violin and viola. The cello rests on the ground and is supported by a metal peg called the end pin. The cello has the closest range to the human voice—which is why people find it so calming to listen to. In an orchestra, there are usually between eight and twelve cellos.



The String Family



Double Bass

The double bass is the largest and lowest voice of the string family. It is over 6 feet long and has the longest strings. The four strings of the double bass from lowest to the highest are E, A, D and G. To increase their range, bassists will occasionally add a fifth string or install a mechanical extension to help lower their bottom string to C. The double bass is the only string instrument tuned in fourths (though some players will tune in fifths). The double bass is so big that a player must stand or sit on a high stool in order to play it. Like the cello, the double bass also has a metal spike (or end pin) at the bottom, which allows it to rest on the floor. In an orchestra, there are usually between six and eight double basses.

Harp

The harp is one of the oldest instruments. The concert harp stands about two metres tall and covers a range of over 6 ½ octaves. It has 47 strings and seven foot pedals, and is played by strumming or plucking the strings with both hands, and by pressing the pedals with your feet. The pedals are used to add accidentals (sharps and flats) so that the harp can play in different keys. The harp is usually considered part of the String Family because the strings create the sound. However, it is very different from all other stringed instruments and isn't played with a bow, so it can sometimes be classified in a separate category all on its own.





The Woodwind Family



Julie Ranti
Associate
Principal Flute

Sarah Jeffrey
Principal Oboe

Joaquin Valdepeñas
Principal Clarinet

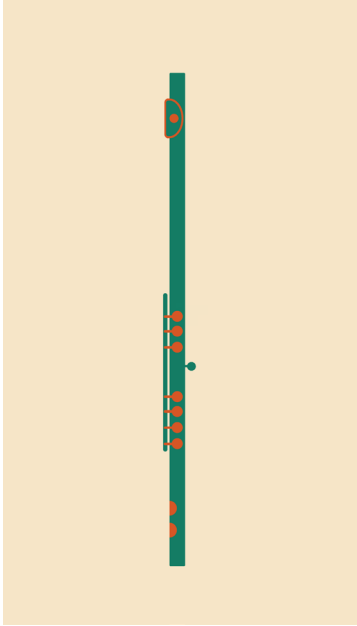
Michael Sweeney
Principal Bassoon

Many of the earliest woodwind instruments were originally made of wood. Today's modern woodwind instruments are made of a variety of different materials such as wood, metal, and plastic. All woodwinds are played with mouthpieces and share a similar shape (a narrow cylinder or tube with holes). Sound is produced by blowing air through the instrument. The mouthpieces for some woodwinds, including the clarinet, oboe and bassoon, use a thin piece of wood called a reed, which vibrates when you blow across it. The clarinet uses a single reed made of one piece of wood, while the oboe and bassoon use a double reed made of two pieces of wood joined together.

The pitch of woodwind instruments is changed by opening or closing the holes with your fingers. Metal caps called keys cover the holes of most woodwind instruments. Similarly to string instruments, the smaller sized woodwinds play higher pitches and the longer and larger instruments play lower pitches. The flute, oboe, clarinet and bassoon make up the woodwind family.



The Woodwind Family

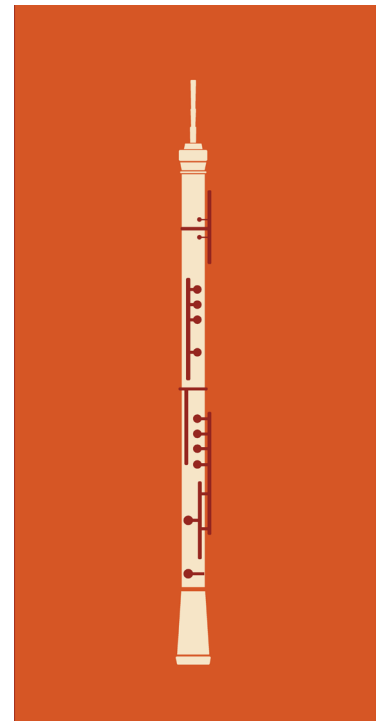


Flute

The flute was originally made from wood, stone, clay or bamboo. Today's modern flutes are made of silver, gold or platinum. The flute is held sideways and to the right of the musician's mouth. Sound is produced by blowing across a hole in the mouthpiece of the flute which causes the air inside to vibrate. The smaller version of the flute, called the piccolo, is half the size of the flute and is one of the highest sounding instruments in the orchestra. In an orchestra, there are usually between two and four flutes.

Oboe

The oboe is the first instrument you hear at an orchestra concert. It plays a single note (an "A"), and all other instruments tune their instruments to the oboe's pitch. Sound is produced by blowing air through a double reed at the top of the instrument. This double reed is made up of two very thin pieces of wood that are tied together and vibrate when air passes through them. In an orchestra, there are usually two to four oboes. It often plays important melodies because of its distinctive sound.





The Woodwind Family

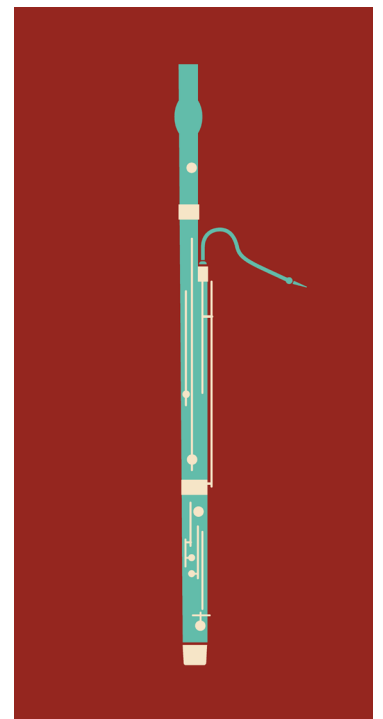


Clarinet

The clarinet is very similar to the oboe in shape and size. Its mouth-piece however, uses a single reed instead of a double reed. The clarinet is made of wood or molded plastic and has a smooth, mellow tone. They can come in a variety of sizes from the small, e-flat clarinet to the large, bass clarinet. In an orchestra, there are usually between two and four clarinets.

Bassoon

Like the oboe, the bassoon is another woodwind instrument that uses a double reed. The modern bassoon can be made from wood or plastic. The bassoon is the second largest woodwind instrument followed by the contrabassoon, which has the lowest voice in the orchestra. If you took apart the bassoon and laid the different pieces from end to end, it would measure 2 ½ metres long and the contrabassoon would be 5 metres long! In an orchestra, there are usually between two and four bassoons and they have a similar range to the cello. Most woodwind instruments don't require much use of the thumb; however, the bassoon is unique in that it has 13 keys which can be played by the thumb.





The Brass Family



Audrey Good
French Horn

Steven Woomert
Associate
Principal Trumpet

Vanessa Fralick
Associate Principal
Trombone

Mark Tetreault
Principal Tuba

Early ancestors of the brass family were made of materials such as animal horns, tusks, wood or even shells. Today's modern brass instruments are made of brass, gold and silver. Brass instruments are made up of a very long pipe which has been curved and coiled into different shapes. This makes them easier to hold and play. Did you know that if you stretched out a French Horn it would measure more than 6 metres in length?

To make a sound, players buzz their lips together into the mouthpiece. The trumpet, french horn, and tuba have valves attached to their long pipes. To change the pitch, players can press down different combinations of valves, or change the pressure and shape of their lips. Brass players sometimes use a combination of these techniques to change the pitch. Instead of valves, the trombone uses a slide to change pitch by pushing the slide in or out. The trumpet, french horn, trombone, and tuba are most the commonly used brass instruments in an orchestra.



The Brass Family

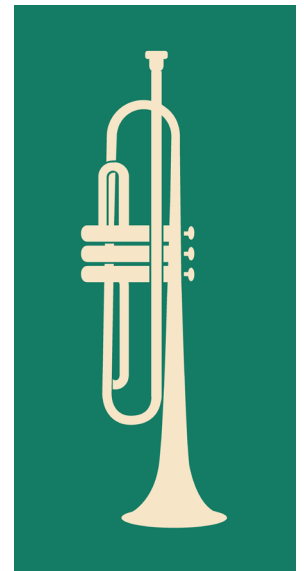


French Horn

The very first horns were made from the horns of animals and were used to send signals to people beyond calling distance. The hunting horn is the French Horn's ancestor and was designed so that the tubing wrapped around in a circle, making it easier to carry over the hunter's shoulder. Valves were added to the instrument in the 1800s, increasing the range of the instrument. In an orchestra, there can be anywhere between two and eight French Horns at a time. The player uses their left hand to press the valves, and inserts their right hand into the bell of the instrument to change the quality of the sound.

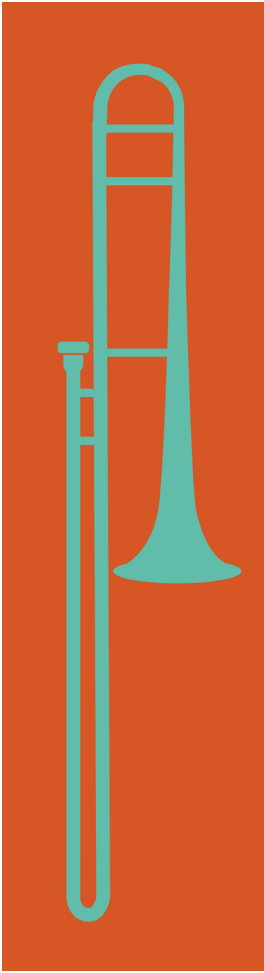
Trumpet

Famous for sounding alarms, calls to war, or hunting, the trumpet as a musical instrument has had a long and rich history. Its ancestors were made of conch-shell, animal horn, wood or metal. The trumpet is the smallest and highest pitched member of the brass family. Today's modern trumpet has three attached valves which creates a wider range of notes than its ancestors. There are typically between two and to four trumpets in an orchestra.





Instruments of the Orchestra



Trombone

Invented in the 15th century, the trombone was first called a sackbut. It is the only instrument in the brass family to use a slide instead of valves to change pitch. Two U-shaped pipes are linked at opposite ends to form an "S". One pipe slides into the other so you can extend or shorten the total length of the pipe. Players use their right hand to change pitch by pushing the slide in or out. In 1808, Beethoven helped popularize the trombone in orchestral music after writing a trombone part in the finale of his Fifth Symphony. The trombone family is made up of three trombones: alto, tenor and bass. In an orchestra, there are typically two tenor trombones and one bass trombone.

Tuba

The tuba is the biggest and lowest pitched instrument of the brass family. Invented in 1835, the tuba is the youngest member of the brass family! It has a very rich, deep sound and if you stretched the tuba out into one long piece, it would measure about 5 ½ metres. Typically, there is only one tuba in an orchestra and it usually plays harmony, rarely the melody. The tuba is related to the euphonium (a smaller, high-pitched tuba) and the sousaphone (an instrument invented by John Philip Sousa, and used a lot in marching bands).





The Percussion Family



Charles Settle
Principal Percussion



David Kent
Principal Timpani

The percussion family traditionally includes any instrument that produces sound when struck, shaken or scraped. Percussion instruments can be classified into different categories: pitched or unpitched. Pitched instruments, such as the xylophone, timpani, or piano, play specific pitches just like the other instrument families. Unpitched instruments, such as the bass drum, tambourine, or cymbals, produce no definite pitch.

Percussionists will often play many different instruments in one piece of music. In the orchestra, the percussion section is one of the most versatile sections and provides a huge range of timbres, rhythms, unique sound effects and textures. The snare drum, bass drum, glockenspiel, xylophone, triangle, tambourine, cymbals, timpani, and piano are the most commonly used percussion instruments in an orchestra.



The Percussion Family



Timpani

The timpani, sometimes called kettledrums, are made of a large copper bowl with a drumhead stretched across the top. These large, pitched drums are used frequently in orchestral music. The pitch of each timpani depends on the size of the bowl, as well as the tension of the drum head; the tighter the skin, the higher the note. The range of timpani is approximately two octaves. To change notes, players use a foot pedal located at the base of the timpani. Timpani were the first drums to be used in the orchestra, with most orchestras using three or four in their setup.

Snare Drum

The snare drum has a crisp, and bright sound. It has two heads stretched over a hollow metal or wood frame. The top head is struck with two wooden drum sticks. The bottom head has strings of wire or gut stretched across it called snares. The snare produces a rattling sound as it vibrates across the head. The snares are loosened for softer notes and tightened for a crisper or sharper tone.

Bass Drum

The bass drum is the largest drum in the orchestra and has a low, deep sound. It is constructed like the snare drum but without snares. The bass drum is played on its side so that both sides can be played. The bass drum is played with a bass drum beater which is a large wooden stick with sheep's wool or felt covering one end. Both the snare and bass drums were originally used in the military before they became members of the orchestra's percussion section.

Tambourine

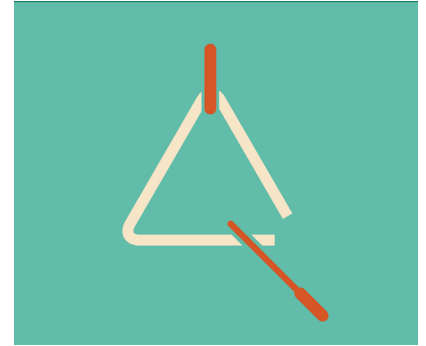
A tambourine is a small frame drum with a calfskin or plastic head stretched across one side. Inside the frame, there are several small metal discs attached that jingle when moved. Sound is produced by shaking, rubbing, or striking the head.



The Percussion Family

Triangle

A triangle is a piece of metal bent into a triangle shape. It is commonly made out of steel and is suspended on a nylon loop. It is played by striking it with a metal beater. The triangle produces a shimmering, tinkling sound similar to a bell.



Cymbals

Cymbals are two slightly curved brass plates, which are held with leather straps. When hit together they produce a resounding ring. Cymbals come in a variety of sizes and can produce a wide range of sound effects. A single cymbal can also be suspended from a stand and struck with drumstick or padded mallet.



Piano

The piano is a pitched keyboard instrument with 88 black and white keys. It has the largest range of any instrument in the orchestra. When a player presses the keys it causes a small hammer to strike the corresponding strings inside the instrument. The piano is classified as a percussion instrument because sound is produced by hammers striking the strings.

Xylophone

The xylophone is a pitched mallet instrument consisting of tuned wooden bars mounted on a metal frame. The wooden bars are usually made of rosewood but can also be made of synthetic materials. The bars are arranged in two rows similar to the keys of a piano. The xylophone produces a bright, sharp, short tone. Sound is produced by striking the bars with hard mallets. The xylophone sounds one octave higher than written. The origin of the xylophone is unclear, but similar instruments were known in Africa and Asia, dating back to the 14th century.

Glockenspiel

The glockenspiel is a pitched mallet instrument and is often called "bells". It is made of tuned steel bars that are arranged in two rows like the keys on a piano. The glockenspiel has a very bright and piercing tone. The range is generally two and half octaves and it sounds two octaves higher than written. Sound is produced by striking the steel plates with hard mallets.



Members of the Orchestra 2018/19

Sir Andrew Davis
Interim Artistic Director
Peter Oundjian
Conductor Emeritus
Steven Reineke
Principal Pops Conductor
Simon Rivard
Resident Conductor and
TSYO Conductor
Gary Kulesha
Composer Advisor
Emilie LeBel
Affiliate Composer

VIOLINS

Jonathan Crow,
CONCERTMASTER
Tom Beck Concertmaster Chair
Mark Skazinetzky,
ASSOCIATE
CONCERTMASTER
Marc-André Savoie,
ASSISTANT
CONCERTMASTER
Etsuko Kimura,
ASSISTANT
CONCERTMASTER
Paul Meyer,
PRINCIPAL SECOND
VIOLIN
Wendy Rose,
ASSOCIATE PRINCIPAL
SECOND VIOLIN
Eri Kosaka
ASSISTANT PRINCIPAL
SECOND VIOLIN
Atis Bankas
Amalia Joanou-Canzoneri
Sydney Chun
Carol Fujino
Amanda Goodburn
Terry Holowach
Bridget Hunt
Mi-Hyon Kim
Shane Kim
Douglas Kwon
Leslie Dawn Knowles
Sergei Nikonov
Young Dae Park
Semyong Pertsovsky
Clare Semes
Peter Seminovs
Jennifer Thompson
Angelique Toews
James Wallenberg
Virginia Wells
Dasol Jeong

VIOLAS

Teng Li+
PRINCIPAL
Principal Viola funded by David
and Renette Berman
Nicolo Eugelmi,
GUEST PRINCIPAL
Theresa Rudolph
ASSISTANT PRINCIPAL
Daniel Blackman
Ivan Ivanovitch
Gary Labovitz
Diane Leung
Charmain Louis
Mary Carol Nugent
Christopher Redfield
Ashley Vandiver

CELLOS

Joseph Johnson,
PRINCIPAL
Principal Cello Chair funded by Dr.
Armand Hammer
Emmanuelle Beaulieu
Bergeron
ASSOCIATE PRINCIPAL
Winona Zelenka,
ASSISTANT PRINCIPAL
Alastair Eng
Igor Gefter
Marie Gélinas
Roberta Janzen
Britton Riley
Kirk Worthington

DOUBLE BASSES

Jeffrey Beecher,
PRINCIPAL
Principal Double Bass Chair
annually funded by the
Saunderson Family
Michael Chiarello
ASSOCIATE PRINCIPAL
Theodore Chan
Timothy Dawson
Chas Elliott
David Longenecker
Paul Rogers

FLUTES

Kelly Zimba
PRINCIPAL
Toronto Symphony Volunteer
Committee Principal Flute Chair
Julie Ranti,
ASSOCIATE PRINCIPAL
Leonie Wall
Camille Watts

PICCOLO

Camille Watts

OBOES

Sarah Jeffrey,
PRINCIPAL
Principal Oboe funded by Pam and
Chris Hodgson
Keith Atkinson,
ASSOCIATE PRINCIPAL
Cary Ebli
Hugo Lee

ENGLISH HORN

Cary Ebli

CLARINETS

Joaquin Valdepeñas,
PRINCIPAL
Sheryl L. & David W. Kerr Principal
Clarinet Chair
Eric Abramovitz,
ASSOCIATE PRINCIPAL
Miles Jaques
Joseph Orlowski

BASS CLARINET

Miles Jaques

BASSOONS

Michael Sweeney,
PRINCIPAL
Darren Hicks,
ASSOCIATE PRINCIPAL
Samuel Banks
Fraser Jackson

CONTRABASSOON

Fraser Jackson

HORNS

Neil Deland,
PRINCIPAL
Dr. Michael Braudo Principal Horn
Chair
Christopher Gongos,
ASSOCIATE PRINCIPAL
Audrey Good
Gabriel Radford
Nicholas Hartman

TRUMPETS

Andrew McCandless,
PRINCIPAL
Toronto Symphony Volunteer
Committee Principal Trumpet
Chair
Steven Woomert,
ASSOCIATE PRINCIPAL
James Gardiner
James Spragg

TROMBONES

Gordon Wolfe,
PRINCIPAL
Vanessa Fralick,
ASSOCIATE PRINCIPAL

BASS TROMBONE

Jeffrey Hall

TUBA

Mark Tetreault,
PRINCIPAL

TIMPANI

David Kent,
PRINCIPAL
Joseph Kelly,
ASSISTANT

PERCUSSION

Charles Settle,
PRINCIPAL
Joseph Kelly
John Rudolph

HARP

Heidi Van Hoesen Gorton,
PRINCIPAL
Principal Harp funded by Richard
Rooney and Laura Dinner

LIBRARIANS

Gary Corrin,
PRINCIPAL
Principal Librarian funded by Bob
and Ann Corcoran
Kim Gilmore+

PERSONNEL

David Kent,
PERSONNEL MANAGER

*On sabbatical

+On leave



THE MUSICIAN'S KIT

Joaquin Valdepeñas
TSO Principal Clarinet



Photo by
Sean Howard

- 1 I play Yamaha clarinets—I particularly like their German-style instruments, like this one. German clarinets [compared to French] tend to sound a little darker, a bit more concentrated, due to the different shape of the bore [the inside of the clarinet]. I had a part in the development of this clarinet's initial design. It has extra keys at the bottom that help open up the low notes, which otherwise tend to sound very flat on a French instrument.
 - 2 I always have my phone (a OnePlus) with me—I'm always multi-tasking.
 - 3 When I'm warming up backstage, my case acts as the perfect makeshift music stand.
 - 4 I use this cloth to remove the condensation that accumulates inside the clarinet when I play it. The cloth has a string with a plastic-covered metal weight at one end to help me pull it through the inside of the instrument. When the plastic wears out, exposing the metal weight, I know I need to get a new cloth, otherwise the audience will hear the weight rattle through the clarinet if I'm drying it during a performance.
 - 5 Every musician needs to have a pencil but, more importantly, [to remove old markings from rented music] you need to have a good eraser! This eraser is the best, and I've found them only at a store in Yorkville.
 - 6 I take my clarinets to Tomoji Hirakata at Yamaha in New York City for maintenance. He creates all sorts of tools for me, including this spring-adjustment tool that allows me to adjust the springs underneath the clarinet keys. The springs open and close the keys for greater agility.
- I play on Vandoren reeds **7**, which I shape using a reed-shaper **8** and a reed knife **9**. A clarinet reed needs to be adjusted to fit the mouthpiece to which it is to be attached. I've had these tools for a long time.



Student Evaluation Form

Date you attended: _____

Name of school (optional): _____

1. What was your favourite part of the concert and why?

2. What was your least favourite part of the concert and why?

3. Describe how you felt during one of the pieces on the program. Why do you think you felt that way?

4. Was there anything that surprised you during the concert?

5. If you were given the task of putting together a concert for the TSO, what two pieces would you recommend and why?

Other comments ...



Teacher Evaluation Form

Date you attended: _____

Name of school (optional): _____

1. Please circle the appropriate rating:

Audience Response	Excellent	Very Good	Good	Fair	Poor
Educational Value	Excellent	Very Good	Good	Fair	Poor
Conductor's Rapport with the Students	Excellent	Very Good	Good	Fair	Poor
Teachers' Study Guide	Excellent	Very Good	Good	Fair	Poor

2. Was this the first time you brought a group to the TSO School Concerts? Yes No
If not, how long have you been bringing students to the TSO School Concerts?

3. What did your students like most?

4. Did you use the Teachers' Study Guide? Yes No
If so, which section did you find most useful?

5. Did you use the podcast? Yes No If so, did you find it useful?

6. Is there anything you'd like to share with the generous donors who support the TSO School Concerts?

Any additional comments? We greatly value teacher feedback and would love to hear from you!