ABOUT CADENCE
Start with a playlist that covers jazz, popular music, doo-wop, even classical. Add in four guys who can’t help but have fun. The result is a group that has something for everyone: instrumental imitation, sophisticated harmonies, and engaging audience interaction. This winning formula has earned CADENCE international recognition as one of the finest quartets to make an appearance on the a cappella scene.

Since the group formed back in 1998, they have toured the globe, making stops in Asia, Europe, and all over North America. Their recordings *Frost Free* (2000), *Twenty for One* (2005), *Speak Easy* (2010), and *Cool Yule* (2011) have been nominated for three Juno Awards, and have won 6 CARAs (Contemporary A Cappella Recording Awards). CADENCE has the honour of performing multiple times with vocal maestro Bobby McFerrin. They were also featured on the soundtrack to the Kevin Spacey movie *Casino Jack* (2010), and on David Clayton Thomas’ solo album *A Blues For The New World* (2013).

ABOUT THE SHOW
Take a trip through time with Cadence as they cover over 100 years of vocal music in 50 minutes! This Juno-nominated quartet will cover such musical styles as Gregorian Chant, Classical, Choral, Jazz, Doo-Wop, Rock, Blues, and more, incorporating mind blowing instrumental imitation, high energy antics, and audience participation.

ABOUT THE BOYS
Carl Berger (Baritone & Bass)
Born and raised in Toronto, Carl has been involved in the Canadian music scene for more than 20 years, and has been singing a cappella since high school. After tours of duty with such groups as the Toronto Orpheus Choir, York University's Wibijazz'n, and the all-male a cappella outfit No Band Here, Carl decided to explore the four-man format and co-founded the vocal band Cadence. Carl is a graduate of Arts York and the York University music program, where he earned his degree in ethnomusicology and jazz piano under the tutelage of Phil Dwyer, Mike Murley and Mark Eisenman. When he's not performing with Cadence, he maintains a busy schedule as a vocal clinician and teaching private lessons on piano, guitar, voice, saxophone, and ukulele. He also runs a program called Music For Munchkins. Carl is an avid photographer, and a devoted father of two.

Ross Lynde (Tenor)
Originally from Toronto, Ross’ musical training began in high school where he played first trumpet and went on to place in the top 5 in the Canadian National Stage Band Competition. Self taught on piano, guitar, bass guitar and drums, Ross then became involved in many groups, productions, rock bands and recording projects. He later attended York University's Music program where he studied piano, vocal improvisation, and world music with Casey Sokol, as well as south Indian drumming with mrdangam virtuoso Trichy Sankaran. After graduating he intended to pursue an education degree, but instead joined the newly formed group CADENCE singing 2nd Tenor. Performer, arranger, composer, producer, and teacher, Ross continues to play rock'n'roll guitar and piano while taking on small recording projects and teaching in his home studio.
**Kurt Sampson** (Bass & Vocal Percussion)
Originally from Charlottetown, PEI, Kurt began his musical endeavours at the age of 11 with the trombone, guitar, and singing, and eventually moved on to the bass, drums, and piano. At 17, he moved to Montreal to study jazz music at McGill University where he earned both his Bachelor's and Master's degrees in jazz trombone performance. He also taught at McGill and directed one of the university's widely acclaimed jazz orchestras. Kurt has gained experience in many musical disciplines while performing across North America, Europe and the Caribbean. He has worked for Carnival Cruise Lines, the Ceremonial Guard Band in Ottawa, and has taken part in numerous festivals, workshops and camps throughout Canada. In addition to performing with Cadence, Kurt continues teaching private lessons, doing voice work for TV and film, arranging and composing music, contributing to Canada's jazz scene, and supporting all facets of music.

**Lucas Marchand** (Tenor)
Hailing from Victoria, Lucas Marchand has been singing on the stage since he was three years old. He studied voice at the University of Victoria earning a BMus with distinction in 2004. In 2005 Lucas moved to Toronto where he began singing with the Nathaniel Dett Chorale where he remained for six seasons, highlighted by a performance at Barack Obama’s first inauguration in Washington DC. In 2007, Lucas began building his own private voice teaching practice and frequently travelled to Los Angeles to study vocal pedagogy with renowned instructor Seth Riggs (Stevie Wonder, Michael Jackson, Luther Vandross etc.). He then completed a Master's degree in music education at the University of Toronto in 2011 before joining CADENCE in January 2012.
INTRODUCTORY LESSON TO A HISTORY OF MUSIC THROUGH THE VOICE

1. Read through the following outline and play the audio examples so that students can hear the variety of sounds that the human voice can create. Audio examples are included in the downloadable “Lesson Files”

A HISTORY OF MODERN A CAPPELLA MUSIC
The voice is our first and oldest instrument, so it’s no surprise that the history of a cappella music is as old as music itself. The music that CADENCE sings could be called contemporary a cappella group singing. Whatever you call it, here’s where it all came from…

A-ca-what?
“Cappella” is the Italian word for church, and a cappella means “church-style” or “from the chapel”. In the early days of the European Christian tradition, instruments were not allowed in the church: only singing was allowed. So, the name a cappella stuck, but now it means “singing without instruments”. Examples of this in-the-church a cappella music can still be found in some church choirs. Synagogues and Muslim temples also have “cantors” who sing the prayers, and Buddhist and Hindu temples often have priests who half-sing and half-talk the prayers.

Pope Greg and Beyond
One very early form of a cappella music is Gregorian Chant, which started around the ninth century BCE. The music was monophonic, meaning that everybody sang the same part. Later, they developed the idea of singing the same words, but different notes, at the same time. This was called homophonic music, and is also when harmony was born. Things got even fancier in the thirteenth century and onwards. People started singing different words, and notes, at the same time: this was called polyphonic music. During the same time, popular or secular music begins to use the same musical elements in songs about everyday life including lots of songs about love. [Audio Ex. 1 Gregorian Chant]

Fast Forward…
… to the United States, about one hundred years ago. Church choirs were still happening, but outside that, men were getting together in small groups to sing what was called “Barbershop Music”. It wasn’t all about haircuts though: barbershops were also places where men would hang out together. Usually the music had four parts, and they’d sing music that was popular at the time. “Barbershoppers” liked the music so much that they started a big club that continues to keep this style of music going even today. They also developed an all-female version of the club called the “Sweet Adelines”. [Audio Ex. 2 Barbershop]

History of Modern A Cappella Music
In the 1920s and following, we start seeing other types of music being done in the a cappella style. A group from Germany called the Comedian Harmonists started singing jazz. Groups like the Mills Brothers (who sometimes also used guitar), and the Golden Gate Quartet sang contemporary jazz, blues and spirituals. [Audio Ex. 3 Golden Gate Quartet]
Scoodly-wop-ba-dee-bop, Oh-bop-sh’bam
Next, groups started making instrument sounds with their voices instead of always singing
words. This happened in instrumental music well, with people like jazz trumpeter Louis
Armstrong singing “scat solos”, using nonsense sounds that made the voice sound like an
instruments. Some of the popular music at this time was big-band jazz and vocal groups often
took the ideas of the big-band horns, and sang them instead. [Audio Ex. 4 Ella Fitzgerald Scat
Solo]

Doo-wop
In the 1950s and 1960s groups like the Persuasions started singing “doo-wop” music, which was
similar to the popular style of instrumental music at the time. Now, instead of being a different
style of music, a cappella music started developing alongside instrumental popular music, and
they exchanged ideas with each other. [Audio Ex. 5 Doo-wop]

Multitrack Recording
The 1970s saw some interesting changes in a cappella music. Changes in recording technology
made it possible for singers to record themselves many times over in the same song, singing
different parts. This helped groups like the Singers Unlimited. Though there were only four
singers, they often recorded songs that had eight parts or more. In the audio clip you will hear the
singer Freddie Mercury’s voice layered on top of itself to create rich harmonies. [Audio Ex. 6
Bohemian Rhapsody]

The One-Man Band
Possibly the greatest modern influence on a cappella music today is a singer named Bobby
McFerrin. He sounds like a one man band: singing low bass notes, then high trumpet notes, and
guitar sounds in between – all at once. Bobby McFerrin not only shows the world that singing is
limitless – he is always coming up with new ways to use his voice to make music. [Audio Ex. 7
Bobby McFerrin]

No Limits
This is where CADENCE comes in. From Classical music, to Jazz, to Pop you will hear a variety
of different styles and instrument sounds in the upcoming show at your school. In the clip
included listen for strings, trumpets, trombones, and drums all produced using only the voice.
[Audio Ex. 8 CADENCE]

2. After listening to CADENCE try having the class as a whole imitate the instrument sounds
   they heard (strings, trumpets, trombones, drums).

3. Have the class form small groups of 4-5 students. Each group should pick a simple familiar
   song like Happy Birthday, O’ Canada, Row, Row, Row Your Boat, or Frère Jacques. Each
   student will then choose an instrument sound they wish to imitate.

4. After 10-15mins of practice time, any group that wishes to may perform their song for the
class.
5. If there is time available, ask the students to share their experiences creating the instrument sounds.
   ● How did you work together to practice the piece of music you chose?
   ● What instrument sound was the easiest to make?
   ● What instrument sound was the most difficult to imitate?

6. During the performance, ask students to observe:
   ● How CADENCE works together while presenting their music by using vocal, verbal, and physical cues.
   ● What techniques CADENCE uses to make their voices produce instrument sounds.
FOLLOW-UP LESSON TO A HISTORY OF MUSIC THROUGH THE VOICE

1. After the students have seen the CADENCE performance, have them share their observations with the class using the following questions as guidelines:
   ● What was your favourite part of the performance? Why did you enjoy that part?
   ● What did you learn from the performance?
   ● Do you have any suggestions for how the performance could have been improved?

2. After the discussion, have the students write and/or draw something about the performance. You may use the sheets provided or create one of your own.

3. If students have any questions or comments that were not addressed during the show CADENCE can be reached by email at info@cadence-unplugged.com or on our Facebook page www.facebook.com/cadenceunplugged.

4. We would love to receive some of your students’ work! Electronic copies can be sent to info@cadence-unplugged.com. Paper copies can be sent to Prologue (The Distillery Historic District, 15 Case Goods Lane, Suite 201, Toronto, ON M5A 3C4) Please note that any materials sent to CADENCE may be featured in the Educational Programs section of our website. For privacy purposes, please use students’ first names only.
A History Of Music Through The Voice

Name: ___________________________ Age: ______
Date: ___________________________
Dear Carl, Ross, Kurt, and Lucas,

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From___________________

Age_____