

VOX AERIS TRIO

Vox Aeris Trio is singular as a brass ensemble on the Canadian Arts scene. Within education communities, the Trio offers customized music enrichment for a wide range of students. Passionate about forming connections with their listeners, Vox Aeris Trio focuses on innovative performance, interactive education, and community partnerships.



Trumpet | Emma Rowlandson-O'Hara

Salt Spring Island, BC.

Graduate of McGill University and Toronto freelancer, Music Director & Private Instructor.



Trombone | Aaron Good

Fredericton, New Brunswick.

Graduate of the University of Toronto, orchestral freelancer, Private Instructor and Music Arranger.



French Horn | Amelia Grace Shiels

Waverley, Nova Scotia.

Graduate of The Royal Conservatory's Glenn Gould School. Arts Freelancer, Chamber Musician and Private Instructor.

Activities

- Performance & Demonstrations
- Class Workshops
- Instrument Sectionals
- One-on-One Lessons

Curriculum Range

- Elementary K-6
- Grades 7 & 8
- Grades 9 - 12
- Post-Secondary Preparation

Repertoire Examples

- Beethoven, Mozart, Bach
- Jazz Classics, Folk Songs
- Popular Hits & Jazz Tunes
- Canadian Compositions

Educational Themes

- Communication & Listening
- Creativity & Engagement
- Culture & Critical Analysis
- Connections & Interaction

Resume Highlights

- Art Gallery of Ontario Interdisciplinary Performances
- Hope United Church Musicians in Residence
- Maritime Provinces Performance & Education Tour
- Groupmuse Toronto Featured Performers
- Scotiafestival of Music Ensemble in Residence
- 'Press' Bookshop Featured Local Performance

“What's really remarkable...is how they engage and educate the audience, which brings a warm and human quality to the highest standard of professional music-making.”

- Rebecca Davies, Co-founder of Groupmuse Toronto



Vox Aeris Trio.



@Voxaeristrio

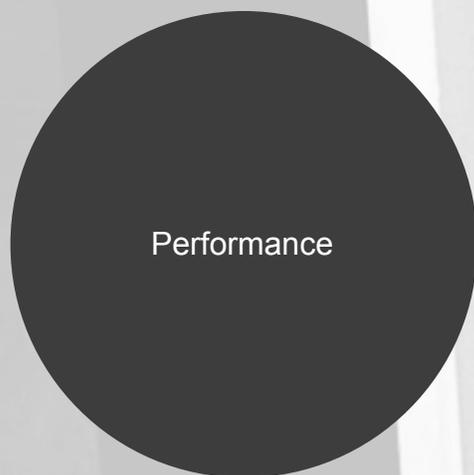


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Presentations and Flexibility

The Vox Aeris Trio offers customized music enrichment for teachers across Ontario. Our presentations are tailored individually to each grade level. Lengths of sessions are based on teacher requests, group sizing and scheduling needs. We offer flexible scheduling within the GTA and travel to both rural and urban communities.

Please see possible activity combinations below:



Compact (50min)	Standard (90min)	1/2 Day (2-3 hours)	Custom (Retreats etc)
\$450	\$675	\$750	Please Contact

*All prices include HST

Subsidy:

As members of the Toronto Musicians' Association we have access to the Musicians' Performance Trust Fund, a special resource supporting school programs that may not have a full budget for live music performances.

The MPTF offers substantial assistance while funds last, with advance notice of the performance date. The Vox Aeris Trio is happy to work with teachers to secure funds in support of visiting their school.

Curriculum:

For a thoughtful look at educational themes referenced in Ontario curriculum, please see our cumulative annotations document.

Materials:

Please note that we request three chairs and if available, one microphone to give a standard presentation.

Please advise us on the performance setting in advance for best preparation

Security and Affiliation:

Each member of the Trio is a member of the Toronto Musicians' Association (Local 149) in good standing.

As union members we are held to a standard of conduct exemplary of our community as specified in the collective TMA149 by-laws.

Cumulative Annotations: Thoughts for Music Presentations

The Ontario Curriculum Grades 1-8: The Arts (2009)

Communication & Listening:

What is Listening? What is Attention? Music paves a way forward.

- *How to listen:* in Grade 2 (section C2.1, p.81 with helpful suggestions re: keeping a listening log), and in Grade 7 (section A1.1, p. 136 re: translating musical feelings into movement -- Dance curriculum).
- “Active Listening” defined in Music Glossary (p.175) as: “the process of listening to music for more than just personal enjoyment; for example, listening to one or more specific elements for a specific purpose, or listening while playing with a focus on specific tasks and effects.”

Creativity & Connections:

Incorporating elements of the creative process across disciplines.

- “Teachers can help students understand that the creative process often requires a considerable expenditure of time and energy and a good deal of perseverance.” (p.8)
- “...the creative process is more about asking the right questions than it is about finding the right answer” (p.19)
- The Student “uses ideas inspired by the stimulus” (p.21). Relates to Listening component; how to identify inspiration; when to follow up on an invitation.
- We have found this question (p.27) to be extremely helpful in working on a creative project: “How did it affect the audience? Was it the way you intended?”

Culture & Critical Analysis:

Music’s call to personal responsibility.

- “[The study of the Arts] is also necessary for critically analyzing and selecting information in an age when a plethora of information is available instantaneously.” (p.5)
- “Students learn to approach works in the arts thoughtfully by withholding judgement until they have enough information to respond in an informed manner” (p.23). What constitutes adequate information? There’s so much out there; why does my personal participation and responsibility in the greater cultural context of music matter?
- “What do you think the artist worked particularly hard at while he or she created this work?” (p. 25). This question in particular is fascinating. Stress the balance between personality, context and result (Reaction/Description).
- Introduce lateral thinking as a great cultural tool (p.41). There are many steps to help you go beyond “I like it/I don’t like it”! In the end, you might still not like it, but what’s wonderful is, you have taken your freedom seriously with a willingness to change and to be educated.