COPPER STREET BRASS QUINTET

LESSON PLANS

CLASS NOTES®
PRESENTED BY CLASSICAL MPR

THESE MATERIALS ARE MADE POSSIBLE IN PART BY THE MINNESOTA LEGACY AMENDMENT’S ARTS AND CULTURAL HERITAGE FUND.
COPPER STREET BRASS QUINTET
KINDERGARTEN, FIRST, AND SECOND GRADE LESSON

LEARN about the instruments in a brass quintet: trumpet, French horn, trombone, and tuba. Quintet means FIVE, but only four instruments are included. Why? Because there are two trumpet players.

• Create cue cards for each instrument. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)

• Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.

• Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  › Which instrument is biggest? Smallest?
  › Which can play the highest? Lowest?
  › What does a brass player need to do with her lips to make a vibration in the mouthpiece?
  › What do the valves do on a brass instrument?
  › Use three words to describe each instrument.

• Explain that every instrument has its own unique sound—we call this **timbre** (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of each instrument in a brass quintet. For an in-depth exploration of timbre and tone color, watch the Class Notes Video *Color in Music: Germaine Tailleferre*.

• Watch the Class Notes video *The Brass Family* and use the corresponding curriculum.

LISTEN

• To some trumpet music by the Minnesota Orchestra’s Charles Lazarus. Notice the good shots of the valves.

• To a French horn solo in Leia’s Theme, from the movie *Star Wars* movies.

• To the trombone section in an orchestra. You will hear other brass instruments join in as well.

• To the **tuba**, playing a solo in a movement from Mussorgsky’s *Pictures at an Exhibition*.

• To a brass quintet, playing a wide variety of music.
  › “Winter,” from Vivaldi’s *Four Seasons*
  › J.S. Bach’s *Toccata and Fugue in D minor*
  › Irving Berlin’s *Puttin’ On the Ritz*

• To the Copper Street Brass Quintet, who will visit your school for a Class Notes Artists visit.
I Hear an Instrument!

- Print copies of the instrument cue cards for all four instruments in a brass quintet: trumpet, French horn, trombone, and tuba. (See PRINT PAGES at the end of this guide.)
- Ask for a student to be a “expert listener.” His or her job is to listen to a clip of music, decide which of the four instruments is playing, and hold up the corresponding card. Modify by displaying all four instrument cue cards in a row. Ask the entire group of listeners to point to the correct card after listening.
- Use this Which Brass Instrument? playlist for listening examples:
  - Trumpet: Haydn’s Trumpet Concerto, 3rd movement
  - French horn: Mozart’s horn concerto No. 2, ii. K. 417
  - Trombone: Cavatine, Op. 144 by Camille Saint-Saëns
  - Tuba: Concerto for Bass Tuba by Ralph Vaughan Williams

Brass Quintet, or NOT Brass Quintet?

- Print two copies of the brass quintet cue card (see PRINT PAGES at the end of this guide) and put an X through one. For example:

![Brass Quintet and NOT Brass Quintet cards]

- Ask for an “expert listener” volunteer. This time, the listener must distinguish whether the music is played by a brass quintet or something else, and then hold up the corresponding cue card. Use this BRASS Quintet or NOT BRASS Quintet? playlist:
  - Brass Quintet pieces:
    - Street Song by Michael Tilson Thomas
    - A Western Fanfare by Eric Ewazen
    - A New Year’s Gift by Anthony Holborne
    - “Summertime” from Porgy and Bess by George Gershwin
  - NOT Brass Quintet pieces:
    - Serenade for Winds No. 10 in B flat major, K. 361, Adagio by W. A. Mozart
    - String Quartet No. 8 by Dmitri Shostakovich
    - Piano Trio, Op. 17 by Clara Schumann
    - Lyric Quartette, A Portrait of Three Friends, I. The Sentimental One by William Grant Still
• Brass Quintet Dance Party
  › Listen to a wide variety of brass quintet music. Include music with loud/soft and fast/slow contrasts. Use manipulatives such as scarves, ribbon wands, or a parachute to structure, contain, and guide movement. Use this Wind Quintet Dance Party playlist:
    › Any Brass Quintet stuff!

• Quintet Teamwork
  › Explain that when large groups—like concert bands and orchestras and choirs—make music together, a conductor helps them start together, stay together, and end together. When a smaller group of musicians play together, they must use teamwork to sing and play together. For a more in-depth explanation of what a conductor does, watch this Class Notes video. Then explain that in a brass quintet, there is no conductor, so all those things a must be done by the team of musicians in the quintet.
    › Watch a few videos of brass quintets performing:
      › Canadian Brass
      › Seraph Brass
  › Do you notice the players looking at each other? Is it all the time, or just at certain moments? When do you think it’s most important for them to look at each other?
  › How are the musicians positioned? In a straight line, facing away from each other, or facing toward each other? Why do you think they stand or sit in that shape?
  › Compare and contrast the way each quintet moves. Every quintet has their own style and has to work together to figure out what works for them.
  › There is a third strategy that doesn’t come across well in video—breathing together before beginning. Perhaps students know this from singing in the classroom. Practice singing a few songs as an entire group with just a large breath as a cue.
  › Once you’ve discovered and discussed three successful strategies for making music in small teams, put students into groups of five.
    › Ask each group to take one minute to choose a favorite classroom song to perform for the class.
    › Give them a few minutes of work time to practice performing the song together using the three strategies to start together, stay together, and end together. Remind them that successful quintets breathe together, move together, and make eye contact.

**LEARNING CHECKLIST**

- I can identify the instruments of a brass quintet by sight and sound.
- I can explain how a musician makes a sound on a brass instrument.
- I can move fast and slow to brass quintet music.
- I can improvise musical sounds in response to teacher cues.
- I can sing with others and alone.
- I can work as a team to make music.
LEARN about the instruments in a brass quintet: trumpet, French horn, trombone, and tuba. Quintet means FIVE, but only four instruments are included. Why? Because there are two trumpet players.

- Create cue cards for each instrument. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)
- Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.
- Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  - Which instrument is biggest? Smallest?
  - Which can play the highest? Lowest?
  - What does a brass player need to do with her lips to make a vibration in the mouthpiece?
  - What do the valves do on a brass instrument?
  - Use three words to describe each instrument.
- Explain that every instrument has its own unique sound—we call this **timbre** (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of each instrument in a brass quintet. For an in-depth exploration of timbre and tone color, watch the Class Notes Video *Color in Music: Germaine Tailleferre*.
- Watch the Class Notes video *The Brass Family* and use the corresponding curriculum.

LISTEN

- To some **trumpet music** by the Minnesota Orchestra’s Charles Lazarus. Notice the good shots of the valves.
- To a **French horn solo** in *Leia’s Theme*, from the movie *Star Wars* movies.
- To the **trombone section** in an orchestra. You will hear other brass instruments join in as well.
- To the **tuba**, playing a solo in a movement from Mussorgsky’s *Pictures at an Exhibition*.
- To a brass quintet, playing a wide variety of music.
  - “Winter,” from Vivaldi’s *Four Seasons*
  - J.S. Bach’s *Toccata and Fugue in D minor*
  - Irving Berlin’s *Puttin’ On the Ritz*
- To the **Copper Street Brass Quintet**, who will visit your school for a Class Notes Artists visit.
CONNECT & ANALYZE

• In this activity, students will compare and contrast their emotional responses to different pieces of music.

• Together with your students, brainstorm a list of feelings. Get a good list going. You might purposefully connect with literacy curriculum by including or emphasizing new vocabulary or asking for synonyms for common feelings (happy = elated; calm = serene; sad = dismayed). When finished, it might look like this:

  - FRIGHTENED
  - EXCITED!
  - CALM
  - HAPPY

• Select one feeling and ask students to silently imagine music that sounds like that feeling. Repeat with several different contrasting feelings.

• Introduce the idea that music communicates feeling. This will be an easy connection since this explanation simply summarizes the activity they’ve just completed. Some sample language:

  › One of the amazing things about music is that it can express feelings. It can sound how you feel. Or, listening to certain music can make you feel a certain way. Composers who write music often try to create the sound of a certain feeling.

• Explain that they will be watching a Class Notes video about emotions, or feelings, in music. In each video, they will hear four pieces that demonstrate how music communicates feeling. In the first video, they will hear four pieces and think about what feeling each piece communicates. In the second video, they will learn how composers get music to sound that way. The pieces are:

  › Psycho: A Suite for Strings by Bernard Hermann
  › Clair de Lune by Claude Debussy
  › Piano Sonata No. 2, Op. 35. III. Marche Funèbre by Frederic Chopin
  › The Planets—IV. Jupiter, the Bringer of Jollity by Gustav Holst
• Preview each piece by listening. Use a listening sheet (see below) to guide the experience. Afterward, facilitate classroom discussion. Was there a lot of agreement about the feelings expressed in the music? Emphasize the fact that there are no wrong answers—everyone is entitled to an opinion.

<table>
<thead>
<tr>
<th></th>
<th>LIST AT LEAST ONE INSTRUMENT YOU HEARD</th>
<th>LIST THREE ADJECTIVES THAT DESCRIBE THIS MUSIC</th>
<th>HOW DOES THIS MUSIC MAKE YOU FEEL?</th>
<th>WHY DO YOU THINK THE COMPOSER WROTE THIS MUSIC?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Psycho: A Suite for Strings</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clair de Lune</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano Sonata No. 2, Op. 35. III. Marche Funbre</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Planets- IV. Jupiter, the Bringer of Jollity</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

• You might decide to compile results/reactions by creating a master list for each piece. For example:

**PIANO SONATA NO. 2. OP. 35-III. MATCHE FUNEBRE**

- solemn
- sad
- depressing
- grave
- serious
- grim
• Watch the Class Notes video [A Journey through Musical Emotion](#). Compare the descriptions of each piece in the video with the response/listening sheets from the previous activity. Were the responses similar?

• Try this idea out on some new pieces. Create a blank listening sheet. Play various repertoire (see suggestions below) and ask students to describe what they hear in terms of emotion and feelings.

<table>
<thead>
<tr>
<th>TITLE OF PIECE</th>
<th>EMOTION/FEELING/MOOD</th>
<th>ADDITIONAL COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**LISTENING SUGGESTIONS**

Most or all of these examples can be found on iTunes or Spotify. Below are links to quality YouTube performances. Many include visuals that provide good teaching opportunities. For example, students might be interested to see the zheng in the Tan Dun composition.

- **Lines** by Mary Ellen Childs
- **Never Ignore the Cosmic Ocean** by Gediminas Gelgotas
- “**The Swan**” from **Carnival of the Animals** by Camille Saint-Saens
- **Music for the Royal Fireworks**: Minuet I, II, & III by G.F. Handel
- “**Dance of the Knights”** from **Romeo and Juliet** by S. Prokofiev
- **Waltz #2** by D. Shostakovich
- **Fanfare for the Uncommon Woman No. 1** by J. Tower
- **The Little Train of the Caipira** by H. Villa-Lobos
- **Zheng Concerto, I. Andante molto** by Tan Dun
- **Sonata for Cello** by György Ligeti
- **Chambre d’enfants** by Francis Dhomont. This link shows the score as we hear the music. It’s fun and interesting to watch the notation as we hear the sounds.
Notes on the suggestions:

- All of these pieces are instrumentals with no lyrics. Lyrics/text obviously influence the emotional message of a piece, often making the message more overt. You may choose to extend or modify the activity to include text or focus on text-only if it aligns with your teaching goals.

- All selections are under six minutes in their entirety. Encourage students to listen carefully to a piece in its entirety before coming to conclusions about the emotional message. Remind them that the mood or feeling can change throughout the course of the piece. Helping them have a question in mind while listening helps cultivate focused listening skills.

- Use the collective listening experience as an opportunity to explore and investigate further. You might notice that the Villa-Lobos example is played by a very good children's orchestra. Use that observation to talk about practice habits and commitment to an instrument. Your class may decide to learn more about a specific composer, piece, performer, or instrument.

- Transfer these ideas and concepts to other art forms. For example, look at a series of paintings, prints, or other pieces of visual art. Ask students if each work has a feeling or mood, and if so, what is it? Make some matches to some of the music you've listened to together. An easy, obvious example would be to pair some Debussy with an Impressionist painter.

A very literal example would be to show Claude Monet’s *Rouen Cathedral, Façade (Morning Effect)* and listen to Claude Debussy’s *La cathédral engloutie (The Sunken Cathedral)*. *Roven Cathedral, Façade* is shown below.

This example might almost be too literal and object-based (instead of focusing on more abstract emotional effect), but starting with a concrete example will help students make the connection and create some associations of their own.
• Add creative movement for another layer/mode of response. Return to your emotion chart/list for one of your pieces and ask students to strike a pose for each word/feeling. Using the chart from the Chopin piece, you might say:

  Show me “solemn” with your body. Ready, go.
  Now FREEZE.
  Show me sad. Go.

Using “freeze” and “go” as cues are helpful when first trying this activity since it will help students make transitions and keep better control of their bodies and move through space with more control. Once they’ve had some experience with the activity, you can seamlessly move from one word to the next. Feel free to add some sort of additional sound (steady beat on a hand drum, simple ostinato on an Orff instrument) to add another layer of both sound and control to the activity. Once you’ve moved through the emotions found in one piece, combine various pieces (and thus, various moods) to create additional layers and complexity.

• Watch an additional Class Notes video—A Recipe for Emotion in Music—to learn specific things composers do to try to convey certain emotions.

**LEARNING CHECKLIST**

- I can identify the instruments of a brass quintet by sight and sound.
- I can explain how a musician makes a sound on a brass instrument.
- I can compare and contrast emotions experienced when listening to two different musical selections.
COPPER STREET BRASS QUINTET
SIXTH GRADE LESSON

LEARN about the instruments in a brass quintet: trumpet, French horn, trombone, and tuba. Quintet means FIVE, but only four instruments are included. Why? Because there are two trumpet players.

• Create cue cards for each instrument. (See PRINT PAGES at the end of this guide for pictures to use in your classroom.)
• Using these visuals, introduce each instrument and explain how sound is produced. Use the text and pictures from the “Meet the Instruments” section of this curriculum for sample language.
• Spend time noticing features of each instrument. Compare and contrast. Ask guiding questions, such as:
  › Which instrument is biggest? Smallest?
  › Which can play the highest? Lowest?
  › What does a brass player need to do with her lips to make a vibration in the mouthpiece?
  › What do the valves do on a brass instrument?
  › Use three words to describe each instrument.
• Explain that every instrument has its own unique sound—we call this timbre (TAM-ber) or tone color. Explain that we will learn to recognize the special timbre of each instrument in a brass quintet. For an in-depth exploration of timbre and tone color, watch the Class Notes Video Color in Music: Germaine Tailleferre.
• Watch the Class Notes video The Brass Family and use the corresponding curriculum.

LISTEN
• To some trumpet music by the Minnesota Orchestra’s Charles Lazarus. Notice the good shots of the valves.
• To a French horn solo in Leia’s Theme, from the movie Star Wars movies.
• To the trombone section in an orchestra. You will hear other brass instruments join in as well.
• To the tuba, playing a solo in a movement from Mussorgsky’s Pictures at an Exhibition.
• To a brass quintet, playing a wide variety of music.
  › “Winter,” from Vivaldi’s Four Seasons
  › J.S. Bach’s Toccata and Fugue in D minor
  › Irving Berlin’s Puttin’ On the Ritz
• To the Copper Street Brass Quintet, who will visit your school for a Class Notes Artists visit.
COLLABORATE & PERFORM

• Lead a group discussion about collaboration in an ensemble setting. Ask students to journal independently, giving writing prompts such as:
  › What skills are important when making music with other people?
  › How can you positively contribute to a group project?
  › What are the hard parts of working together in an ensemble?
  › How do you give constructive feedback to others?
  › How do you receive feedback when it is given to you?
  › How do you make decisions when rehearsing and performing music with others?

• Watch the Class Notes video Give and Take: How to Respond to Feedback.

• Explain that students will see five musicians perform together in a quintet when the Copper Street Brass Quintet pays a visit for Class Notes Artists. These musicians must constantly work together, give construct feedback, and communicate so that they can perform successfully.

• Ask students to brainstorm a list of questions about to collaboration to ask the Copper Street Brass Quintet.

• Divide students into groups of six. Designate five performers and one reporter. The five musicians must do the following:
  › Select a piece from the class repertoire to perform for the class. Ideally, each of the five performers would perform a different part, instead of all singing together in unison. Or, perhaps two students would sing melody, two would play rhythmic instruments, and one might play a melodic ostinato on an Orff instrument.
  › Once repertoire and parts assignments have been decided, allow students time to rehearse their piece. Give helpful reminders about starting together, staying together, and ending together. Give suggestions about using eye contact and moving together/giving body cues.
  › The reporter should document the process, taking notes on how groups made decisions and how they communicated. What went well, and what didn’t?

• Ask each group to perform for the class, followed by the reporter’s information about group dynamics. Discuss and analyze common themes, difficulties, strategies, and solutions.

LEARNING CHECKLIST

☐ I can identify the instruments of a brass quintet by sight and sound.
☐ I can explain how a musician makes a sound on a brass instrument.
☐ I can collaborate as a member of an ensemble to refine and prepare music for presentation or performance.
☐ I can use tools of self-reflection and constructive feedback to contribute to a team or ensemble.
COPPER STREET BRASS QUINTET

PRINT PAGES
TRUMPET CUE CARD
TUBA CUE CARD
OTHER INSTRUMENTS CUE CARD

- Harp
- Acoustic Guitar
- Grand Piano