

“A Bright Idea in Education”

Arty-Facts

A pre and post program guide
For teachers and students

Hot Horns ***Presents*** ***Pop to Rock***

Requirements

- Gymnasium with or without stage or Cafeteria
- Microphone/PA for large audiences
- One Armless Chair for the Tuba Player
- No interruptions during program (bells, announcements, etc.)

Grade Levels: K - 2, 3 - 5, 6 - 8

Artist Biography

Hot Horns, has performed at most of the major universities from coast to coast and is the premiere educational brass ensemble of its kind. The ensemble received the first prize at the New York Brass Conference Brass Quintet Competition in 2003. Founded in 1995, this brass quintet performs in a wide variety of musical genres ranging from Bach to Be-Bop!. Hot Horns has cooperative relationships with a number of Young Audiences state organizations, which provide both educational and concert opportunities for them. The musicians derive great satisfaction from their youth activities and spend considerable amounts of their time encouraging and mentoring young brass players across the country. The ensemble has performed hundreds of concerts, educational programs, demonstration concerts, master classes, as well as individual instructional clinics. The ensemble has also performed throughout the United States, and for packed concert halls during a 1999 Korean tour.

Objectives Of The Program

1. To encourage interest in sound production and music.
2. To present an authentic and entertaining look at how brass music fits into the world around us
3. To foster enthusiasm for a wide range of music, and
4. Demonstrate how the definition of popular music has changed over the years.

Content Of The Program

Opening: The program opens with the *Grand March* from *Aida*, denoting the opening to a special event or occasion. The musicians explain that throughout the ages what was considered popular music has changed a great deal. The popularity of concert by the Sousa Band (2000+ in attendance) is mentioned and demonstrated with the *Thunderer March*.

Body: The musicians explain how various classical and jazz artists were considered much as our current rock stars. Comparisons are drawn between Niccolò Paganini, Franz Liszt, George Gershwin, Duke Ellington, the Beatles and Queen. Selections featured include *Strike Up the Band*, *Take the A Train*, *Penny Lane*, and *Bohemian Rhapsody*.

Finale: The musicians will connect complete the connection to modern pop artists such as Bruno Mars and Katy Perry with *Uptown Funk* and *Roar*. The musicians initiate a question/answer period. They play a final piece, *Stars and Stripes Forever*, and exit the stage.

Pre-Program Activities

A. Background Information

The Instruments:

Clarinet: The clarinet is one of the higher members of the woodwind family, and is often associated with dixieland and jazz.

Saxophones: The saxes are one of the most recognizable of the woodwind family though they share some attributes with brass instruments. They are used quite prevalently in jazz.

Trumpet: The trumpet is the highest pitched (soprano voice) member of the brass family and probably the best known. It is used a lot in pop and jazz. The *Piccolo Trumpet* is the highest pitched of the trumpets.

French Horn: The horn is the middle pitched (alto voice) member of the brass family. It is used more in orchestras than in any other brass instrument because of its beautiful tone and ability to blend with other instruments.

Trombone: The trombone is also a middle pitched member, but it's a tenor voice, not as low as alto. It is the oldest of the brass family, with a simple slide mechanism used to change the pitch of the instrument. It is also used in pop and jazz.

Tuba: The tuba is the lowest pitch (bass voice) in the family. It is also the youngest (most recently invented) member of the brass family.

Drum Set: The workhorse of the percussion family, the drum set encompasses much of the orchestral percussion section in one unit. Most often associated with jazz and rock.

B. Vocabulary

Vibration: rapid, back and forth, rhythmic motion.

Sympathetic vibration: a vibration that is caused by a vibration of the same frequency.

Resonate/resonance: an intensification of prolonged sound produced by sympathetic vibration.

Mouthpiece: the fitting at the small end of a brass instrument that, when blown, helps the lips to vibrate, thus creating sound.

Valve: a mechanism that controls the flow of air through a section of tubing.

Mute: a device placed in the end of a brass instrument to change the sound.

Sextet: a musical group made up of six musicians.

Performance Highlights

During the program, students should notice:

- How much longer the horn can create sound than voice
- How valves change the size of the resonating chamber
- How mutes are used to change an instrument's sound

Program Follow-Up Activities

A. Topics for Class Discussion

1. What does music have to do with science, as in physics? (For example, vibration creates movement in and on the earth, such as earthquakes. It also produces sound; sound travels in waves, like light. Music has rhythm, like ocean waves and heartbeats.)
2. How has the definition of popular music changed through time? What traits do the various pieces share? How are they different? How do they fit into the culture of their time?
3. In what ways was the music played different from the music to which you listen? In what ways was it similar?

B. Writing Activities

1. Have Students think back on the various brass instruments they heard. Ask the class to brainstorm character traits or personalities of the tuba, French horn, trumpet, piccolo trumpet, and trombone. Then have each student choose one of the brass instruments and create a character out of that instrument. Have students give names to their characters then write 3-5 words describing their characters. Give students writing time to create a brief story about their personified instruments.
2. Write a review of the program. Describe what you liked about the program and why. What was your least favorite part of the program and why? What

did you like about the music? Was it different from music you usually listen to?

B. Arts Activities

Visual Art: Draw a picture of Hot Horns! Tell students to draw what they see when they recall the program. They may not be able to remember faces or exactly the instruments looked like; have students draw their own versions, based on their own memories of Hot Horns.

Drama: Divide the class into groups of five or six. Secretly assign each group an instrument from the following list: tuba, trumpet, French horn, piccolo trumpet, and trombone, drums. If you need to, assign one instrument to more than one group. Have the groups devise ways of demonstrating their instruments without saying the name of their instruments. Groups may use sound, movement, and dialogue to convey the instrument. Each group member must play some part in the presentation. Give the groups about five minutes to practice then have each group present its instrument while the rest of the class tries to guess which instrument is being represented.

Music: Based on question #2 in the topics for discussion section of Arty-Facts, have students each bring in a selection of what they consider popular music. Play the selections for the class and have them discuss why they feel these are popular. What defines popularity? Why do different people have different ideas of what they consider popular?

Dance/Movement: Play a piece of classical jazz, of the big band/horn variety. Allow students to get up and dance to the piece. Then play a selection of “popular” music and again allow students to dance. After the dancing, have students sit down and discuss the different moods of each genre of music. How did the students dance to the jazz as opposed to the “pop”? What were the different feelings behind each of the dances? Ask students what they think life might have been like when young people were dancing to Jazz music. What does today’s music say about life today?

Suggested Resources for the Teachers

Brass Instruments: Their History and Development, by Anthony Baines

The Cambridge Companion to Brass Instruments, by Trevor Herbert (Editor) and John Wallace (Editor)