

**Curriculum Unit Guide: National Arts Centre Music Alive Program
Lessons for the Elementary Classroom, based on the Saskatchewan
Arts Education Curriculum**

MOZART:

HIS MUSIC AND THOSE WHO ENJOY IT!

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2008

- **These lessons, which include the music of Mozart as well as other international and Canadian musicians past and present, are designed for teachers who may have little or no musical experience and who are seeking resources, including aboriginal connections, for teaching music in Grades 4, 5, or 6.**

Learning Objectives

The following learning objectives, which are explored in the lessons in this unit, come from the Foundational Objectives (below) of the Saskatchewan Grades 4, 5, and 6 Music and Dance Education Curriculum.

Music

1. Learn about the basic building blocks (elements) used in music of all cultures.
2. Explore a variety of sources for musical ideas and expressions both past and present.
3. Learn about how to listen, consider, discuss, interpret, communicate, and respond to music.
4. Create, write and perform simple pieces of music, using voices and instruments, while seeking to include ideas, images, and feelings.
5. Examine how music is a part of and reflects the life of people, societies, and cultures, past and present.

Dance

1. Explore all of the arts to improve understanding, skill, and enjoyment in each one.
2. Explore the connection between music, dance, and other arts in multiple cultures
3. Learn about the basic building blocks (elements) of dance, including the basic structure of simple dances.
4. Learn how simple dances are created, communicated, and performed.
5. Learn about dances, dancers, and dance creators (choreographers) in multiple cultures.

MUSIC UNIT FOUNDATIONAL OBJECTIVES

Gr. 4/5

1. Understand the elements of music and develop concepts that lead to an understanding of organization and structure in music expressions.
2. Begin to understand the variety of sources for music ideas.
3. Talk about, interpret and respond to pieces of music.
4. Develop ideas into music expressions, learning and using the process of creating and the sources of sound/music.

Gr. 6

1. Develop an understanding of the elements of music, the principles of composition and the way that these can be manipulated.
2. Express ideas, images and feelings using voices and instruments.

3. Examine ways in which music mirrors and influences individuals, societies and cultures, past and present.
4. Develop critical thought and learn to support interpretations and opinions when responding to music.

DANCE UNIT FOUNDATIONAL OBJECTIVES

Gr. 4/5

1. Explore relationships among the processes and language of each of the four strands and begin to apply this understanding to enhance their arts experiences.
2. Understand the elements of dance and develop concepts that lead to an understanding of structure in dance.
3. Begin to develop ideas in dance compositions, using choreographic structures and processes.
4. Develop an understanding of a diverse range of dances, dancers and choreographers.

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A. PREPATORY LESSONS

LESSON #1 – Reviewing the Elements of Music

Objectives:

1. Engage willingly in processes for listening and responding to music.
2. Understand that it is important to support opinions of pieces of music with reasons related to the music.
3. Understand the elements of music and develop concepts that lead to an understanding of organization and structure in music expressions.

Materials:

1. “Presto” from Mozart’s Divertimento for Strings in D Major, K. 136, Located on the NAC Orchestra CD included in the *Let’s Go Mozart* Teacher Resource Kit, track 6
2. “Music Response Sheet” included in this lesson.
3. Elements of music as defined by the Saskatchewan curriculum:
 - A. **Rhythm**: comprised of the interplay of beat, metre, duration, and tempo; the timed flow or movement of music
 - Beat – the regular repeated pulse in music
 - Metre – The grouping of beats in groups of two, three or four
 - Duration – the length of a sound or silence in music
 - Tempo – the pace of the music
 - B. **Melody/Pitch**: sounds in music may be high or low, move up or down, or stay the same.
 - C. **Dynamics**: sounds in music may differ in level of loud and soft.
 - D. **Tone colour or timbre** (tam-ber): each voice, instrument, or sound/sound object has its own unique and distinct quality and colour.
 - E. **Texture**: the way a sound might feel if you could touch it; different textures are created when sounds are heard alone or when they are heard together with other sounds.
 - F. **Form**: arrangement of patterns of sound into a recognizable whole; the structure of the music.

Process:

1. Provide the students with information about Mozart prior to listening
Go to: <http://www.artsalive.ca/en/mus/greatcomposers/mozart/mozart.html>
2. Review the elements of music as defined in the Saskatchewan curriculum.
3. Students will listen to the Mozart composition on the CD three times. During their listening, they will fill out the Music Response Sheet to the best of their ability.
4. Discuss their results. Listen to the music again to clarify some statements.

Music Response Sheet

Name _____

Selection title _____ Composer _____

Background information: _____

Element of Music	Comments:
Rhythm: Beat	Is the beat steady or not steady? How many beats are grouped together?
Tempo	Does the beat move fast or slow, or somewhere in between?
Patterns of duration	Is there a pattern that repeats a number of times in this piece? Is it predictable?
Melody / Pitch	What is the shape of the melody?
Dynamics	How did the composer play with louds and softs?
Tone colour/ Timbre	What instruments do you hear?
Texture	Are there lots of instruments playing at the same time or do you hear only one or two at a time?

Music Response Sheet

Name Answer key

Selection title “Presto” from Mozart’s Divertimento for Strings in D Major, K. 136

Composer Mozart

Background information: _____

Element of Music	Comments:
<p>Rhythm:</p> <p>Beat</p> <p>Tempo</p> <p>Patterns of duration</p>	<p>Is the beat steady or not steady? <i>steady</i> How many beats are grouped together? <i>two</i></p> <p>Does the beat move fast or slow, or somewhere in between? <i>Quite fast. That is why this composition is called a “Presto”. Presto means a very fast tempo.</i></p> <p>Is there a pattern that repeats a number of times in this piece? <i>Yes</i> Is it predictable? <i>Yes, at times.</i></p>
<p>Melody / Pitch</p>	<p>What is the shape of the melody? <i>There are a number of times that the melody goes up, then down, quite quickly (:20 & 1:07), then other times that it repeats a pattern that goes up (:28). At :45 the original melody repeats.</i></p>
<p>Dynamics</p>	<p>How did the composer play with louds and softs? <i>The changes between loud and soft were always sudden. There were no gradual changes. The louds were never very loud.</i></p>
<p>Tone colour/ Timbre</p>	<p>What instruments do you hear? <i>Strings only - violin, viola, cello and bass.</i></p>
<p>Texture</p>	<p>Are there lots of instruments playing at the same time or do you hear only one or two at a time? <i>There are never a lot of instruments playing at once, therefore the texture is considered thin. At 1:30, the harmony changes key, but returns at 1:55.</i></p>

LESSON #2 – Moving Melodies

Objectives:

1. Apply their knowledge of direction and shape of melodies to their own explorations.
2. Recognize that melodies can be shaped to create musical expression.

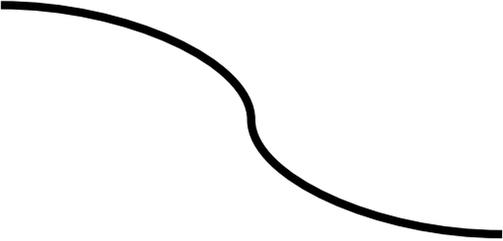
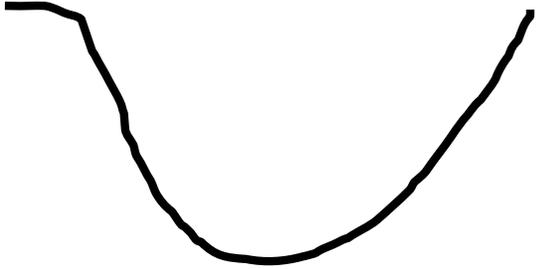
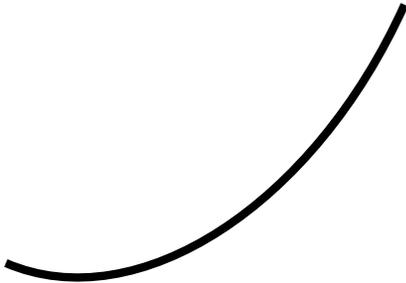
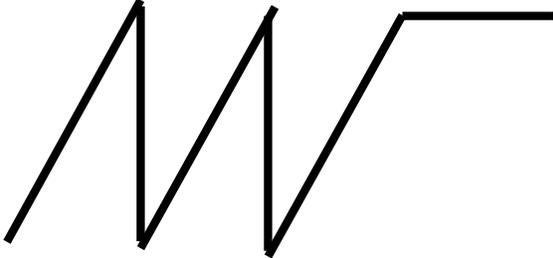
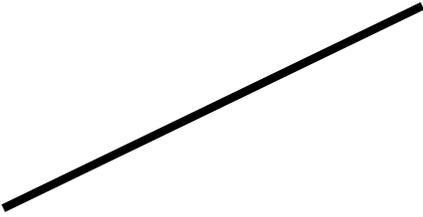
Materials:

1. Instruments, either pitched or non-pitched, conventional or invented.
2. Melody sheet that follows.

Process:

1. Have the students experiment with high and low pitches from either traditional or invented instruments, or with their voices.
2. Explain that melodies can move higher, lower, or remain the same.
3. Explain that melodies can also move by jumps (notes that are far apart), steps (notes that are beside each other) or repeated notes.
4. By pointing in the air, the teacher can direct the students to create melodic phrases that move higher, lower or the same by jumps, steps or repeating notes.
5. Copy, cut and hand out the melody shapes provided on the next page.
6. Ask each student to compose a melody five seconds long that follows the melodic line.
7. Pair up the students and ask the pair to link their melodies resulting in a ten second melody.

MELODY LINE CARDS

<p>A-1</p> 	<p>B-1</p> 
<p>A-2</p> 	<p>B-2</p> 
<p>A-3</p> 	<p>B-3</p> 
<p>A-4</p> 	<p>B-4</p> 

FOLLOW-UP LESSONS

B. THE MUSIC

LESSON #3 – Comparing Styles

Objectives:

1. Understand the elements of music and develop concepts that lead to an understanding of organization and structure in music expressions.

Materials:

1. Recordings of the “Twinkle Variation” by Mozart, located at the following web site:
<http://www.empire.k12.ca.us/capistrano/Mike/capmusic/form/theme%20and%20variations/Twinkle/twinkle.htm>
2. Chart for each student, included in this lesson on page 11.
3. Answer key included in this lesson on page 12.

Process:

1. Remind students of the elements of music used in previous lessons.
2. Students will fill out the included chart as they listen to three of Mozart’s variations on “Twinkle, Twinkle Little Star”.

Lesson #3 – Chart

Name _____

As you listen to the following arrangements of “Twinkle, Twinkle” complete the chart explaining what you have heard, using jot notes, and musical terms.

Use Mozart green as your first listening. Compare the other arrangements to this one.

Element	<u><i>Mozart - green</i></u>	Mozart - gold	Mozart - blue
Rhythm: Meter (how many beats in a group)			
Rhythm: Tempo (speed of the beat)			
Pitch: High and low, including melody			
Texture: Thick (lots of sounds) or thin (few sounds), played at the same time, including harmony.			
Dynamics: Volume (louds and softs)			
Timbre: Instruments Voices			

Answer Key: Note to the teacher: These answers may vary, depending on which variations your students listen to. This key coincides with the green, gold and blue sections of the Mozart composition on the web site provided in the lesson.

Element	<u>Mozart - green</u>	Mozart - gold	Mozart -blue
Rhythm: Meter(how many beats in a group)	4	3	4
Rhythm: Tempo Andante –slow Moderato -moderate Allegro - fast	<i>Compare the others to this.</i>	<i>Seems faster Allegro</i>	<i>Slower Andante</i>
Pitch: Melody	<i>The familiar melody is very clear. Not much else is included.</i>	<i>Lots of notes squished between the notes of the melody.</i>	<i>Sounds like a round.</i>
Texture: Harmony A thin texture features only a few sounds at the same time. A thick texture has multiple notes played at the same time.	<i>Very thin texture. Not many harmony notes.</i>	<i>Thick texture because of so many notes.</i>	<i>Sounds sad. It is in a minor key.</i>
Dynamics: Volume Piano – quiet Forte - loud	<i>Quiet. piano</i>	<i>Loud. forte</i>	<i>Quiet. piano</i>
Timbre: Instruments Voices	<i>Piano</i>	<i>Sounds like more than one person playing the piano, but it is only one!</i>	<i>Piano</i>

LESSON #4 – Discovering the Minuet & Gigue and the Modern Jig

Objectives:

1. Understand that music and dance tell something about the society in which it is created.
2. Explore various ways that people can respond to a piece of music.
3. Explore a variety of relationships alone, with a partner, and in small groups.
4. Create dance compositions that have binary (AB) form (binary form: see Lesson 5).
5. Continue to experience the arts in an interrelated way.
6. Explore the contributions of Saskatchewan and Canadian musicians and composers, including First Nations and Métis artists.

Materials for Minuet Exercise:

1. Minuetto from the Clarinet Quintet in A major, K. 581
2. National Arts Centre Orchestra – Mozart CD 2 – Track 7
3. Variety of dance and costume websites and online dance videos on the Internet (see Additional Resources on page 38)

The Steps of the Minuet

1. The gentleman, facing his partner, bows to her, and she, facing him, curtsies at the same time.
2. Both partners turn to face forward and the lady places her raised left hand on the gentleman's right hand.
3. Take small steps, first with the right foot, then left foot, then right foot again. Point the left toes and tap 3 times. Repeat this sequence of steps 3 times.
4. Face your partner curtsy or bow.
5. Turn in the opposite direction and repeat steps 2, 3, and 4.

This is a simplified version of the minuet. There were actually more than 100 different steps and variations to this dance. <http://www.colonialmusic.org/Resource/howtoMIN.htm>

The Gigue of Mozart's time and the Modern Jig:

Materials:

1. Minuetto from the Clarinet Quintet in A major, K. 581
2. National Arts Centre Orchestra – Mozart CD 2 – Track 7
3. "Youtube" video of a Baroque gigue:
http://youtube.com/watch?v=j_QDJsZ9bfQ&feature=related
5. Various Internet resources for modern jig dancing, as listed in the Additional Resources section (page 38)

Process:

1. Have the students listen to the first 3:25 of “Minuetto from the Clarinet Quintet in A major ‘Stadler’ ”, K. 581 by the National Arts Centre Orchestra – Mozart CD 2 – Track 7
2. Teach the basic dance step of the minuet without the music. Have students rehearse the basic step with the music.
3. In groups of four, have the students try variations on the basic step. They could circle, switch partners, face other partners, etc.
4. Have them rehearse with the music.
5. Have your students write down their choreography using dance notation (see Additional Resources for dance notation explanations and instructions).
6. Watch the “Youtube” video of a gigue. Many composers, including Mozart, wrote a variety of dances for people to enjoy. The gigue was a popular one, as well as the minuet.
7. For a lot of fun, have the students create “Mozart wigs” (try using paper bags, rolls of paper, toilet paper rolls, or see the wig-making websites in Additional Resources), find a costume at home (see Additional Resources about dress in Mozart’s time for ideas), and hold a formal “Mozart Minuet”.
8. Watch “YouTube” videos of modern Jig performances (see dance websites in Additional Resources), especially by Canadian fiddlers and Métis dancers. Make a list of similarities and differences between the Gigue of Mozart’s time and the Jig of today (including either or both Irish and Métis step dancing).



Typical costumes



Portrait of Mozart

LESSON #5 – Discovering Form – Creating an “A” and “B” section

***Note to teacher:** Form in music refers to the structure of the composition. All composers repeat sections of music in their compositions to provide familiarity for the audience. Mozart is known as the composer who standardized a number of different musical forms. Some of these are very easy for students to manipulate, which can result in a simplified, but very effective, composition. All music is made up of phrases, or sentences, and a lot of music travels in groups of four. For the purposes of this lesson, students will compose musical phrases made up of four measures (sections), with four beats (counts) in each measure. Therefore, each phrase will be sixteen beats (counts) long. To provide a feeling of finality, the sixteenth beat will be a rest (silence). ***Students must keep their composed musical phrases to use during the next two lessons.**

Objectives:

1. Understand that the element of rhythm is the timed flow or movement of music and is subdivided into four categories: beat, tempo, patterns of duration and metre.
2. Become increasingly aware of own decision making in the creation of music and the development of musical ideas.
3. Recognize ways that melodies can be shaped to create musical expression.

Materials:

1. A variety of instruments. Students could use non-pitched percussion instruments, recorders, band instruments or a keyboard. Another option is to have the students invent and use their own instruments or to use body percussion (snaps, claps, pats and stamps).
2. a) Paper, to write down rhythms (if no specific pitches are used)
b) Staff paper (lined music sheet paper), if students are using pitched instruments. To print staff paper:
Click on <http://www.blanksheetmusic.net/>
Under formats and options, click on “treble clef”.
To obtain bar lines, click on “advanced” under formats and options. Scroll down to “bar per row”. Click the + sign to produce four bars per row.
Print out for students.
c) Free computer software for writing music, such as Finale’s free “Notepad” (see Music Education Resources in Additional Resources)
3. “Simple Rhythms” on the CD that accompanies this curriculum unit package

Process:

***Note to the teacher:** A measure (also called a “bar”) is a short section of music with a specific number of beats (counts). A measure is like a pie, and the beats are like the pieces of the pie. In the following examples, each bar has four beats. Therefore, each beat is $\frac{1}{4}$ of the bar, and is thus called a quarter note. The quarter note is written in the examples as a single stem or line, whereas in printed music, there is most often a large round dot at the bottom of the stem. Using just the stem makes it easier for students to write down music rhythms initially. When saying rhythms aloud, we use the syllable “ta” to represent quarter notes. Four quarter notes in a bar would be said “ta, ta, ta, ta”. If we have two equal sounds in one quarter note beat, each is $\frac{1}{8}$ of the bar, and is therefore called an eighth note. Two eighth

notes within the time of a beat are grouped together, with the two stems linked with a cross-beam. When speaking eighth notes, we use the syllable “ti”.

A “ta”, or quarter note,
equals one beat.



A “ti-ti”, or two eighth notes,
equals one beat.



When 4 quarter note beats are used in each bar, we have $4 \times \frac{1}{4}$ notes, which creates a time of 4/4 (pronounced “four four”). You can combine quarter and eighth notes together into various rhythm patterns. Any of the “Simple Rhythms” examples that follow would be acceptable in a measure in 4/4 time. In actual fact, there are an unlimited number of rhythms. These examples are very simple and probably the easiest for your students to learn. You may also find it helpful to use simple word phrases to help teach rhythm patterns. Examples are provided in the first four rhythms. Have fun creating word patterns for the other rhythms!

1. Have the students practice some of the example “Simple Rhythm” bars. You might start with word rhythms as suggested and then have the students use the “ta” and “ti-ti” syllables.
2. To help students get a feel for the length of the phrases they will be composing, keep a steady beat (the teacher can tap an object on a desk to keep a steady pulse) and have the students count aloud the beats in each of the four measures (sixteen beats total), emphasizing the first count in every set of four beats in each measure, saying the following pattern: 1234, 2234, 3234, 4234). Repeat until the students are comfortable with the length of their phrase.
3. Either in groups or individually, have the students create two four-bar phrases of rhythm (sixteen beats) in 4/4 time. (A phrase is a group of measures, most often four measures long, that expresses a single unified idea, just as a sentence expresses one unified thought with words.) The phrases can have measures that are the same (repeated). This will add familiarity to the composition. Be sure to end the phrase with a rest (silence). See the suggested phrase endings at the end of “Simple Rhythms”.
4. If you wish, have the students add pitches to the rhythms to create a melody. For these simple melodies, shape the phrases in an arc, with the pitches at the beginning and end being lower than the pitches in the middle.
5. Have the students label their first phrase as “A” and their second phrase as “B”.
6. Have the students perform their four measure phrases for the class.

Evaluation Criteria:

1. Each phrase must be four measures long.
2. Each measure must contain four beats.
3. The last beat must be a rest.
4. If a melody instrument is used, the melody must rise and fall in pitch, with the lower notes being at the beginning and end of the phrase.

SIMPLE RHYTHMS

*Note – The “Simple Rhythms” can be heard on the CD that accompanies this curriculum unit package.

<p>1.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> ta Hi</div> <div style="text-align: center;"> ta there,</div> <div style="text-align: center;">┌───┐ ti ti how are</div> <div style="text-align: center;"> ta you?</div> </div>	<p>2.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">┌───┐ ti ti Ve-ry</div> <div style="text-align: center;"> ta good,</div> <div style="text-align: center;"> ta real</div> <div style="text-align: center;"> ta good.</div> </div>
<p>3.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> ta Good</div> <div style="text-align: center;">┌───┐ ti ti thank you,</div> <div style="text-align: center;"> ta real</div> <div style="text-align: center;"> ta good.</div> </div>	<p>4.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> ta Good</div> <div style="text-align: center;">┌───┐ ti ti thank you,</div> <div style="text-align: center;">┌───┐ ti ti ve – ry</div> <div style="text-align: center;"> ta good.</div> </div>
<p>5.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">┌───┐ ti ti</div> <div style="text-align: center;">┌───┐ ti ti</div> <div style="text-align: center;"> ta</div> <div style="text-align: center;"> ta</div> </div>	<p>6.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">┌───┐ ti ti</div> <div style="text-align: center;"> ta</div> <div style="text-align: center;">┌───┐ ti ti</div> <div style="text-align: center;"> ta</div> </div>
<p>7.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> ta</div> <div style="text-align: center;"> ta</div> <div style="text-align: center;"> ta</div> <div style="text-align: center;">┌───┐ ti ti</div> </div>	<p>8.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> ta</div> <div style="text-align: center;">┌───┐ ti ti</div> <div style="text-align: center;"> ta</div> <div style="text-align: center;">┌───┐ ti ti</div> </div>
<p>9.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">┌───┐ ti ti</div> <div style="text-align: center;"> ta</div> <div style="text-align: center;">┌───┐ ti ti</div> <div style="text-align: center;">┌───┐ ti ti</div> </div>	<p>10.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> ta</div> <div style="text-align: center;">┌───┐ ti ti</div> <div style="text-align: center;">┌───┐ ti ti</div> <div style="text-align: center;">┌───┐ ti ti</div> </div>
<p>11.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> ta</div> <div style="text-align: center;"> ta</div> <div style="text-align: center;">┌───┐ ti ti</div> <div style="text-align: center;">┌───┐ ti ti</div> </div>	<p>12.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> ta</div> <div style="text-align: center;"> ta</div> <div style="text-align: center;"> ta</div> <div style="text-align: center;"> ta</div> </div>

There are fewer suggestions for the final measure of each four-bar phrase:

<p>1.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;">⚡</div> </div> <p style="text-align: center;">ta ta ta rest (silence)</p>	<p>2.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> </div> <div style="text-align: center;">┌───┐</div> <div style="text-align: center;"> </div> <div style="text-align: center;">⚡</div> </div> <p style="text-align: center;">ta ti ti ta rest</p>
<p>3.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">┌───┐</div> <div style="text-align: center;"> </div> <div style="text-align: center;"> </div> <div style="text-align: center;">⚡</div> </div> <p style="text-align: center;">ti ti ta ta rest</p>	<p>4.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">┌───┐</div> <div style="text-align: center;">┌───┐</div> <div style="text-align: center;"> </div> <div style="text-align: center;">⚡</div> </div> <p style="text-align: center;">ti ti ti ti ta rest</p>

LESSON #6 – Creating in Two and Three Part Form (with optional incorporation of a free computer program)

Note to teacher: **Process #1** - This process will lead the teacher through the lesson without the use of the computer recording program. **Process #2** - If you choose to use the computer recording program, you will need to download **Audacity** onto your computers for student use. This is a free download that has some limitations, but is an easy enough program for students to use to record and manipulate their composed music. The concept is exactly the same as highlighting and cutting and pasting text. Students will also need to have access to a microphone in order to record.

Objectives:

1. Develop and demonstrate knowledge of different forms in music:
 - binary (2-part) = AB; sometimes each phrase is repeated to create AABB, which is still referred to as binary form
 - ternary (3-part) = ABA
2. Understand that they can incorporate more than one related or contrasting idea within a single music composition.

Materials:

1. The “A” and “B” phrases composed in Lesson #5.
2. “Audacity” program on either one computer per child, or one computer per group.

Process #1(without Audacity):

1. Before students perform their music, they must slightly alter the last two beats of their song, whether it be “A” or “B”. To give the end of the composition a feeling of finish, or finality, the last two beats of the song must be “ta – rest”:



Everything else can remain as the student has written it.

2. To perform the music in binary form, the students must play their “A” section twice, followed by their “B” section twice. Their last “B” section must end in



3. To perform their music in ternary form, the students must play their “A” section once, followed by their “B” section once, followed by their “A” section once more, ending



Process #2 (using Audacity):

Check out the following website for information on downloading and using Audacity:

http://polaris.umuc.edu/de/ezone/how_to/audacity/audacity.htm

Additional instructions available for Audacity on page 42 of this Unit.

1. Before students perform their music, they must slightly alter the last two beats of their song, whether it be “A” or “B”. To give the end of the composition a feeling of finish, or finality, the last two beats of the song must be “ta – rest”:



Everything else can remain as the student has written it.

2. Have each student record their “A” and “B” sections of previously composed music. Assist the students in maintaining a steady beat for both sections. A metronome (a mechanical or electrical instrument that makes repeated clicking sounds at an adjustable pace, used for marking rhythm, esp. in practicing music) can be of great assistance here. If you don’t have one go to:

<http://www.metronomeonline.com/>

Click on the number of beats per minute you prefer (92 would be good), then click on the “on” button.

3. Through highlighting, then copying, cutting and pasting, have each student manipulate their music resulting in both binary and ternary compositions. Students may have to cut extra time off the beginning and end of their recording in order to keep the pulse.
4. Play their final results for the class.

Evaluation Criteria:

1. Binary form must be AABB.
2. Ternary form must be ABA.
3. The final two beats of both songs must be “ta – rest”
4. If a melody instrument is used, the melody line must rise and fall in pitch, with the lower notes being at the beginning and end of the phrase.



LESSON #7 – Listening to, and composing a multi-part composition (with optional incorporation of a free computer program)

Objectives:

1. Develop and demonstrate knowledge of different forms in music (Eg. rondo).
2. Understand that they can incorporate more than one related or contrasting idea within a single music composition.
3. Engage willingly in processes for listening and responding to a piece of music.

Materials: 1. The “A” and “B” phrases composed in Lesson #5.
2. website:

<http://www.ltscotland.org.uk/nq/resources/learnlisteningonline/higherandadvancedhigher/musicaltopics/concerto/classicalperiod.asp>

Process:

1. Define the term “rondo”. Rondo comes from the word round. In a rondo the first section, referred to as the “A” section (or chorus), is heard repeatedly between the B, C, and D sections, therefore, the music keeps coming around to the A section. The form of this movement is therefore ABACADA (coda). Coda means “tail” or ending, and acts like a closing sentence in a paragraph. Codas are optional when writing a rondo.

2. Go to the given website, and scroll down to the third movement. Click on the example of the Horn Concerto No. 4 by Mozart that has the sections cued with a voice. Have the students listen to the entire movement (The A section is eight measures long, with each measure containing 4 beats = 32 beats). When the students hear the A section, have them raise their hand and keep it raised until they hear the B, C or D sections begin, at which time they should lower their hand. Repeat this for each A section that is heard. The form of this movement is ABACADA (coda).
*Note to teacher – The voice of the person giving the cues sounds like he is saying the letter “E” for the “A” sections.

3. Have students compose an eight measure C section and an eight measure D section.

4. Have the students manipulate the A and B sections from **Lesson #5**, as well as the C and D sections from this lesson, to compose a Rondo. Put the sections in the same order as the Mozart Horn Concerto No. 4.

5. Have the students record their music using Audacity. Follow the directions given in the previous lesson.

Evaluation Criteria: 1. Rondo form must be ABACADA.

2. The final two beats of the last “A” section must be ta – rest.



LESSON #8 – Adagio, Andante, Allegro – Discovering the meanings behind the titles

*Note to Teacher: All music can be divided into two categories: program or absolute.

Program music: Music that tells a story or describes a person or event. While listening to a section entitled “Rain”, the listener may be focused more on the sound of rain, or experiences that accompany rain, such as a storm, instead of the music itself.

Absolute music: Many orchestral composers title their compositions only with the tempo, and sometimes style, markings. This focuses the listeners attention on the music only.

Objectives:

1. Recognize that tempo functions or can function as an organizational technique in speech and music.
2. Listen to music with a willingness to try to understand some of the composer’s intentions.
3. Engage willingly in processes for listening and responding to music.

Materials:

1. As in lesson 6, <http://www.metronomeonline.com/> or a purchased metronome.
2. CD from the National Arts Centre “Let’s Go Mozart” kit.

Process:

1. Play just a few seconds of the beginning of Tracks 1, 2 and 5 from the National Arts Centre Orchestra CD #1 from the “Let’s Go Mozart” kit. Have the students silently tap the beat on their legs.
2. Discuss tempo (the speed of the beat) as an element of music. Tempo, Italian for “time”, determines how fast the music goes. Musicians identify tempo as the number of beats per minute. The more beats per minute, the faster the tempo. Three of the most common tempi are:
 - Adagio (ah-**dah**-jio) - very slow - 40 beats per minute
 - Andante (ahn-**dahn**-tay) - moderately slow - 60 beats per minute
 - Allegro – (a-**lay**-grow) - moderately fast - 120 beats per minute
4. Go to <http://www.metronomeonline.com/> and set the tempo to 40 beats per minute. Have the students keep the beat silently by tapping a finger on their legs. Play track #5 “Adagio” on the Mozart CD. Have the students compare the two tempi.
Set the metronome tempo to 60 beats per minute. Have the students keep the beat silently on their legs. Play track #2 “Andante” on the Mozart CD. Have the students compare the two tempi.

Set the metronome tempo to 120 beats per minute. Have the students keep the beat silently on their legs. Play track #1 “Allegro” on the Mozart CD. Have the students compare the two tempi.

5. Randomly play the beginnings of tracks 1, 2, 4, 5, 7, 8, and 10 of CD #1. Have the students move according to the tempo they hear.

<i>Track</i>	<i>Tempo</i>
1	Allegro
2	Andante
4	Allegro
5	Adagio
7	Allegro
8	Andante
10	Allegro

D. THE MUSICIANS – THE NATIONAL ARTS CENTRE ORCHESTRA

LESSON #9- Arts Alive, official education website of the National Arts Centre *scavenger hunt*

Objectives:

1. Explore the contributions of Canadian musicians and composers.
2. Continue to explore, describe and use the distinctive characteristics and qualities of sounds that are found in music, speech and the environment

Materials:

1. Websites as included.
2. Copies of the worksheet and answer key are included on the next two pages.

Process:

1. Have the students log onto the official education website of the National Arts Centre:
<http://www.artsalive.ca/en/mus/instrumentlab/>
2. Print out the worksheet on the next page and have the students complete up to #4.
3. Have the students go to:
<http://www.artsalive.ca/en/mus/activitiesgames/>
4. Have the students complete questions 5 & 6.

Note to teacher: Other good websites provided by professional orchestras include:

Dallas Symphony Orchestra for Kids:

<http://www.dsokids.com/2001/rooms/musicroom.asp>

A worksheet to go along with the Dallas website:

http://www.ulm.edu/music/laso/Louisiana%20Sunshine%20Front%20Page_files/Orchestra%20Seating%20Arrangement.pdf

The San Francisco Symphony for Kids:

<http://www.sfskids.org/templates/home.asp?pageid=1>

Arts Alive – Official education website of the National Arts Centre

Name _____

Go to: <http://www.artsalive.ca/en/mus/instrumentlab/>

1. Name the four instrument families found in an orchestra.

A. _____

B. _____

C. _____

D. _____

2. Choose one of the families. _____.

3. Choose an instrument from that family. _____. Explain how the sound is produced on these instruments. _____

_____.

4. Click on the instrument. Using the hand, rotate the instrument in order to see both the front and the back. List three interesting facts.

A. _____

B. _____

C. _____

Go to: <http://www.artsalive.ca/en/mus/activitiesgames/>

5. Scroll down to “Name the Instrument”. Take the test and record your score _____.

6. Scroll down to “Matching Pairs”. Time yourself to see how long it takes you to empty the screen. _____ seconds.

Arts Alive – Official website of the National Arts Centre Orchestra

Name _____ answer key _____

Go to: <http://www.artsalive.ca/en/mus/instrumentlab/>

1. Name the four instrument families found in an orchestra.

A. Woodwind

B. Brass

C. Strings

D. Percussion

2. Choose one of the families. _____.

3. Choose an instrument from that family. _____. Explain how the sound is produced on these instruments. String – playing the strings by either drawing a bow across them or plucking them. Brass – buzzing the lips while blowing through the mouthpiece Percussion – by striking. Woodwind – vibrations of the air column inside the tube.

4. Click on the instrument. Using the hand, rotate the instrument in order to see both the front and the back. List three interesting facts.

A. _____

B. _____

C. _____

Go to: <http://www.artsalive.ca/en/mus/activitiesgames/>

5. Scroll down to “Name the Instrument”. Take the test and record your score _____.

6. Scroll down to “Matching Pairs”. Time yourself to see how long it takes you to empty the screen. _____ seconds.

LESSON #10 - Brian Boychuk – Humour in Music

Objectives:

1. Realize that knowing more about a musician or composer and his/her society can help them understand the piece of music.

Materials:

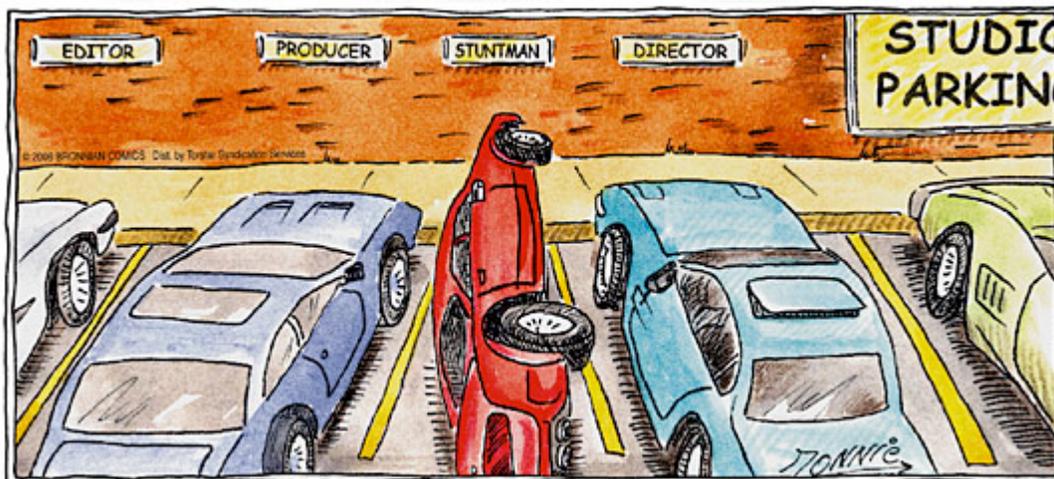
Brian Boychuk

violin

Born in Regina, Saskatchewan, Brian Boychuk began his musical studies at six years of age under Dr. Howard Leyton-Brown, a former concertmaster of the London Philharmonic Orchestra. Throughout his early career he won numerous festival and musical competitions and, in 1975, became one of the youngest concertmasters in the history of the National Youth Orchestra of Canada. He was shortly after appointed to the post of concertmaster of the Regina Symphony and, in 1978, accepted a coveted position with the NAC Orchestra. Mr. Boychuk has been a faculty member at the Conservatoire du Québec, and is a past concertmaster of l'Orchestre de chambre de Hull and former long-time member of the internationally acclaimed ensemble Thirteen Strings of Ottawa.

In his non-musical life, Brian Boychuk with his brother Ron and Ottawa artist Ronnie Martin are the Chuckle Bros (www.chucklebros.com), creators of a comic strip that, since the Fall of 2006 has been appearing in over 40 daily newspapers across Canada. Their first book of cartoons *Chuckle Bros on the Road* was published in 2005. In October 2007, the Chuckle Bros was picked up for U.S. and worldwide syndication by Creators Syndicate and now appears south of the border in dailies including *The New York Daily News*, the *Seattle Times* and the *Chicago Sun-Times*.

April 2008





“Let me introduce you to my staff.”

Process:

1. Read through the biography of Brian Boychuk, violinist for the National Arts Centre Orchestra.
2. Show the students the cartoon by Brian Boychuk.
3. Discuss different meanings of musical words.
e.g. Staff, rest, note, bar, measure.
4. Have the students create their own cartoon or comic strip with a musical theme.

LESSON #11 – Awards Won by Musicians

Objectives:

1. Explore the contributions of Saskatchewan and Canadian musicians and composers, including First Nations and Métis artists.

Materials:

1. Web links below

Instructions:

It is always nice to receive an award that indicates that your work as a musician is considered by others to be valuable to your community. At age 14, while on tour in Rome, Mozart was knighted by the Pope. Saskatchewan musicians have received many awards. Review the website for each of the following four Saskatchewan aboriginal musicians or musical groups, and write down on the chart below two awards won by each of them.

Musicians/Musical Groups	Awards
Buffy Sainte-Marie (folk singer from Piapot First Nation) http://en.wikipedia.org/wiki/BuffySainte-Marie	1.
	2.
John Arcand (Métis fiddler from Saskatoon) http://www.johnarcand.com/	1.
	2.
Donny Parenteau (country singer and Métis fiddler from Prince Albert) http://www.donnyparenteau.net/	1.
	2.
Blackstone Singers (drum group from the Sweetgrass First Nation – Terry Paskemin, Lead Singer) http://www.myspace.com/blackstonesingers http://www.sicc.sk.ca/saskindian/a97jun14.htm	1.
	2.

E. MOZART: Related Activities

LESSON #12 – Writing a biography

Objectives:

1. Understand that music tells something about the society in which it is created.
2. Realize that knowing more about a musician or composer and his/her society can help them understand the piece of music.
3. Explore the contributions of musicians and composers of various eras, locales, and cultures.

Materials:

1. Access to print or electronic information pertaining to the life and music of W.A. Mozart.
2. Web sites:
http://www.imahero.com/herohistory/wolfgang_herohistory.htm
<http://www.artsalive.ca/en/mus/greatcomposers/mozart/mozart.html>
<http://www.stringsinthemountains.org/m2m/1once.htm>
<http://www.classicsforkids.com/composers/bio.asp?ID=36>
3. Descriptive paragraph organizer and outline organizer (on next two pages).

Process:

1. If possible, view a video about the life of Mozart. The film *Amadeus* is probably inappropriate for this age, but there are a large number of good DVDs available.
2. As a class, brainstorm a list of questions the students would like to ask Mozart.
3. Organize the questions into topics and, as a class develop an outline to be used. A possible outline might include:
 - A. Introduction
 - B. Mozart's childhood and family life
 - C. Mozart's travels
 - D. Some of Mozart's most famous music
 - E. Mozart as an adult
 - F. Conclusion
 - G. Bibliography
4. Assign a paragraph organizer to each topic in the final proposed outline.
5. Have students research jot notes of information and assign them to the appropriate paragraph organizer.
6. Once jot notes have been written into complete sentences, have the students compile paragraphs and type into the final form.

OUTLINE ORGANIZER

Name _____

Title _____

Introduction	
First Topic _____	
Second Topic _____	
Third Topic _____	
Fourth Topic _____	
Fifth Topic _____	
Conclusion	

PARAGRAPH ORGANIZER

Name _____

Paragraph Topic _____

Idea 1	The opening sentence is a general statement about the topic.
Idea 2	
Idea 3	
Idea 4	
Idea 5	
Idea 6	The closing sentence is a summary statement about the topic.

LESSON #13 – Making a Brochure for a Mozart Museum

Objectives:

1. Explore the contributions of musicians and composers of various eras, locales and cultures.
2. Articulate a variety of reasons for creating music
3. Realize that knowing more about a musician or composer and her/his society can help them understand the piece of music.

Materials:

1. Sheets of blank paper
2. Website that introduces museums about Mozart.

http://www.mozarteum.at/02_Museen/02_Museen.asp?SID=1072453673205058

If, over time, you are unable to get to this website try:

<http://www.mozarteum.at>

It will take you to the initial site in German. Click on English, and then museums.

Process:

1. Direct students to the above web site.
2. Have them choose one of the four museums dedicated to the history of Mozart.
3. Ask each student to design a brochure advertising their museum. Criteria should include:
 - A. A cover that includes a photo from the site.
 - B. An explanation as to the purpose of that museum.
 - C. Contact information.
 - D. Admission fees and opening times.
 - E. If possible, a map showing how to get there.

Note to teacher: Students should design the brochure on the assumption that they, or their parents, will be planning a trip to that destination, with the intent to visit the museum.

LESSON #14 – Researching Mozart, Saskatchewan

Objectives:

1. Explore the contributions of musicians and composers of various eras, locales, and cultures.
2. Learn to interpret and create maps and graphs (Gr. 4 social studies).

Materials:

1. A map of Saskatchewan
2. The worksheet included in this lesson.
3. <http://www.quill-lakes.com/mozart/history.htm#The%20Hamlet%20of%20Mozart>
4. Self-addressed, stamped envelopes

Process:

1. Have students go to the website of Mozart, Saskatchewan.
2. Have them complete the following scavenger hunt worksheet.
3. In pairs, have them write a letter to:

Postmaster
Mozart, Saskatchewan.
S0A 2S0

Include a self-addressed, stamped envelope.

Have the students request the special Mozart post mark cancellation.

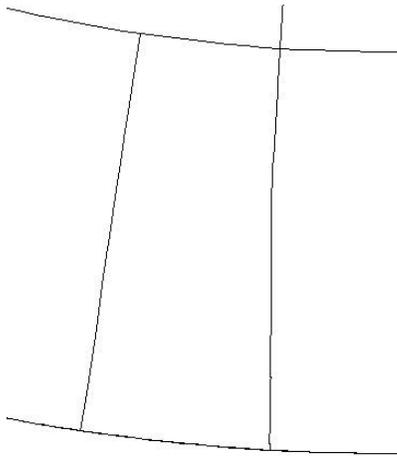
4. Mail the letter and wait for the return letter with the Mozart post mark.

MOZART, SASKATCHEWAN

Name _____

Go to <http://www.quill-lakes.com/mozart/history.htm#The%20Hamlet%20of%20Mozart>
You will have to read through the entire article to find the answers to these questions.

1. Who named the town? _____
2. Locate your town and the town of Mozart on this map of Saskatchewan.



3. Mozart has named its streets after other famous composers. List them here:
A. _____
B. _____
C. _____
D. _____
E. _____

4. What was the unique name of the concert held in 1991?

5. What was the reason for this concert?

6. Who performed at that concert?

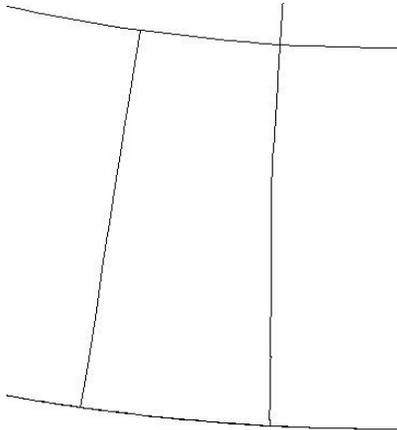
7. Why were stamp collectors eager to get the post mark from Mozart on January 27, 2006?

MOZART, SASKATCHEWAN

Name answer key

Go to <http://www.quill-lakes.com/mozart/history.htm#The%20Hamlet%20of%20Mozart>
You will have to read through the entire article to find the answers to these questions.

1. Who named the town? Julia Lund
2. Locate your town and the town of Mozart on this map of Saskatchewan.



3. Mozart has named its streets after other famous composers. List them here:
F. Schubert
G. Haydn
H. Wagner
I. Liszt
J. Gounod
4. What was the unique name of the concert held in 1991?
Mozart in Mozart
5. What was the reason for this concert?
It was the 200th anniversary of Mozart's death
6. Who performed at that concert?
The Regina Symphony Orchestra (in fact it was the RSO Chamber Players, which is the small, full-time orchestra that is a part of the RSO).
7. Why were stamp collectors eager to get the post mark from Mozart on January 27, 2006?
Mozart was born 250 years before

RESOURCES

On the Web:

Rondo:

<http://www.classicsforkids.com/shows/showdesc.asp?id=141>

Variations on “Twinkle”:

<http://www.empire.k12.ca.us/capistrano/Mike/capmusic/form/theme%20and%20variations/Twinkle/twinkle.htm>

Steps for the Minuet:

<http://www.colonialmusic.org/Resource/howtoMIN.htm>

Video of a Baroque Gigue:

http://youtube.com/watch?v=j_QDJsZ9bfQ&feature=related

Staff paper on the net:

<http://www.blanksheetmusic.net/>

Metronome:

<http://www.metronomeonline.com/>

National Arts Centre Official Education Website:

<http://www.artsalive.ca>

Dallas Symphony Orchestra for Kids:

<http://www.dsokids.com/2001/rooms/musicroom.asp>

A worksheet to go along with the Dallas website:

http://www.ulm.edu/music/laso/Louisiana%20Sunshine%20Front%20Page_files/Orchestra%20Seating%20Arrangement.pdf

The San Francisco Symphony for Kids:

<http://www.sfskids.org/templates/home.asp?pageid=1>

Mozart Museums:

http://www.mozarteum.at/02_Museen/02_Museen.asp?SID=1072453673205058

About Mozart:

http://www.imahero.com/herohistory/wolfgang_herohistory.htm

<http://www.artsalive.ca/en/mus/greatcomposers/mozart/mozart.html>

<http://www.stringsinthemountains.org/m2m/1once.htm>

<http://www.classicsforkids.com/composers/bio.asp?ID=36>

Mozart, Saskatchewan

<http://www.quill-lakes.com/mozart/history.htm#The%20Hamlet%20of%20Mozart>

In the Library:

The Best of Mozart. (CD) Classical Kids Series. Distributed by The Children's Group Inc.

Costanza, Stephen. *Mozart Finds a Melody.*

Hammond, Susan. *Classical Kids: The Classroom Collection: A Fully Integrated Music Program for Every Classroom.*

Hammond, Susan. *Mozart's Magic Fantasy.*

Venezia, Mike. *Wolfgang Amadeus Mozart.*

In French:

Fréour, Nathalie et Catherine Goussef, *Le Petit Mozart.*

Konieczny, Christophe, *Mozart, L'enfant prodige.*

Parouty, Michel, *Mozart, aimé des dieux.*

Greif, Jean-Jacques, *Les Souffrances du jeune Mozart.*

<http://www.coindumusicien.com>

Bonjour Mozart (3 DC), EMI Music France.

Additional Resources for Saskatchewan Instructional Unit

Compiled by L. Simmermon

Includes:

- Mozart Resources
- Music Performances by and about Mozart online
- Mozart Lessons Online
- Music Education Resources
- Dance Resources (including Métis Jig competitions)
- Mozart era clothing
- How to make a Mozart style colonial/baroque wig
- Resources Provided Previously
 - Song Writing
 - Orchestra Music Education Websites
 - Aboriginal Music Websites and Resources
 - Music Organizations in Saskatchewan

Mozart Resources

- Free downloads of music recordings by Mozart at *Classical Cat*
http://www.classiccat.net/mozart_wa/index.htm
- Free downloads of printed sheet music by Mozart at *Free Scores.com* <http://www.free-scores.com/Download-PDF-Sheet-Music-Wolfgang-Amadeus-Mozart.htm>
- Mozart jokes at *The Mozart Café* <http://themozartcafe.homestead.com/jokes.html>
- Mozart's musical dice game for composing (and then hearing) a Minuet
 - <http://sunsite.univie.ac.at/Mozart/dice/mozart.cgi>
 - <http://webplaza.pt.lu/public/mbarnig/pages/dicemus.html>
- The story of Mozart told online for kids at "Mozart's Magical Musical Life"
<http://www.stringsinthemountains.org/m2m/1once.htm>
- Interesting Facts about Mozart
http://home.comcast.net/~the.idea.orchard/Mozart_Interesting_Facts.htm
- Online Mozart Quiz <http://eco.netvibes.com/widgets/243900/mozart-quiz-challenge-free-music>
- Mozart Links from the *Mozart Project* webpage http://www.mozartproject.org/related_sites/index.html
- Information about the new video game "Mozart – The Last Secret" (which looks to be coming out in English and French soon) <http://www.mozart-lejeu.com/>
- Benefits of Music and the "Mozart Effect"
 - <http://dailybruin.ucla.edu/news/2008/aug/25/mozart-effect-or-not-music-beneficial/>
 - http://en.wikipedia.org/wiki/Mozart_effect
- Mozart's Birth-house Museum in Salzburg (This page is in German, but you can use Google translator to translate it into English or French)
<http://www.salzburger-saalachtal.com/de/Ausflugsziele/Stadt-Salzburg/Mozarts-Geburtshaus/Mozarts-Geburtshaus.htm>

Music Performances by and about Mozart online

- Rap song about Mozart (free download): *Yo Mo Concerto* [http://www.kidsknowit.com/educational-songs/play-educational-song.php?song=Yo%20Mo%20Concerto%20\(Mozart\)](http://www.kidsknowit.com/educational-songs/play-educational-song.php?song=Yo%20Mo%20Concerto%20(Mozart))
- Overture to Mozart's Opera *The Magic Flute*, performed by the orchestra of the Metropolitan Opera
<http://www.youtube.com/watch?v=h018rMnA0pM>

- Famous violinist Heifitz performing a video of Mozart's Rondo
http://www.youtube.com/watch?v=fVSgx7gKc_k
- Humorous video of combination of the music of Mozart with the James Bond theme for violin and piano (*Mozart Bond*) http://www.youtube.com/watch?v=vvlCu1_noTc&feature=related
- The rock song "Rock Me Amadeus" by Austrian rock singer Falco noting how Mozart was the greatest "rock" star of his time <http://www.youtube.com/watch?v=trOij8SPIAo>

Mozart Lessons Online

- Mozart lesson from Instructor Web for Grades 3 – 6 <http://www.instructorweb.com/lesson/mozart.asp>
- Mozart Theme Page from Teacher Planet <http://www.teacherplanet.com/resource/mozart.php>
- Mozart lesson plans reviewed by other teachers from Lesson Planet
<http://www.lessonplanet.com/search?keywords=Mozart>
- Mozart lesson plan for K – 1 from Chicago Public Schools
http://intranet.cps.k12.il.us/Lessons/StructuredCurriculumTOC/SCsocial_science/Kindergarten_Social_Science_Da/SCSSKG2/SSKG150151.pdf
- Mozart Minuet in C for guitar online lesson
http://www.wholenote.com/default.asp?iTarget=http%3A//www.wholenote.com/cgi-bin/page_view.pl%3F%3D137
- Mozart lesson package from Eastern Connecticut State University; appears to be Gr. 5 – 8
<http://www.easternct.edu/depts/edu/units/mozart.html>

Music Education Resources

- Write music using free computer software from Finale: *Notepad* <http://www.finalemusic.com/notepad/>
- Teacher and Student Web Links from *Music Kit*, including information about Mozart's 250th birthday and an interactive activity for his music for the Glass (H)Armonica <http://www.musickit.com/mozart250/>
- Learn to play the piano and read music with free demos of the *Mozart Soft* computer software
<http://www.doremifasoft.com/dopr.html>
- Have fun creating and recording musical sounds at *Chevron Cars Garage Music Jam*
<http://www.chevroncars.com/games/music-box/>
- Teacher and Parent Music Education Web Links and Resources by Grade from the Creative Kids Educational Foundation <http://www.kusc.org/kids/html/music-resourcesFULLPAGE.htm>
- Music reading flashcards online game at *The Violin Case*
<http://www.theviolincase.com/Flashcards/index.htm>
- Terrific music resource including reading music, instrument sounds, games and a help section from *Think Quest* <http://library.thinkquest.org/C001468F/>
- Learn about the Symphony Orchestra with interactive games at the *Think Quest* website
<http://library.thinkquest.org/C005400/>
- Large list of online music education resources from California
http://www.empire.k12.ca.us/CAPISTRANO/Mike/capmusic/Online%20Music%20Resources/online_music_resources.htm

Dance Resources

- Dance Notation from Wikipedia, including links to notation websites and software
http://en.wikipedia.org/wiki/Dance_notation
- How to dance a Minuet (Note: there are many ways to dance a Minuet, and there are quite a few video clips on Youtube showing Minuets being danced)
 - <http://www.colonialmusic.org/Resource/howtoMIN.htm>
 - <http://www.youtube.com/watch?v=iiGgjp6q0n4>

- <http://www.youtube.com/watch?v=f9JSEXKEV9U&feature=related>
- <http://frontiers.loc.gov/ammem/dihtml/divideos.html#vc022> (video 71)
- Jig and Gigue Resources
 - <http://en.wikipedia.org/wiki/Jig>
 - <http://www.streetswing.com/histmain/z3jig.htm>
 - <http://www.wikihow.com/Dance-an-Irish-Jig> (instructions for how to dance a jig)
 - Do a Google search for “Red River Jig” to see quite a few step dancing competitions featuring Canadian aboriginal dancers as well as Canadian fiddlers, especially on Youtube.

Dress of Mozart’s time

- <http://www.costumes.org/history/100pages/18thlinks.htm#General%20Information>
- <http://kimyasuda.com/costumes/1700satin.html>

How to make a Mozart style colonial/baroque wig yourself

- http://www.stitchnsave.com/wigs/Colonial_Wigs.asp
- http://books.google.ca/books?id=AW2kcf4meMMC&pg=PA49&lpg=PA49&dq=how+to+make+a+baroque+wig&source=web&ots=xWpY-V1pu1&sig=ilp6A3swnrOQiqwxXzesLdcutV0&hl=en&sa=X&oi=book_result&resnum=8&ct=result#PPA48,M1

Song Writing

- Our Very Own Songs (a project focusing on helping students in Saskatchewan northern schools learn to write their own songs) <http://www.ourveryownsongs.ca/>
- Sound Adventure (an online composition activity for young students from the Canadian Music Centre) <http://www.musiccentre.ca/mus.cfm>

Orchestra Music Education Websites

- National Arts Centre Arts Education website
 - (English) Arts Alive <http://www.artsalive.ca/en/>
 - (French) Arts Vivants <http://www.artsvivants.ca>
- Dallas Symphony Music Education website <http://www.dsokids.com>
- San Francisco Symphony Music Education website <http://www.sfskids.org/templates/splash.asp>

Websites About or Including Aboriginal Music and Aboriginal Music Resources

- Saskatchewan
 - Our Very Own Songs (a project focusing on helping students in Saskatchewan northern schools learn to write their own songs) <http://www.ourveryownsongs.ca/>
 - Aboriginal Music and Arts Festival in Prince Albert <http://www.amaf2007.com/>
 - The Gift of Language and Culture (see “Cree Songs” on menu bar at left of webpage) <http://www.giftoflanguageandculture.ca/index.html> (includes “O Canada” in Cree)
 - Saskatchewan Indian Cultural Centre <http://sicc.sk.ca/>
 - Saskatchewan Fiddlers Association <http://www.saskfiddler.ca>
 - Circle of Peace (drumming circles) <http://www.heartofthecity.ca/circleofpeace.html>
 - SCN Programming: Listed in “Instructional Supports” under “The Inclusion of Aboriginal Content and Perspectives in Curricula” from the Saskatchewan Ministry of Education <http://www.sasklearning.gov.sk.ca/docs/policy/aboriginal/initiative/inst.html>

- Aboriginal Music Resources from “Aboriginal Resource List K – 12” from the Saskatchewan Ministry of Education
 - <http://www.sasked.gov.sk.ca/branches/fn-me/docs/reslist.pdf>
 - http://www.sasklearning.gov.sk.ca/docs/aboriginal/k_12_resources/
- National
 - Aboriginal Music.ca (brought to you by the Manitoba Music Audio Recording Industry Assn) <http://www.aboriginalmusic.ca/>
 - Canadian Aboriginal Music Awards <http://www.canab.com/mainpages/events/musicawards.html>
 - Aboriginal People’s Choice Music Awards <http://www.aboriginalpeopleschoice.com/>
 - Canadian Aboriginal Festival <http://www.canab.com/>
- International
 - North American Indian and Indigenous People Musical Paths <http://www.yvwiiusdinvoohii.net/musical.html>
 - Talking Drum Publications (Drumming Circles <including one in Saskatoon>) <http://www.geocities.com/talkingdrumpub/drummingcircles.html>

Music Organizations in Saskatchewan

- Aboriginal Music Association (of Saskatchewan); Harvey Knight; 1530 Helme Crescent, Prince Albert SK, S6V 6G7; Phone 306-763-7276 (no link at this time)
- SaskMusic (former SK Recording Industries Assn. – links to SK recording artists) <http://www.saskrecording.ca/artists/index.html>
- American Federation of Musicians of the United States and Canada (AFM - musicians' union)
 - Regina: <http://www.afm.org/locals/info/number/446>
 - Saskatoon: <http://www.afm.org/locals/info/number/553>
- Regina Symphony Orchestra <http://www.reginasymphony.com/>
- Saskatoon Symphony Orchestra <http://www.saskatoonsymphony.org/>
- Regina Conservatory of Performing Arts (includes Suzuki) <http://www.uregina.ca/cce/conservatory/>
- Saskatchewan Orchestral Association <http://www.saskorchestras.com/>
- Saskatchewan Band Association <http://www.saskband.org/>
- Saskatchewan Cultural Exchange Society (fiddling community) <http://www.sces.ca/home/>
- Saskatchewan Arts Board <http://www.artsboard.sk.ca/>
- Saskatoon Suzuki Strings Program (306) 665-1222
- Saskatchewan Fiddlers Association <http://www.saskfiddler.ca>

How to Install and Use “Audacity”

Installation of Software

1. Download and install [Audacity](#) (v1.2.6)
2. Download the [LAME MP3 encoder](#) plugin (v 3.96.1)



The **LAME encoder** plugin will be a zip file. You will need to use a utility like [winzip](#) or other unzip program to uncompress the LAME files to a folder on your hard drive. It's best to save these files in the same directory that you stored the Audacity files.)

- 3.
4. Install the LAME MP3 encoder plugin - In order to save your audio files in MP3 format, Audacity needs to know where the **LAME MP3 plugin** is. Follow the steps below:
 - Open **Audacity**
 - Select **Edit-->Preferences** from the menu bar
 - Select the **File Formats** tab
 - In the **MP3 Export Setup** box select the **Find Library** button. This will ask you if you want to locate the **LAME encoder**. Select the **Yes** button.
 - In the dialogue box navigate to the folder where you stored the unzipped LAME files. You will need to locate and select the **lame-enc.dll** file.
 - Select the **OK** button to complete the process.

You have completed the set-up process and can proceed to [Step 2 - Overview of Tools](#).

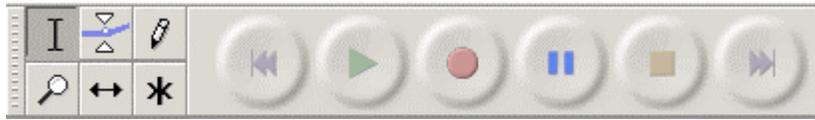
Overview of Tools

When recording in Audacity there are three tool bars that you will use:

- [Control Tool Bar](#)
- [Mixer Tool Bar](#)
- [Meter Tool Bar](#)

Below is a brief overview of these tool bars.

Control Tool Bar



I Selection tool - allows you to select parts of the audio clip you want to edit or listen to.

Skip to Start- Moves the cursor to the beginning of the recording.

Envelope tool - allows you to change the volume over time.

Play - Starts playing at the current cursor point.

Draw tool - allows you to modify individual samples.

Loop - If you hold down the play button, it will change to a loop button which will allow you to play the clip over and over.

Zoom tool - allows you to zoom in and out.

Record - Starts recording audio.

Time shift tool - allows you to slide tracks.

Pause - Temporarily stops the playback of the audio. Hit the pause button again to resume.

*** Multi tool** - allows you to access all of the tools at once.

Stop - stops recording or playing the audio.

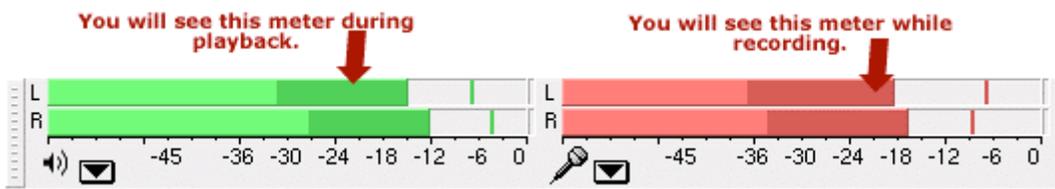
Skip to end - Moves the cursor to the end of the recording.

Mixer Tool Bar - controls the volume levels of your audio device.

- **Left slider** - controls the output volume
- **Middle slider** - controls the recording volume
- **Drop down box** - allows you to choose the input sources



Meter Tool Bar - allows you to monitor the input and output levels for your recording.

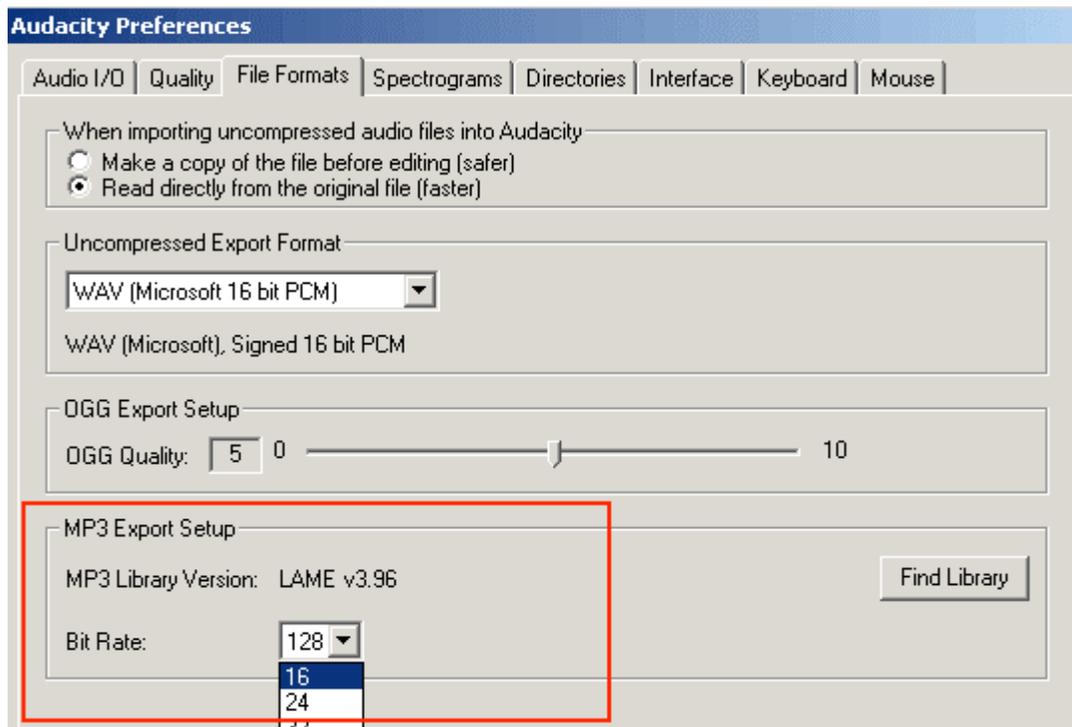


Prerecording Set-Up

The normal default settings for Audacity is acceptable for your recording, however you will want to change the **Bit rate to 16 kpbs** and ensure the **recording channel** is set to **Mono**. The changing of these two settings will reduce the file size of the audio clip, thus taking less time to download the MP3 file from the Internet.

To change the Bit rate:

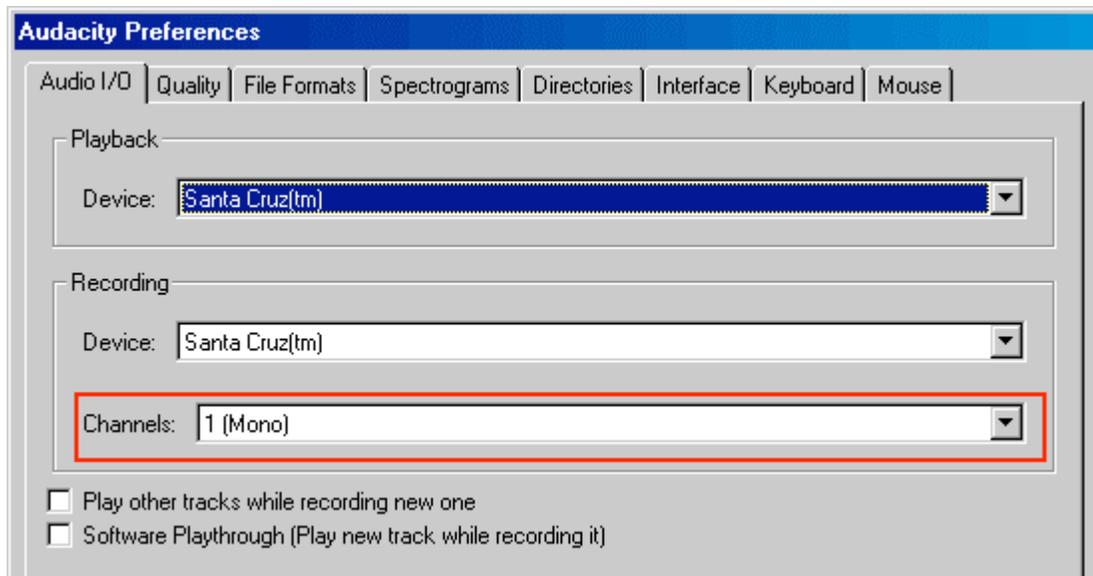
1. Select **Edit-->Preferences** from the top menu.
2. Select the **File Formats** tab.
3. In the **MP3 Export Setup** box change the Bit rate to 16.
4. **Don't** select the **OK** button just yet.



To change the recording channel:

(If you don't have the **Audacity Preference** dialog box open, select **Edit-->Preferences** from the top menu.)

1. Select the **Audio I/O** tab.
2. In the **Recording** box ensure **Mono** is listed in the **Channels** box. If not use the drop-down to change.
3. Select the **OK** button.



Set the Recording Input and Output Controls

Using the *Mixer* tool bar, set the **Output Volume** and **Input Volume**. You may want to start with setting the levels to 0.5.



Before you begin recording, you can use the *Meter tool bar* to ensure your microphone is operating properly.

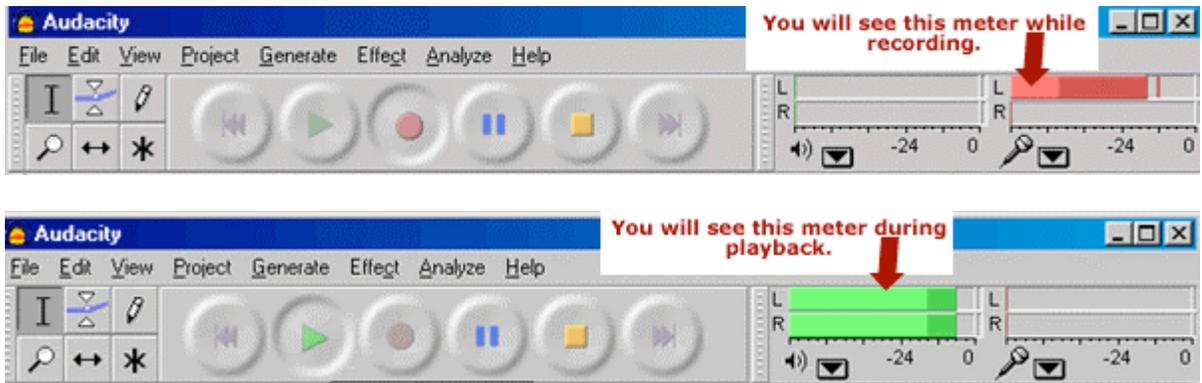
Select the drop-down menu under the recording meter and select **Monitor input**.

If the red meter bar for the recording is moving as you speak, then your microphone is working properly.

When you start recording and find that the **Input** and **Output** levels are too high, you may need to adjust the [Mixer tool bar](#) settings.

Reading the meter: The left-hand of the meter shows how soft your audio clip will be. The

right-hand of the meter corresponds to the point at which the audio will be clipped. If your recording reaches too far to the right of the meter you will want to adjust your **Input** settings on the [Mixer tool bar](#).



Recording Audio

You will need to use the *control tool bar* and the *mixer tool bar* to record your audio clip.

First you will need to adjust the settings on the *mixer tool bar*.

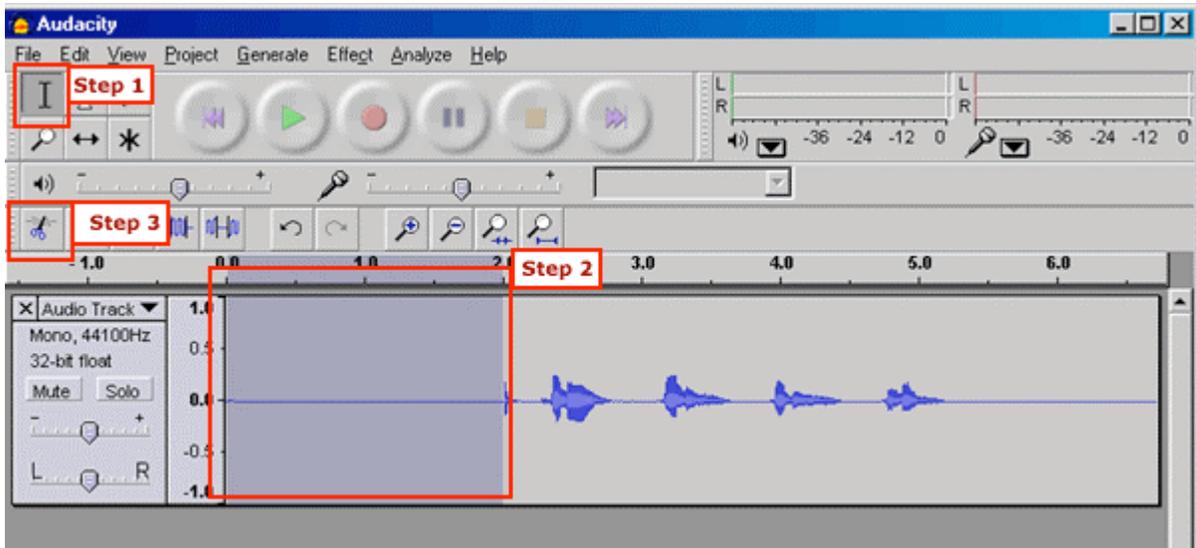
1. To start recording select the **record** button  and begin speaking into the microphone.
2. When you have finished your recording, select the **stop** button  to end the recording.
3. Select the **play** button  to listen to your recording.

Editing the Recording

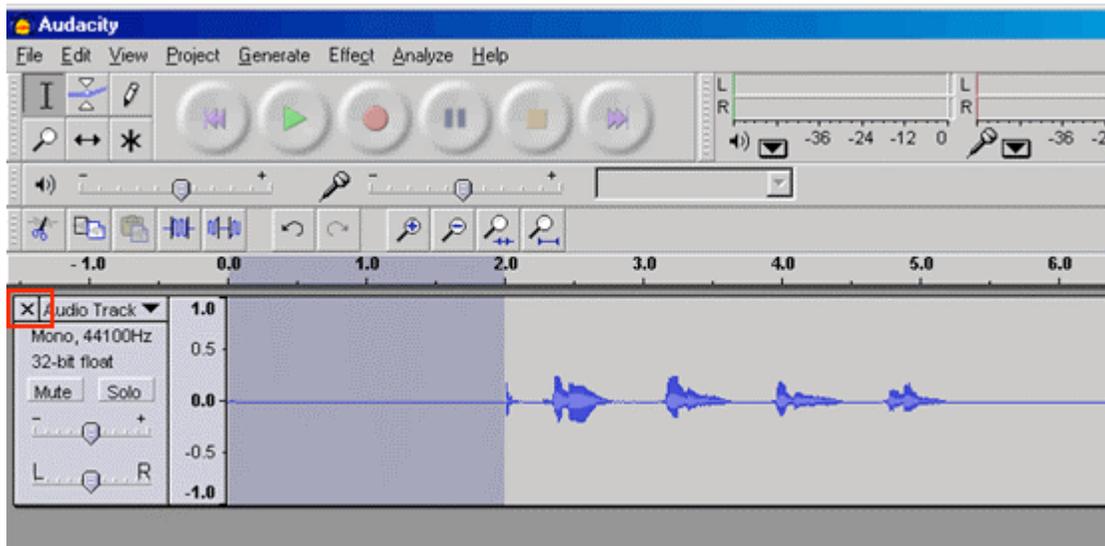
Once you have recorded your audio, use the play  button to listen to your clip.

If you chose to do so, at this point you can edit your recording to remove any unwanted silence from the beginning and end of the clip.

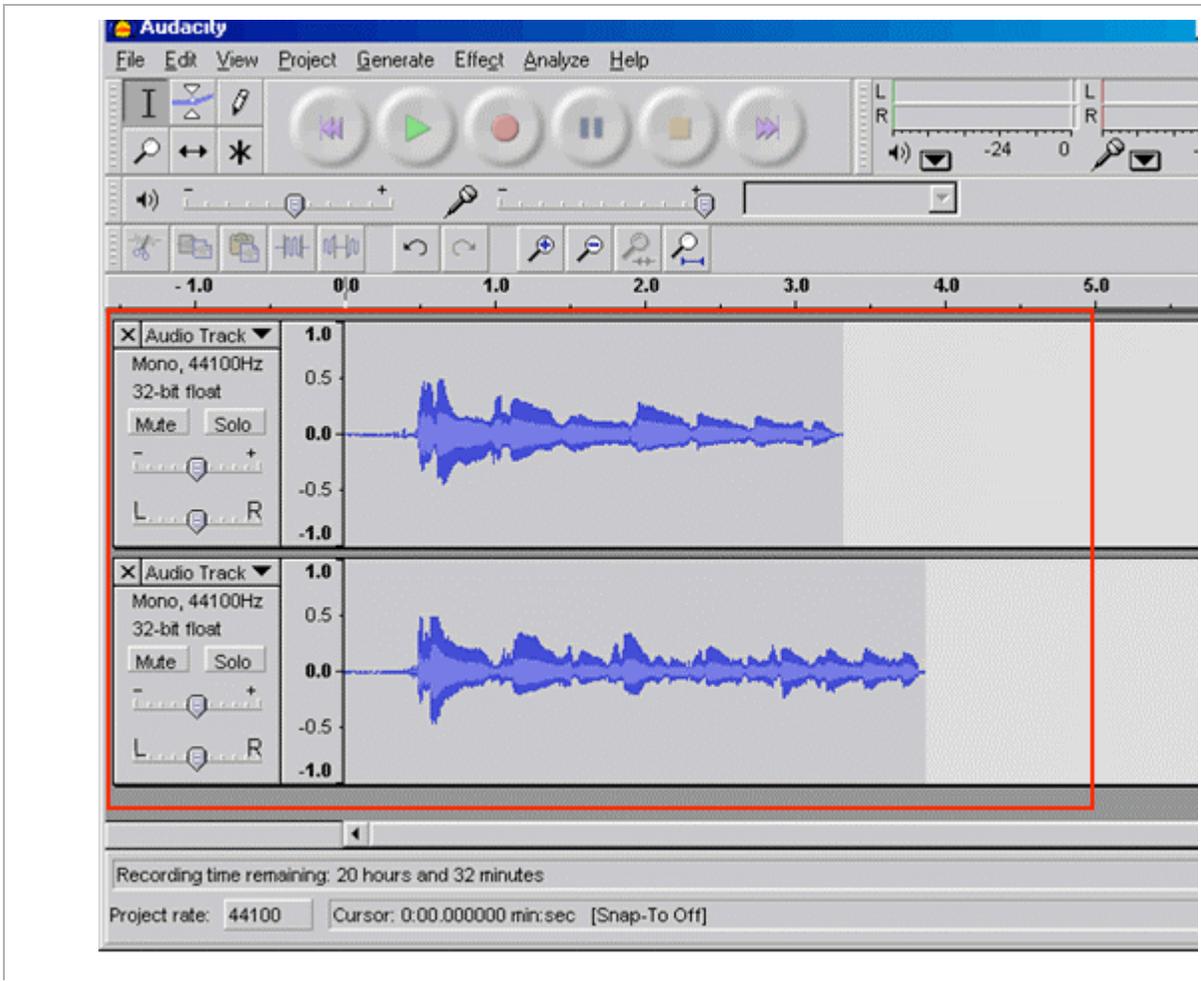
1. Click on the **select tool**  from the Control toolbar.
2. Highlight the part in your recording that you would like to remove. In the image below we will be removing the silence from the beginning of the recording.
3. Select the **Cut** icon  to delete the highlighted piece.
4. Repeat the process for the silence at the end of the recording.



If decide to re-record your audio clip you will need to close your first recording by clicking on the X. Selecting **File-->close** from the top menu will close the Audacity program, not just the recording.



Also, note that if you start recording without closing the first track, an additional track will be created below the first recorded track. When you play the recording, you will hear both tracks playing at the same time. If this happens, simply delete the track that you do not want.



Saving the Recording and Exporting to MP3

It's best to save your recording before you export to MP3. Saving your recording in Audacity's native format will allow you to return to your recording and make additional changes.

To save your recording

1. Select **File-->Save Project As**. A warning dialog box will appear letting you know that your recording will be saved in Audacity format. Select the **OK** button.
2. Navigate to the location where you would like to save your recording.
3. Give your recording a file name.
4. Select the **Save** button.

To export to MP3

1. Select **File-->Export As MP3**. **Note:** If you have more than one recording track a warning box will appear letting you know that the tracks will be exported as a single channel. If this isn't what you

- intended, close one of the recordings.
2. Navigate to the location where you would like to save your MP3.
 3. Give your MP3 recording a file name.
 4. Select the **Save** button.



Audacity breaks long tracks into small pieces, so it can edit them more efficiently. When you save a project, audacity stores all of the pieces in a folder called, "project_data". You do not need to open these files yourself. Audacity will load them automatically when you open the "project.aup" file which is saved in the same location as the "data" folder.

Biographies

Janie Fries (Curriculum Unit Writer)



Janie Fries

Throughout the course of her teaching career, Janie Fries has taught the gamut from Pre-K to university music classes including band, strings, choral and classroom music. She initially taught in North Dakota and Montana, but the majority of her experience comes from the students in the Moose Jaw Catholic Schools. She has been actively involved in Saskatchewan Arts Education curriculum writing, advising and actualization for the past twenty years and is presently teaching elementary classroom music and dance and also teaches Orff Levels I and II as a sessional lecturer at the University of Regina.

Arlene Shiplett (Teaching Musician)

Arlene Shiplett was born and raised in North Battleford, Saskatchewan. She became involved in music at an early age with piano lessons, choir and both school and private band programs. She graduated from the University of Saskatchewan with a Bachelor of Music in Music Education in 1986. Arlene became a member of the Saskatoon Symphony in 1992. For several years Arlene taught Band in rural Saskatchewan and played in the Symphony. Since 2000, she has narrowed her focus to teaching horn at the University of Saskatchewan as well as private teaching and coaching.

Arlene has performed with Prairie Virtuosi, Regina Symphony Orchestra, Brandon Chamber Orchestra, Saskatoon Philharmonic, Saskatoon Opera, North Saskatchewan Wind Symphony and Saskatoon Concert Band.

Her recent accomplishments include winning the Dwaine Nelson Teaching Award, conducting the mass horn choir at the Call of the Wild horn conference, and performing with the International Brass Quintet at the International Peace Gardens. Arlene may be seen every summer performing on the Saskatchewan Western Development Museum's Steam Calliope - one of a few in playing condition in North America. She is married to Lee Springett. They have no children and 7 horns.



Arlene Shiplett

Lisa Simmermon & Brian Johnson (Teaching Musicians)

Originally from Moose Jaw, Saskatchewan, Lisa Simmermon is a music performance graduate of the University of Ottawa. As well as being a regular percussionist with the National Arts Centre Orchestra, timpanist with the Ottawa Symphony, Assistant Conductor of the Ottawa Youth Orchestra and Director of the Ottawa Chamber Orchestra, she was also a percussion instructor for the Ottawa Board of Education as well as Ottawa and Carleton Universities. As Canada's first female professional timpanist with the Thunder Bay Symphony Orchestra, Lisa also taught at Lakehead University. Moving to the prairies, she became a percussionist and, later, the Principal Timpanist of the Regina Symphony Orchestra (RSO), and spent time as the Director of the Regina Community Orchestra and the Regina Conservatory Junior Orchestra. When not working on music, Lisa provides a home-based education program for her son who has autism.

Growing up in Shaunavon in Saskatchewan's south-west corner, Brian Johnson studied both classical violin as well as western fiddling and graduated from the music performance program at the University of Regina with the Governor General's Gold Medal. After several years as a violinist with the Thunder Bay Symphony Orchestra, he returned to Saskatchewan to become Principal Second Violin of the Regina Symphony Orchestra. Brian has expanded his musical career to include crafting fine bows, violins and violas and now has bow customers around the world. A committed violin teacher, Brian offers instruction through the Regina Conservatory of Performing Arts, Regina Public Schools and the Moose Jaw Youth String Orchestra where he also directs the senior youth and adult orchestras. When not working, Brian composes and arranges music for his ensembles.

Brian and Lisa married after meeting in the Thunder Bay Symphony Orchestra. In Regina, their business, Ambiance Music, offers string instrument sales, accessories and repairs, and offers live marimba and string music ensembles for special events. As Teaching Musicians in the Music Alive Program of the National Arts Centre of Canada, Brian and Lisa have worked with and performed for almost 9,000 elementary students across Saskatchewan from 2006 to 2008 providing music education presentations in English and French. Sharing their love of music with so many young people is a great joy which they are keen to continue over the next few years!



Lisa Simmermon and Brian Johnson