

# FLUTASTIC for Aspiring Recorder Players

## Digital Version — Ages 7-12



TEACHER'S GUIDE

# FLUTASTIC for Aspiring Recorder Players

Digital Version — Ages 7-12

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# FLUTASTICfor Aspiring Recorder Players

Digital Version — Ages 7-12



Left to right: Clément, Étienne, Jonathan, Aurélie, Gabriela and Christian

## OUR TEAM

### CREATION AND CONCEPT

Aurélie Négrier

### HOST French version

Aurélie Négrier

### HOST English version

Gabriela Iznardo

### GUESTS, Flûte Alors! Quartet

Vincent Lauzer

Marie-Laurence Primeau

Alexa Raine-Wright

Caroline Tremblay

### COMPOSER

Marie-Claude Codsi

### A PRODUCTION BY

Jeunesses Musicales Canada

### PRODUCER

Clément Joubert

### FILMED, EDITED, AND DIRECTED BY

camionproductions.org

### LIGHTING

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### SOUND

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### PRODUCTION SUPPORT

JM Canada Artistic Team

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### OTHER IMAGES

Unplash.com

VERSION 1



# FLUTASTIC for Aspiring Recorder Players

Digital Version — Ages 7-12



Vincent, Caroline, Gabriela, Marie-Laurence, Alexa

## INTRODUCTION

Dear teachers,

FLUTASTIC is an interactive digital workshop divided into 4 parts. In these vignettes, your students meet four recorder virtuosos and discover the thousand and one facets of this instrument, its history, and its different forms through time!

The activities presented in the videos are offered with the possibility of delving deeper into the content through listening games, movement activities, and performances by the Flûte Alors! quartet.

It is important for us to furnish you with our educational intentions and all the necessary educational material in this document, which will allow you to co-create the workshop and to live an optimal musical experience with your class!

We wish you a wonderful experience!

Cordially,  
The Young Audience Artistic Team of Jeunesses Musicales Canada

Please contact our Head of Music Mediation, Aurélie Négrier, with any questions:

[youngaudiences@jmcanda.ca](mailto:youngaudiences@jmcanda.ca)

Age range: 7-12 years old

Duration: +/- 10 minutes per video

Number of participants: 1 class

Languages: offered in French or English



# FLUTASTIC for Aspiring Recorder Players

## Digital Version — Ages 7-12

### PRACTICAL ADVICE

Listen to the modules before presenting them to your students.

We encourage you to learn and master the workshop's material before presenting it to your students.

Don't hesitate to **stop the video** in order to check that your students are doing what is asked or proposed.

This guide will provide you with leads to deepen the content of each of the videos and allow you to interact with it.

It is important to remind them that the **workshop is interactive**, which means that the children are invited to actively participate in the program.

All audio tracks are provided in this guide. Simply click on the hyperlinks at the bottom right of each page.



# FLUTASTIC for Aspiring Recorder Players



## PART 1

### MUSIC FOR THE SOUL

# FLUTASTIC for Aspiring Recorder Players — PART 1

## MUSIC FOR THE SOUL

### ACTIVITY CONTENT

Gaby discovers the recorder

- Have you ever played the recorder before?

To discover this unique instrument, we are going to meet 4 recorder artists!

Let's discover how the recorder has been used throughout time and the history of music.

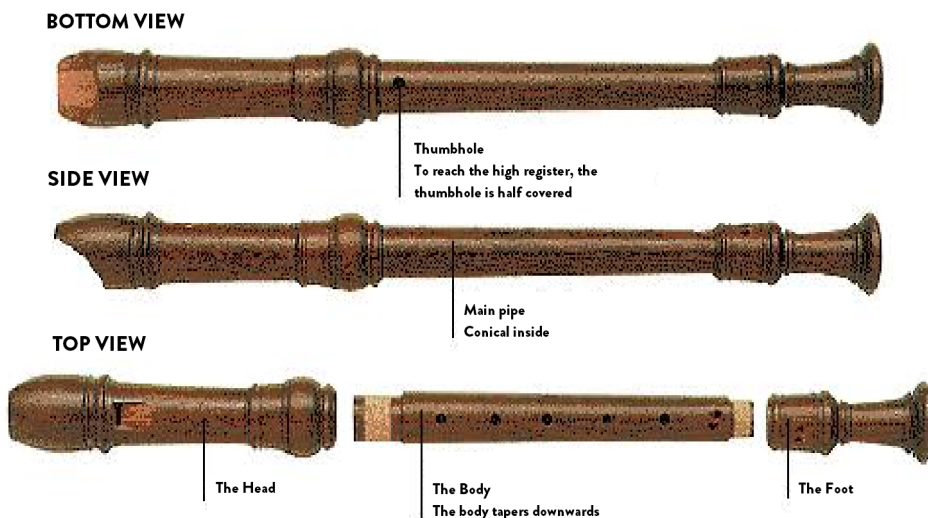
Video Duration  
14:57 min

### ONCE UPON A TIME...

From the prehistoric recorder to that of today

The oldest human musicians would have appeared 35 000 years ago!

Recorders carved out of vulture bones were found in a prehistoric cave in Germany! The prehistoric recorders didn't look like the recorders we have today: they didn't have a beak! Moreover, the first recorders were probably used not to make music, but rather to hunt by imitating the cry of certain animals or to scare the enemy by producing strange sounds! Then, slowly, with time, the recorder became more sophisticated.





# FLUTASTIC for Aspiring Recorder Players — PART 1

## MUSIC FOR THE SOUL

### ONCE UPON A TIME (CONTINUED) . . .

Thousands of years later: the Baroque period.

The Baroque period extends from 1600 to 1750.

During this period, architects, painters, musicians, and writers developed a new artistic style that would mark the history of music: the Baroque style! In music, the first concertos, the first operas, and the first sonatas appeared. All these musical forms are still very present today. Music was organized and written on musical scores and the instruments in fashion were the organ, the lute, the harpsichord, and the recorder.

### DELVE DEEPER BY LISTENING TO THE DIFFERENT INSTRUMENTS OF THE BAROQUE PERIOD

*(Click on the hyperlinks to the right.)*

#### Jean-Sébastien Bach

Bach is a major composer of music from the late Baroque period.

He composed for the organ, the harpsichord, and the recorder, which was one of the most played instruments at the time.

### DELVE DEEPER BY LISTENING TO BACH'S WORKS

*(Click on the hyperlinks to the right.)*



#### EXCERPTS

[The Organ](#)

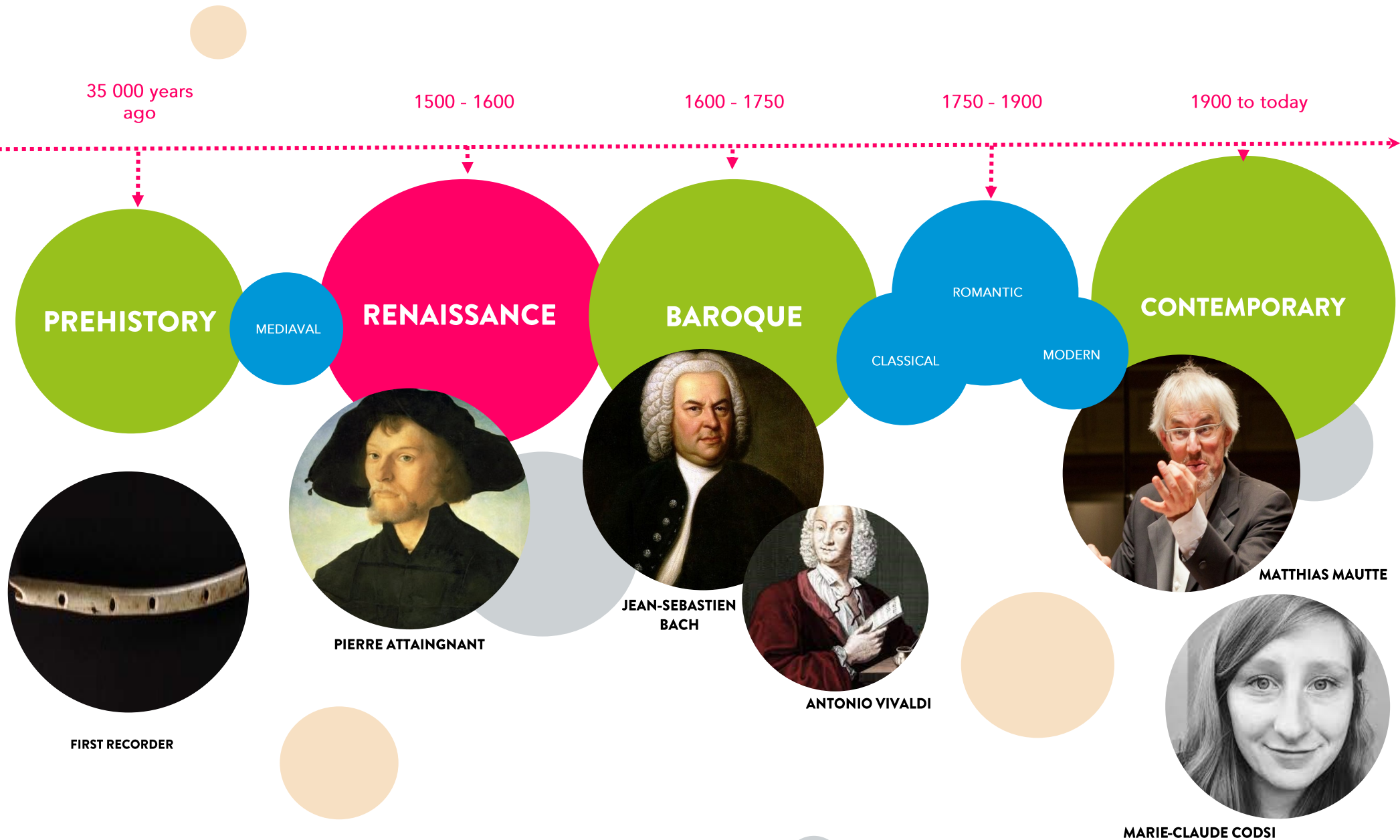
[The Lute](#)

[The Harpsichord](#)

[Bach and the harpsichord](#)

[Bach and the organ](#)

# MUSIC CHRONOLOGY



# FLUTASTIC for Aspiring Recorder Players — PART 1

## MUSIC FOR THE SOUL

### ARTIST OF THE DAY: CAROLINE TREMBLAY

#### How do you blow into a recorder?

Gaby meets the recorder player **Caroline Tremblay**.

Recorder player Caroline Tremblay, a native of Sept-Îles on Quebec's North Shore, stands out for her contagious love of music, combined with a simmering intensity and fluid technique. First prize winner in her category at the Canadian Music Competition, Caroline obtained a master's degree in performance at the Université de Montréal.

Caroline has been playing the recorder since the age of 7. At the age of 18, she went to study recorder at Cegep in Montreal. It was there that she met her colleagues from Flûte Alors!. Music has given her the opportunity to travel to Germany, Israel, the United States, and across Canada. Constantly exploring the various forms of the power of music, Caroline is also a certified music therapist.

#### What is music therapy?

**Music therapy** is the use of music or sound for the purpose of healing. It is a supportive therapy using music. The music therapist promotes musical expression to help the person being treated get better. The first music therapy graduates appeared in the twentieth century, but it seems that since antiquity, music has always been a way to offer care and comfort.

### ACTIVITY: THE BREATH

Expand your repertoire of actions and sensory reactions.

#### Inhale (Breathing In)

- When you breathe in, you bring air into your nose, mouth, and lungs.
- Breathe in through your nose as if you were smelling a sweet-smelling flower!
- Exhale with an "AH!" sound of admiration.

#### Exhale (Breathing Out)

- To exhale is to let the air out of your lungs. You can let the air out gently or forcefully.
- To exhale gently, breathe out by blowing softly, as if to flicker the flame of a candle without putting it out.
- To exhale forcefully, breathe out by blowing hard, like you would to blow out the candles on a birthday cake!





# FLUTASTIC for Aspiring Recorder Players — PART 1

## MUSIC FOR THE SOUL

### A MEETING WITH MARIE-CLAUDE CODSI

How does one go about composing music?

Marie-Claude Codsí is a composer based in Montréal. She completed her Bachelor's degree in composition at McGill University. She then continued her studies in the United Kingdom at the University of Edinburgh where she completed a Master's degree in Film Composition and a Doctorate in Musicology in 2018. She is passionate and creative . . .

Composing music is like being in front of a blank page that you have to fill with musical notes. But there are also very precise codes in music, when you want to compose for an orchestra for example, it is important to know all the specificities of each instrument. To be a good music composer, according to Marie-Claude, is to be able to dive into the unknown and be curious. Sometimes, the mistakes you make while creating can be musical treasures!

### RECORDER ATHLETES ANTHEM

Apply the technical elements of the piece.

Gaby asked Marie-Claude to compose an anthem for the aspiring recorder players.

Here is the challenge: in each workshop, you will find a segment that will allow you to learn each voice or part of the anthem. To play this piece well, you will need to practice each part slowly and then play them together perfectly!



LISTENING EXERCISE  
RECORDER ATHLETES ANTHEM

# FLUTASTIC for Aspiring Recorder Players — PART 1

## MUSIC FOR THE SOUL

### RECORDER ATHLETES ANTHEM

Expand your repertoire of actions and sensory reactions.

#### Learning Soprano 3

Caroline teaches us the third part of the Athletes Anthem: Soprano 3

This part plays an important role in the piece, the bass part on which all the other parts are superimposed.

#### What is an ostinato?

This third part is written in **ostinato**.

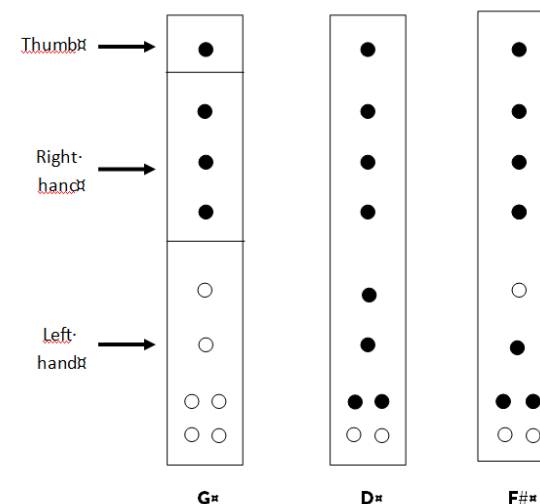
An **ostinato** is a short musical motif that is repeated over and over again or “obstinately”!

In our ostinato pattern, there are 3 notes whose fingerings are shown on the right.

#### A recorder player's tips

- Remember to **articulate** the “TA” sound when blowing into the recorder.
- Practice **breathing** just before the 4th beat, which means before the notes D and F sharp. The goal is to breathe at this point every other time.

To see the full musical score, click on the hyperlink to the right.



**MUSICAL SCORE**

[RECORDER ATHLETES ANTHEM](#)  
[Version for Students](#)

# FLUTASTIC for Aspiring Recorder Players — PART 1

## MUSIC FOR THE SOUL

### PERFORMANCE BY FLûTE ALORS!

Make connections between the musical excerpt and what you felt.

The artists of the Flûte Alors! quartet offer us a piece by the very famous baroque composer: Jean-Sébastien Bach.

Listening to the Fugue in C Major BWV 545:

- How many musicians are there in a quartet?

*A quartet consists of 4 musicians.*

- Do all the musicians in the quartet play the same instrument?

*They all play the recorder, but the sizes or registers of the recorders are different.*

- Do you see any differences between the instruments?

*In this excerpt, there are 2 soprano recorders, 1 alto recorder, and 1 tenor recorder.*

- What adjectives would you use to describe what you hear?



### DELVE DEEPER BY LISTENING

Make connections between the musical excerpt and what you felt.

Caroline showed us an excerpt from this piece at the beginning! Do you remember?

By clicking the hyperlink on the right, we discover the **talented** recorder player Jan Van Hoecke.

Listen to the Partita in A Minor for Solo Flute BWV 1013:

*(Click on the hyperlink to the right.)*

- In the video, does the young flutist use the bass flute like Caroline?

*No, the artist in the video plays the piece on an alto recorder.*

- Are you able to see the moments when the recorder player takes a breath?

- Would you say that the artist has a good breath? Why or why not?

- What adjectives would you use to describe what you hear?

[Johann Sebastian Bach](#)  
[\(Arr. Joris Van Goethem\)](#)  
[Prelude and Fugue in C Major,](#)  
[BWV 545](#)  
[by the Flûte Alors! quartet](#)

[Johann Sebastian Bach Partita](#)  
[in A Minor BWV 1013 for Solo](#)  
[Flute by Jan Van Hoecke](#)



# FLUTASTIC for Aspiring Recorder Players



## PART 2

### MAGIC RECORDERS

# FLUTASTIC for Aspiring Recorder Players — PART 2

## MAGIC RECORDERS

### ACTIVITY CONTENT

Gaby continues to discover the recorder!

- Do you remember **what technique** Caroline taught us last time?

*Caroline explained that to be a good recorder player, it is important to breathe well. She also explained that music can help us relax!*

- Do you remember what recorder Caroline played at the last workshop?

*Caroline played the bass recorder.*

Today, we meet Alexa who is going to tell us about all the **different sizes** of recorders that exist!

### ONCE UPON A TIME...

**Antonio Vivaldi and The Four Seasons . . .**

Antonio Vivaldi is one of the **composers** of the **Baroque period**. He is still very famous nowadays thanks to his work *The Four Seasons* which was composed about 300 years ago. Antonio Vivaldi also composed fabulous **concertos** for the recorder.

**But what is a concerto?**

A concerto is a piece that is written to showcase a particular instrument. The featured instrument or soloist converses with the accompanying orchestra.

Delve deeper by listening a **concerto for recorder by Vivaldi**

*(Click on the hyperlink to the right.)*

**Recorder makers . . .**

The recorder maker is the **craftsman who designs, makes, maintains, and repairs** recorders. It is certain that in the baroque era, people did not play on plastic recorders! In those days, recorders were made with great care by recorder makers. They were **made of wood** and at that time, boxwood was used for its solidity!

The term "**Instrument Maker**" is also used for the making of pianos, organs, trumpets . . . But be careful, for stringed instruments like a violin or a cello, we will speak of a Luthier!

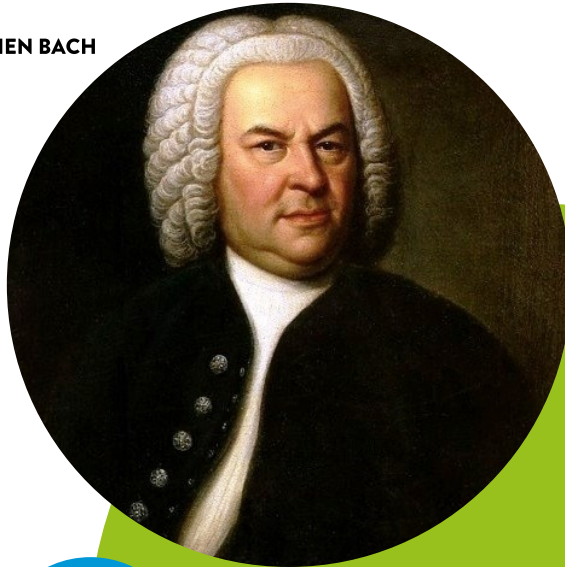
Video Duration  
15:37 min



DELVE DEEPER BY LISTENING

Recorder Concerto in C Major RV 443  
Antonio Vivaldi

JEAN-SEBASTIEN BACH



ANTONIO VIVALDI



# BAROQUE

PREHISTORY

ANTIQUITY

RENAISSANCE

MEDIAVAL

ROMANTIC

MODERN

CONTEMPORARY

CLASSICAL

FIRST RECORDER



SOPHISTICATED  
ARCHITECTURE



FRANCESCA CACCINI



HARPSICHORD



1600 - 1750



# FLUTASTIC for Aspiring Recorder Players — PART 2

## MAGIC RECORDERS

### ARTIST OF THE DAY: ALEXA RAINE-WRIGHT

#### What are the different types of recorders?

Moving naturally from recorder to baroque flute, American-Canadian Alexa Raine-Wright maintains an active performance career based in Montreal. She is a graduate of McGill University and a founding member of the award-winning ensemble Infusion Baroque.

A winner of several national and international competitions, Alexa has received numerous awards!

She has performed with a wide variety of ensembles including Arion Baroque Orchestra, Ensemble Caprice, I Musici, and the Chicago Symphony Orchestra. She has performed at festivals across North America and has released recordings with Arion Orchestre Baroque, Flûte Alors!, Infusion Baroque, and La Bande Montréal Baroque.

### ACTIVITY: DISCOVERY AND A GUESSING GAME

#### Identify the different registers of the recorders

Alexa shows us the different recorders she used to make the arrangement of Vivaldi's Four Seasons.

- Can you identify the different recorders Alexa plays?

Here they are classified from the highest to the lowest:

- What differences do you see between these different recorders?



Alto Recorder



Tenor Recorder



Bass Recorder



Identify the different timbres  
of Alexa's recorders

# FLUTASTIC for Aspiring Recorder Players — PART 2

## MAGIC RECORDERS

### RECORDER ATHLETES ANTHEM

Expand your repertoire of actions and sensory reactions.

#### Learning Soprano 1

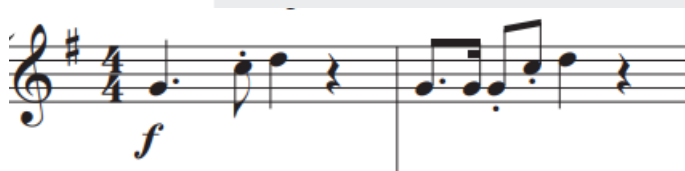
Alexa teaches us the first part of **Soprano 1** of the Athletes Anthem

This part has an important role in the piece: it plays the main melody (or main theme). It lasts 8 bars.

In the first part of the theme, there is a call and response game.

- Did you hear it?

Here is the melodic pattern of the **call** (it ends in suspension on the note D).

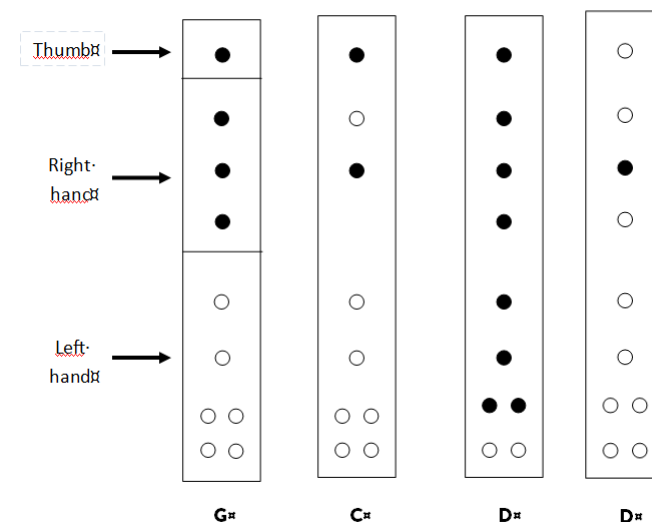


Here is the melodic pattern of the **response** (it ends on the tonic note G).

In our anthem, **part A** is repeated **twice**.

#### A Recorder Player's Tips

- Remember to **articulate** the "TA" sound by blowing into the recorder.



#### MUSICAL SCORE

RECORDER ATHLETES ANTHEM  
Version for Students

# FLUTASTIC for Aspiring Recorder Players — PART 2

## MAGIC RECORDERS

### DELVE DEEPER BY LISTENING

Identify the different recorders and the high or low register

- Would you be able to recognize the different recorders used by listening to the different excerpts? Pay attention because we have added the soprano and sopranino recorders to the alto, tenor, and bass recorders . . .

*(Click on the hyperlinks to the right.)*

Excerpt 1: This is the bass recorder

Excerpt 2: This is the tenor recorder

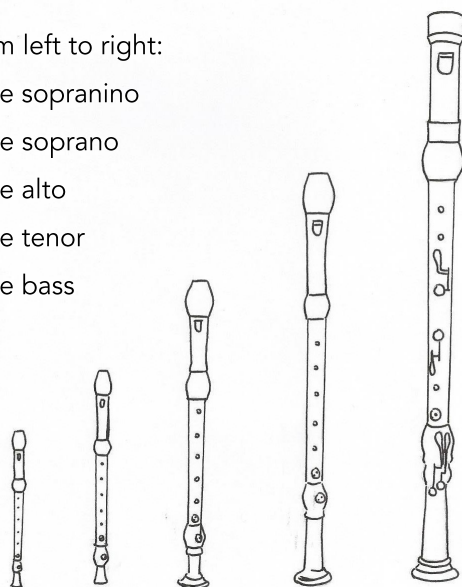
Excerpt 3: This is the alto recorder

Excerpt 4: This is the soprano recorder

Excerpt 5: This is the sopranino recorder

From left to right:

- The sopranino
- The soprano
- The alto
- The tenor
- The bass



### DELVE DEEPER BY LISTENING

[Excerpt 1](#)  
[Excerpt 2](#)  
[Excerpt 3](#)  
[Excerpt 4](#)  
[Excerpt 5](#)



# FLUTASTIC for Aspiring Recorder Players — PART 2

## MAGIC RECORDERS

### PERFORMANCE BY FLûTE ALORS!

Make connections between the musical excerpt and what you felt.

The artists of the Flûte Alors! quartet offer us a piece by the famous composer Antonio Vivaldi. It is the Concerto in D minor "Winter" RV 297. This piece is part of the work "The Four Seasons."

You will hear 2 alto recorders, 1 tenor recorder, and 1 bass recorder.

- Are you able to hear the different parts played earlier by Alexa?
- How can this music make us think of winter?

### DELVE DEEPER BY LISTENING

Make connections between the musical excerpt and what you felt.

One of Alexa's beautiful talents is arranging music.

But what does it mean to "arrange music"?

In music, an arrangement is the work that consists in taking a piece already written for an instrument (ex: organ, violin . . . ) and transforming or adapting it to be played on another instrument.

Alexa made an arrangement of Vivaldi's Winter for 4 recorders, but how about an **arrangement for string orchestra and harpsichord?**

*(Click on the hyperlink to the right.)*

- Can you hear the different parts Alexa played earlier?
- Can you name the instruments you hear?
- The parts played on the different recorders by Alexa are played by which instruments in the orchestra?



[Vivaldi's Winter string orchestra and harpsichord arrangement.](#)

# FLUTASTIC for Aspiring Recorder Players



## PART 3

### EARLY MUSIC AND DANCE

# FLUTASTIC for Aspiring Recorder Players — PART 3

## EARLY MUSIC AND DANCE

### ACTIVITY CONTENT

Gaby continues her discovery of the recorder!

- Could you name the 3 different recorders we discovered during the last workshop?

*Alexa introduced us to the 3 recorders she used to make her arrangement of Vivaldi's Winter.*

*They were the alto recorder, the tenor recorder, and the bass recorder.*

- What does it mean to "arrange music"?

*A musical arrangement consists in adapting an original piece for certain instruments or singers .*

*...*

*Ex: Vivaldi's Winter is composed for a string orchestra but Alexa arranged it for a recorder quartet.*

Today, we meet Marie-Laurence who will have us travel in time to discover the Renaissance period and its magnificent dances.

### ONCE UPON A TIME . . .

#### The Renaissance Period

The Renaissance was before the Baroque period. It is a period rich in arts thanks to the different artists, architects, painters and composers who lived during this period. One thinks of the sumptuous architectural works of the Italian Leonardo Da Vinci as well as the magnificent paintings of Botticelli, Raphael or Michelangelo.

*(Click on the hyperlink to the right to see some of the great masterpieces of the renaissance.)*

#### Consort music and dance

In the life of the people of the time, from the poorest to the richest, dance and music hold a very important place! It was at this time that the first choreographies appeared: as music was composed, dances were composed with very precise steps.

For the richest—kings, queens, duchesses, dukes—they go as far as making their own set of instruments designed to play together. As if all the instruments played together made the sound of one instrument! This is called: Consort music.

Video Duration  
15:48 min



[The great masterpieces of the Renaissance](#)



PIERRE ATTAINGNANT



LEONARDO DA VINCI

# RENAISSANCE

PREHISTORY

ANTIQUITY

MEDIAVAL

BAROQUE

ROMANTIC

CONTEMPORARY

CLASSICAL

MODERN



DANCES



SUMPTUOUS  
CASTLES



RAPHAEL

## 1500 - 1600

## FLUTASTIC for Aspiring Recorder Players — PART 3

### EARLY MUSIC AND DANCE

#### ARTIST OF THE DAY: MARIE-LAURENCE PRIMEAU

##### Renaissance music and dance

A versatile artist, Marie-Laurence Primeau has an active career in early music, moving easily from the recorder to the viola da gamba. She performs with various ensembles such as *Les Boréades de Montréal*, *le Consort des Voix Humaines* . . .

She has performed at prestigious festivals in Canada, the United States and Mexico, and has taken part in various recordings on the ATMA Classique label. Marie-Laurence has built a solid reputation as a baroque dancer.

In addition to bringing a special dimension to her playing, dancing is a wonderful symbiosis between her constant need to move and the music she is passionate about. On top of her concert appearances, she teaches at the Toronto Early Music Players Organization, the Société de flûte à bec de Montréal, and the CAMMAC Music Centre, and welcomes close to thirty children into her class each year.





## FLUTASTIC for Aspiring Recorder Players — PART 3

### EARLY MUSIC AND DANCE

#### ACTIVITY: THE MOVEMENT OF THE PAVANE

Expand your repertoire of actions and sensory reactions.

Marie-Laurence invites us to dance the pavane as in the renaissance.

The pavane is a dance movement that is very slow and refers to the magnificent peacock that unfolds its majestic plumage. The pavane was often played at the opening of balls. Rich guests would present their elegant outfits by dancing the pavane!

Marie-Laurence uses the tenor consort recorder and plays a pavane from this period entitled "**Belle qui tiens ma vie.**"

(Click on the hyperlink to the right to **listen to "The Venetian"** by Pierre Attaignant performed by the quartet Flûte Alors! to practice the pavane step.)

The choreography goes as follows

- It's important to have a **very dignified posture**: stand up straight with your shoulders back and your chin a little in the air.

You have to imagine that we are in the 1600s and that we are entering a ball at the king's court!

**We count 4 beats** (1 and 2 and 3 and 4):

On the 1, the left foot takes a step to the left.

On the "and," bring the right foot towards the left foot and lift the heels.

On 2, rest the heels on the ground.

On 3, the right foot takes a step to the right.

On the "and," bring the left foot toward the right foot and lift the heels.

On 4, rest the heels on the floor.

To have the complete dance step, add 2 steps (left-right) on beats 1 and 2 and then a pavane step as described above on beats 3 and 4.

Finally, repeat the entire cycle.



DANCE THE PAVANE

[The Venetian by Pierre Attaignant](#)



# FLUTASTIC for Aspiring Recorder Players — PART 3

## EARLY MUSIC AND DANCE

### RECORDER ATHLETES ANTHEM

#### LEARNING THE CONTINUATION OF THE MAIN THEME

Expand your repertoire of actions and sensory reactions.

Marie-Laurence teaches us the second part of Soprano 1.

It is still the main melody, but this second part intervenes as a kind of variation on the theme of the first part. It lasts **8 bars**.

The second part sounds almost like a mirror image of the melody in part A.

- Did you hear it?

Here is the melodic motif of the **call** (it ends in suspension on the note D) :



Here is the melodic motif of the **response** (it ends on the note A, as if to say, "it's not over yet .



..")

Only 4 bars to go and you'll know the whole theme!

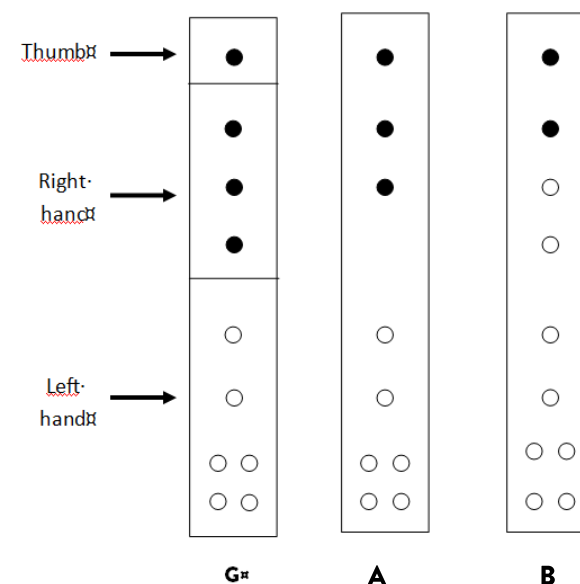


This melodic motif is called "The Road to Victory"!



- Can you hear its triumphant character?

And to close part B, we go all the way back down to the note C.



### MUSICAL SCORE

RECORDER ATHLETES ANTHEM  
Version for Students

# FLUTASTIC for Aspiring Recorder Players — PART 3

## EARLY MUSIC AND DANCE

### THE FLûTE ALORS! QUARTET

Make connections between the musical excerpt and what you felt.

The artists of the Flûte Alors! quartet perform the pavane “The Venetian” by Pierre Attaignant. The quartet plays on a consort recorder ensemble.

- Can you name the different recorders you hear?

*The quartet is composed of a soprano recorder, an alto recorder, a tenor recorder, and a bass recorder.*

- Would you say that this pavane has a slow tempo?

- Do you hear how all the recorders played together give us the effect of a big organ?

- Can you imagine a great renaissance ball where the guests are strutting?

- Can you dance the pavane to this piece?

*(Click on the hyperlink to the right to listen again to Pierre Attaignant’s pavane played by the Flûte Alors! Quartet.)*

### DELVE DEEPER BY LISTENING

Make connections between the musical excerpt and what you felt.

I suggest that you listen to the ensemble “The Royal Wind Music.” Of German origin, this ensemble plays essentially consort pieces of the renaissance.

*(Click on the hyperlink to the right.)*

- Do you hear how all the recorders played together give us the effect of a big organ?

*The instruments you hear were created to sound like one big church organ.*

- Can you identify the registers of the recorders?

*In this ensemble, we hear the contrabass recorder (the lowest), the bass recorder, and the tenor recorder.*



THE FLûTE ALORS! QUARTET  
The Venetian by Pierre Attaignant

DELVE DEEPER BY LISTENING  
The Royal Wind Music

# FLUTASTIC for Aspiring Recorder Players



## PART 4

### TONGUE TWISTERS AND HARMONY



# FLUTASTIC for Aspiring Recorder Players — PART 4

## TONGUE TWISTERS AND HARMONY

### ACTIVITY CONTENT

In this last workshop, Gaby discovers how to play together in harmony!

- Do you remember what period of music we were in with Marie-Laurence?  
*With Marie-Laurence, we discovered the **renaissance** period which is just before the Baroque period.*
- Do you remember which recorder Marie-Laurence played during the last workshop?  
*Marie-Laurence played the **renaissance tenor recorder** of the *Flûte Alors!*'s consort recorders.*

For this last workshop, we meet **Vincent** who will introduce us to **articulation** and **ensemble sound**. We discover the music of our time: the **contemporary period**.

### ONCE UPON A TIME . . .

Women in musical composition . . .

Nowadays, there are many women in the world of musical composition, but in the Renaissance and Baroque periods, they were quite rare. Indeed, according to the customs of the time, women had to be dedicated to the family. It was in good taste to be able to play an instrument such as the violin or the harpsichord, but the creation or the life of a professional musician was essentially reserved for men.

Gaby suggests you listen to a composition by **Barbara Strozzi**, one of the rare female composers of the baroque period. It is a duet for voice and viola da gamba (a very popular instrument at the time).

*(Click on the hyperlink to the right to listen.)*

The contemporary period

The contemporary period extends from the **1900s to the present**. Starting in the twentieth century, composers work to **reinvent and reorganize classical structures**. Contemporary composers like to play with the codes of the so-called "learned" music. In the 50s, different trends developed and the first electronic sounds that you can hear in today's music appeared.

*(Click on the hyperlink to the right to listen to a contemporary piece for solo piano by composer **Ann Southam**.)*



Video Duration  
12:49



[Barbara Strozzi - Ferma il piede](#)

[Ann Southam - Glass Houses](#)  
[No. 1](#)

ANN SOUTHAM



FLÛTE ALORS!



ROMANTIC

CLASSICAL

MODERN

# CONTEMPORARY

ANTIQUITY

RENAISSANCE

MEDIAVAL

BAROQUE

PREHISTORY



FIRST  
RECORDINGS



MARIE-CLAUDE  
CODSI



MATTHIAS MAUTTE

## 1900 - PRESENT DAY

## FLUTASTIC for Aspiring Recorder Players — PART 4

### TONGUE TWISTERS AND HARMONY

#### ARTIST OF THE DAY: VINCENT LAUZER

How to articulate and play together harmoniously?

Named Révélation Radio-Canada 2013-2014 and Breakthrough Artist of the Year at the 2012 Opus Awards, the recorder player Vincent Lauzer is a graduate of McGill University where he studied with Matthias Maute. He is the Artistic Director of the Festival international de musique baroque in Lamèque, New Brunswick.

Vincent teaches at the Université du Québec à Montréal, the CAMMAC Music Centre, the Société de flûte à bec de Montréal, the Société de flûte à bec de l'Outaouais, the Toronto Early Music Player Organization, and the École des Jeunes de l'Université de Montréal.

#### ACTIVITY: ARTICULATION

Expand your repertoire of actions and sensory reactions.

An expert recorder player must be able to articulate well when they blow into their recorder. This allows them to play the notes more accurately and quickly in fast tempo pieces.

- Can you pronounce the word tomato? That's easy! But can you tell where your tongue is placed when you say this word?

*The tongue is placed on the palate just behind the upper teeth.*

- Can you now say this short sentence: "two tiny tigers take two taxis to town"?

*To be able to go faster, you have to practice what the recorder specialists call "double articulation."*

- Try to pronounce as fast as possible: "Too good to tease" and then after just the consonants: "TGTG"

*Remember to check that your tongue is well placed on the palate just behind the upper teeth.*





# FLUTASTIC for Aspiring Recorder Players — PART 4

## TONGUE TWISTERS AND HARMONY

### RECORDER ATHLETES ANTHEM ENSEMBLE PLAY

Expand your repertoire of actions and sensory reactions.

Now that we know each part separately, Vincent gives us his advice on how best to play together (especially when we don't necessarily play the same part!).

### A SYNCHRONIZED RHYTHM

When playing in a group, it is important that everyone keeps the same speed. The metronome is a great tool for getting the band to the right speed. At the beginning, work at a slower speed between 60 and 70 bpm (beats per minute), then gradually increase the speed as the group gets comfortable.

The tempo of the anthem is 112 bpm and if we follow the composer's indication, the group will have to play with spirit!

### TEAMWORK AND LISTENING

When playing music together in a group, whether it is the recorder or any other instrument, it is very important to listen to each other!

Listen to the sound you make with your instrument, but also listen to the sound of the other instruments around you! It's a team effort and a balance!

(Click on the hyperlink to the right to see the full **MUSICAL SCORE**.)



### MUSICAL SCORES

[RECORDER ATHLETES ANTHEM](#)  
[Version for Students](#)

[RECORDER ATHLETES ANTHEM](#)  
[Four Parts Version](#)



# FLUTASTIC for Aspiring Recorder Players — PART 4

## TONGUE TWISTERS AND HARMONY

### THE FLÛTE ALORS! QUARTET

Make connections between the musical excerpt and what you felt.

The artists of the Flûte Alors! quartet perform a piece composed especially for you: **RECORDER ATHLETES ANTHEM**. This piece was composed by Marie-Claude Codsì.

- Can you name the different recorders you hear?

*The quartet is composed of two soprano recorders, an alto recorder, and a bass recorder.*

- Can you hear the different recorder parts? How many parts are there?

*The anthem is made up of two soprano recorders, an alto recorder, and a bass recorder, so 4 parts.*

*(Click on the hyperlink to the right to listen again to the RECORDER ATHLETES ANTHEM.)*

### DELVE DEEPER BY LISTENING

Make connections between the musical excerpt and what you felt.

**What is an Anthem?**

An anthem is a piece of music that celebrates something or someone. It can be religious, national (as in the Olympics), or it can be an anthem of love, joy, nature . . . **Anthems are typically joyful and triumphant!**

- Do you know any anthems?

*(Click on the hyperlinks to the right to discover different anthems from all eras.)*

- Can you name 3 adjectives or emotions that relate to the excerpts you heard?

- In the different orchestral excerpts, are you able to identify what makes the music so triumphant and joyful?

*Triumph is often associated with the sound (or timbre) of the brass instruments (trumpet, trombone, etc.). As they are very loud instruments when played together, they give us an impression of strength, grandeur, and triumph!*



[Recorder Athletes Anthem](#)

[Beethoven - Ode to Joy](#)

[John Williams - Olympic Fanfare and Theme](#)

[Calixa Lavallée - O Canada \(National Anthem of Canada\)](#)

# FLUTASTIC – ASPIRING RECORDER PLAYERS

## STUDENTS' MUSICAL SCORE

### Hymne aux athlètes de la flûte à bec

Marie-Claude Codsì

Avec entrain ♩ = 112

Soprano 1 *f*

Soprano 2 *mf*

Soprano 3 *mf*

Sop. 1

Sop. 2

Sop. 3

Sop. 1

Sop. 2

Sop. 3

Sop. 1

Sop. 2

Sop. 3

©Marie-Claude Codsì

2

### Hymne aux athlètes de la flûte à bec

Sop. 1

Sop. 2

Sop. 3

Sop. 1

Sop. 2

Sop. 3

Sop. 1

Sop. 2

Sop. 3

### Hymne aux athlètes de la flûte à bec

3

Sop. 1

Sop. 2

Sop. 3

Sop. 1

Sop. 2

Sop. 3

# FLUTASTIC — ASPIRING RECORDER PLAYERS

## RECORDER ATHLETES ANTHEM — FOUR PARTS MUSICAL SCORE

Hymne aux athlètes  
de la flûte à bec

Marie-Claude Codsì

Avec entrain ♩ = 112

Soprano 1

Soprano 2

Alto

Grande basse

*mp* *f*

5

Sop. 1

Sop. 2

Alto

basse

©Marie-Claude Codsì

2

Hymne aux athlètes  
de la flûte à bec

Sop. 1

Sop. 2

Alto

G. basse

13

Sop. 1

Sop. 2

Alto

G. basse

MUSICAL SCORE  
RECORDER ATHLETES ANTHEM  
Four Parts Version

# FLUTASTIC — ASPIRING RECORDER PLAYERS

## RECORDER ATHLETES ANTHEM — FOUR PARTS MUSICAL SCORE

Hymne aux athlètes  
de la flûte à bec

3




Hymne aux athlètes  
de la flûte à bec

4




MUSICAL SCORE  
RECORDER ATHLETES ANTHEM  
Four Parts Version



# FLUTASTIC — ASPIRING RECORDER PLAYERS

## RECORDER ATHLETES ANTHEM — FOUR PARTS MUSICAL SCORE

Hymne aux athlètes  
de la flûte à bec 5




MUSICAL SCORE  
RECORDER ATHLETES ANTHEM  
Four Parts Version



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