

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

SCHUBERT:

SONGS TO BE SHARED



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MUSIC OUTCOMES

- CP4.5, CP5.5 Demonstrate increased skills and abilities in the use of the voice using Saskatchewan as an inspiration.
- CP4.6, CP5.6 Create and perform music that demonstrates knowledge of:
- Form (verse/chorus - AB binary - rondo)*
 - Metre as an organizational technique*
 - Rhythm, beat, and metre (expressive use of tempo and dynamics)*
 - Pitch and melody (using solfege)*
 - Harmony (fitting a melody into a prescribed chord progression)*
- CH5.3 Analyze and describe how arts and pop culture expressions convey information about the time and place in which they were created.

NOTES TO TEACHERS:

Schubert was very well known for his *lieder*, which is the German word for “art songs.” In this unit, students will explore the process of composing a song. The sequence of lessons will culminate in student song compositions, just in time for your Schubertiad!

A *Schubertiad* is an event held to celebrate the music of Franz Schubert. During Schubert's lifetime, these events were generally informal, unadvertised gatherings, held at private homes. Hold a Schubertiad to celebrate your students' compositions. Invite another class to be your guest audience.

You may wish to photocopy all student worksheets and compile them into a booklet for ease of student use. The student worksheets can be found on pages 13-21.

About the accompanying Curriculum Unit CD: All tracks have an eight beat introduction. This enables the students to feel the steady pulse. Feel free to copy the activity CD for student use in lessons.

- 1.Track #1 is to be used to review rhythms. Use with lesson #1.
- 2.Track #2 is a percussion accompaniment only and is designed to be used with rhythmic phrases and raps. It is designed to be used by students when rehearsing their own rap compositions. Use with lessons #1 and #2.
- 1.Track #3 will allow for a performance of four compositions with an 8-beat introduction for each composition. Use with lesson #5.
- 2.Track #4 is a review of *solfege*. Each sung example is followed by a 4-beat space for students to echo the solfege. Use with lesson # 3.
- 3.Track #5 is a single note, “do” (as in, do-re-mi), to help students check their beginning and ending pitches. Use with lessons #3 and #5.
- 4.Track #6 is to be used with lesson #4 as it invites the students to sing the root of the chord along with the recorder.

- 5.Track #7 is to be used with lesson #4 as it invites the students to sing the open chords along with the recorder.
- 6.Track #8 is a two-chord harmonic accompaniment to be used by students when rehearsing their own composition. Use with lessons #4 and #5.
- 7.Track #9 is a two-chord performance track. Use with lesson #5 and also for performances involving up to four student compositions.

About the *Schubert's Party* CD Sampler from the NAC / NAXOS:

This CD contains recordings of music composed by Schubert. Not all are used in the unit lessons, but teachers are encouraged to use the recordings for additional student listening. The tracks for this CD are as follows:

1. "Marche Militaire" – piano – Lesson #6
2. "Die Forelle" – *lied* for voice and piano - Lesson #8
3. "Heidenroslein" – *lied* for voice and piano
4. "An die Musik" – *lied* for voice and piano
5. "Unfinished Symphony" Movement One - orchestra - Lesson #9
6. "Unfinished Symphony" Movement Two - orchestra

LESSON #1 - REVIEWING THE ELEMENT OF RHYTHM

Indicators:

1. Select and organize sounds and ideas for composition.
2. Keep a record of sound/music ideas (rhythmic phrases).
3. Demonstrate that rhythm is subdivided into four categories: beat, tempo, patterns of duration, and metre.

Materials:

1. “Simple Rhythms” worksheet, included on page 13 in this package.
2. Curriculum Unit CD tracks #1, #2 and #3.

Process:

1. Print out the “Simple Rhythms” worksheet for each student, or divide the class into groups of four and provide each group with the “Simple Rhythms” worksheet.
2. Using track #1 on the CD, review the reading of rhythms using the syllables ‘ta’ and ‘ti’.
3. Have the students create a four-bar rhythmic phrase by choosing their favourite rhythms on the “Simple Rhythms” sheet, or creating their own. Their final phrase will be sixteen beats long since each measure, or bar, contains four beats. Allow the students to have some measures that contain the same rhythm. This may be measures one and three, two and three, or one and two. Measure four should be limited to one of the four options at the bottom of the page, as ending with a rest will give a feeling of finish or end.
4. Have the students rehearse their compositions with track #2. **NOTE:** There is an eight beat introduction.
5. The class can perform their compositions with track #3. There is an eight beat introduction to each performance. Track #3 allows for four groups to perform with an 8-beat introduction for each composition.

LESSON #2 - COMPOSING A RAP

Indicators:

1. Experiment with sounds and music concepts to express ideas derived from Saskatchewan sources.
2. Select and organize sounds and ideas for composition.
3. Describe how students' own musical compositions express unique ideas and possess expressive qualities.

Materials:

1. Poetry definition: *Quatrain* – A quatrain is a poem or a verse consisting of 4 lines. The four lines often consist of two rhyming couplets. This rhyme pattern is called *aabb*. The first line rhymes with the second and the third line rhymes with the fourth line. Other quatrain patterns are *abab*, *abba*, and *abcb*. If you need more information, check out this website:

http://www.blackgold.ab.ca/ict/Divison2/Bellevue%20Poetry_files/Bellevue%20Poetry.htm

2. Curriculum Unit CD tracks #2 and #3.
3. Student worksheet “Composing a Rap,” found on page 14 in this package.

Process:

1. Have each student write a quatrain.
2. Have the class listen to track #2 on the CD, and have them fit their poem into the percussion accompaniment. Remind them that the CD has an 8-beat introduction to the verse.
3. Put the students in groups of four and have them listen to each other's compositions with the CD accompaniment.
4. Have each group choose one of the poems to use in this assignment.
5. Provide each student with a worksheet.
6. Assist the students as they work to write the appropriate rhythm that will match the rhythm of the poem they chose. Encourage them to use one of the optional final measure rhythms at the end of their compositions. This will help give their compositions a sense of finish.
7. Using track #3 on the CD, have the students perform their raps for the class. There will be an 8-beat introduction before each group's performance.

Lesson #3 - SOLFEGE REVIEW

Indicators:

1. Recognize and appreciate the acquisition of vocal skills and their contribution to music expression.
2. Investigate ways that melodies can be shaped to create musical expression.
3. Investigate and analyze the arrangement of ascending and descending pitch patterns.

Materials:

1. Solfege hand sign chart, found on page 23 in this package.
2. Solfege review sheet, found on page 24 in this package.
3. Melodic flashcards, found on pages 25-34 in this package.
4. Curriculum Unit CD, track #4 and track #5.

Process:

1. Make page 24 of this unit accessible to students, either by providing photocopies for each student or making an overhead. **Note:** An overhead is probably the better choice as the teacher is able to focus the students' eyes on the correct measure of music. The best choice is to make large flashcards by photocopying pages 25-34.
2. Enlarge and photocopy the solfege hand sign chart found on page 16 in this package. Post in the classroom for student reference.
3. Play track #4 on the accompanying CD for the students. Have them echo each of the 4-beat melodic phrases numbered 21-30 using the correct solfege. Encourage them to use the hand signs as found on page 23 in this package.
4. The end of track #4 has a 4-measure song. Have the students listen and echo with correct solfege. Encourage them to use the correct hand signs.
5. Play track #5 for students to hear the pitch for "do".
6. Ask students to sing any example that begins with "do". They could choose from numbers 23, 24, 25, 26, 28 or 29.
7. Play track #5 for students to hear the pitch for "do." Ask if anyone is able to sing "do, re, mi, fa, sol" in their head, and therefore sing "sol" aloud. This is the starting note for examples 21, 22, and 27.
8. Given "do," ask students to sing any example that begins with "sol."
9. Given "do," ask the class to sing the 4-measure song. Check "do" on track #5 at the end of the song to see if the class managed to maintain the key.

LESSON #4 - LEARNING BASIC HARMONIES

Indicators:

1. Sing in tune and begin to develop the ability to sing in harmony.
2. Investigate how the elements of music are used to establish form in music.
3. Experiment with layering of two or more pitches to create harmony.

Materials:

1. Curriculum Unit CD tracks #6, #7, and #8.
2. Student worksheet "Learning Basic Harmonies" found on page 15 in this package.

Process:

1. Provide each student with a photocopy of the worksheet for this lesson, "Learning Basic Harmonies." The note that chords are built on has a number of names such as root, tonic, and bass. In this lesson, the name assigned a chord will match the solfege that the students have been learning. They will experiment with chords that have been built on "do" and "sol."
2. Have the students listen to the recorder playing the root of the "do" and "sol" chords on track #6.
3. Play track #6 once more, but this time have the students sing along to the recorder notes while demonstrating the appropriate hand signs. The progression should be:

do	do	do	do	sol	sol	sol	sol
do	do	do	do	sol	sol	do	do

5. Have the students listen to the recorder playing all three of the notes that make up the "do" and "sol" chords on track #7.
6. Play track #7 once more, but this time have the students sing along to the recorder notes. This gets a bit more complex, as each chord is made up of three notes. From the bottom to the top they are: the tonic, the third, and the fifth. The notes in the "do" chord are do, mi and sol. the notes in the "sol" chord are sol, ti, and re. The progression should be:

do	mi	sol	2X
sol	ti	re	2X
do	mi	sol	2X
sol	ti	re	1X

End on do

7. When the students are confident and can sing the parts without much assistance, divide the class in half. Using track #8, have one half sing the tonic notes only while the other half sings the three notes in each chord. Put the progression on the board and have a student be the leader for their group. Have them point to the notes as they are being sung.
8. Help students discover the pattern that results in the chord progression.

LESSON #5 - COMPOSING A MELODY

Indicators:

1. Select and organize sounds for composition.
2. Pose questions to initiate and guide inquiry into sound composition process.
3. Recognize and appreciate the acquisition of vocal skills and their contribution to music expression.
4. Experiment with layering of two or more pitches to create harmony.

Materials:

1. Curriculum unit CD tracks #5, #8, and #9.
2. Student worksheet “Composing a Melody,” found on pages 16 and 17 in this package. Photocopy both pages back-to-back for each student.
3. Poems from lesson #2, “Composing a Rap”.

Process:

1. Have the class listen to track #8 on the CD and have them fit their poem into the harmonic accompaniment. Remind them that the CD has an 8-beat introduction to the verse.
2. Put the students in groups of four and have them listen to each other’s compositions with the CD accompaniment.
3. Have each group choose one of the poems to use in this assignment. It could be the same poem used in lesson #2, but doesn’t have to be.
4. Provide each student with a worksheet.
5. Assist the students as they follow the instructions on the worksheet. Encourage them to end their songs on “do”. This will help give their compositions a sense of finish. To check the pitch of their final note, have them play track #5.
6. Using track #9 on the CD, have the students perform their melodies for the class. There will be an 8-beat introduction between each group’s performance.
7. For a real challenge, while one group sings their melodies, have the rest of the class divide into two groups and sing the harmonies they sang in the last lesson. Track #5 will give them their note. If they manage to do this, they can give themselves a big pat on the back!

Note to teacher: For some students, composing by ear will be enough of a challenge, but try to encourage them to take the next step by writing their composition on the provided staff. The words should be on the line below the music and each line of the poem should have its own line of music. The note assigned to each syllable should be directly above that syllable.

LESSON #6 - SCHUBERT'S "MARCHE MILITAIRE"

Indicators:

1. Extend skills and abilities in the use of an instrument.
2. Recognize and appreciate the acquisition of instrumental skills and their contribution to music expression.
3. Demonstrate increasing independence when playing various sound objects and instruments.

Materials:

1. A recorder for each student. (If your class does not have recorders, you can also sing this tune with your students. Words and music can be found on page 9 of the NAC's "Schubert's Party" newspaper found on this website: http://artsalive.ca/pdf/mus/schubert_e.pdf.)
2. One copy per student of the recorder sheet music for Schubert's "Marche Militaire," found on page 18 of this unit.
3. Accompaniment for "Marche Militaire," which can be found on the following website: <http://artsalive.ca/en/mus/activitiesgames/>
4. Fingering chart found on the following website: http://www.musick8kids.com/html/recorder_training.php

NOTE: This site has all the fingerings needed to play "Marche Militaire" except for the C# found in measure 15. C# is played with the thumb only - no fingers on top.

Process:

1. Photocopy the "March Militaire" sheet music for each student and make an overhead. The overhead allows for the teacher to point to the music as it should be played, thus assisting the students as they learn to follow along. The photocopied sheet gives them the opportunity to practice at home. Together they allow for more student success.
2. Have students listen to the piano melody only as found on the Arts Alive website (listed above). Have them follow along with assistance from the teacher. The teacher should point to the notes on the overhead to assist the students.
3. Begin by teaching lines (phrases) 3 and 7 (they are identical) by rote.
4. On the website, click on the accompaniment track with both the melody and harmony. Have the students join in on the 3rd and 7th phrases.
5. Follow the same process with phrases 4 and 8, teaching by rote, followed by playing along with the accompaniment, including the previously learned phrases.
6. Follow the same process to learn the phrases in this order:
 - 1 and 5
 - 2 and 6
7. Play the entire piece either with the accompaniment and piano melody, or accompaniment only.
NOTE: There is a 6 measure introduction in the accompaniment track.

LESSON #7 - Schubert in Vienna

Indicators:

1. Describe how changes in art reflect changes in society.
2. Research and discuss why people become involved with artistic production in their own community

Materials:

1. Student worksheet “Schubert in Vienna,” found on page 19 in this package.
2. Access to the internet and one computer per child or group of students.

Process:

1. Provide each student with a photocopy of page 19 in this package.
2. Have the students go to the following websites:
<http://www.artsalive.ca/en/mus/greatcomposers/schubert/schubert-vienna.html>
<http://www.artsalive.ca/en/mus/activitiesgames/schubert/mapVienna.html>
3. Have them answer the questions pertaining to life during Schubert’s time. Make note of the reference to “Schubertiad” if you are planning on having a celebration to provide closure to this unit.

SCHUBERT IN VIENNA - answer key

<http://www.artsalive.ca/en/mus/greatcomposers/schubert/schubert-vienna.html>

Go to the above website. Answer the following questions that talk about Vienna and famous composers.

1. List five famous composers who lived at least part of their lives in Vienna.

Haydn
Beethoven
Mozart
Schubert
Brahms

2. Explain why Vienna became a centre of culture and music.

It stood at the crossroads for trade. Commerce brings the need for entertainment and leisure activities.

3. What did people do for entertainment, since there were no electronics in those days?

They went to concerts, plays, and operas.

4. How much did the tickets cost in Canadian money? \$2.00 to \$4.00

5. What instrument was found in many homes? piano

Go to the website below. Check on the map for answers to the following questions.

<http://www.artsalive.ca/en/mus/activitiesgames/schubert/mapVienna.html>

6. Who is Schubert buried beside? Beethoven

7. How do fans celebrate his accomplishments each summer? They hold a "Schubertaid" concert in the courtyard of his birthplace. The concert includes a piano and songs.

8. How did Schubert's friend help his career? He bought paper for Schubert. The paper was very expensive.

9. Where, in Vienna, would you go to find a statue of Schubert? Stadtspark

LESSON #8 - DIE FORELLE - THE TROUT

Indicators:

1. Demonstrate critical and creative thinking when responding to musical expressions.
2. Express personal responses in various ways.
3. Demonstrate ways that music can suggest images and moods or express ideas.

Materials:

1. The English translation of “Die Forelle” is found on page 3 of the following website:
http://artsalive.ca/pdf/mus/schubert_matinee_e.pdf
2. A copy of the worksheet found on page 20 for each student.
3. Computer for each student or group of students. Access to the following websites:
<http://www.youtube.com/watch?v=NF9DrUXowBo&feature=related>
<http://www.youtube.com/watch?v=19KTMFZySC4>

Process:

1. Provide students with individual printed copies of the English translation of “Die Forelle,” or have them follow along together on an overhead. The poet is Christien Friedrich Schubart.
2. Read through the poem. Ask the students the following questions:
 - A. *Describe the scene. Students could also sketch or paint the scene.*
 - B. *How many people are in the poem?*
 - C. *Define: angler, espied, poacher, turbid, and beheld. How does knowing the definition of these words help you understand the poem?*
 - D. *What happened to the trout in the end?*
3. Go to the first YouTube website. Have the students **listen only** to the introduction, the first 6 seconds, of the YouTube video. How does Schubert help us imagine the setting? (The melody is rolling to help the listener imagine a tumbling stream).
4. Have the students watch and listen to the entire selection while reading the sub-titles. Inform them that since this is a translation, the words are not exactly the same, but have the same general meaning.
5. Discuss what Schubert does musically to enhance the words and the story.
6. Divide the class into groups of 3 or 4. Have each group mime actions while the music is playing. The main parts to be mimed are the author, poacher, and trout. The water could be played by other students using shawls or long ribbons and dimmed lighting.

LESSON #9 - SCHUBERT'S UNFINISHED SYMPHONY

Indicators:

1. Demonstrate ways that music can suggest images and moods.
2. Demonstrate knowledge of different forms in music.
3. Investigate how tempo, dynamics, tone colour, and silence can be used expressively.

Materials:

1. Recording of Schubert's "Unfinished Symphony" (First Movement) on the *Schubert's Party* CD Sampler, track #5.
2. One copy of the "Schubert's Unfinished Symphony" worksheet for each student, found on page 21.

Process:

1. Provide each student with a listening worksheet found on page 21.
2. Have the class listen to the entire First Movement, found on *Schubert's Party*, track #5, and fill out the third column for each theme. Encourage their movement to follow the pitch line of the melody. When the melody is high, their movements should be high, when the melody is low, their movements should be low.
3. Divide the class into four groups. Assign each group one theme. From their charts, have them choose their favourite movement and practice their movement as a group. The fourth group will probably have more success if they choose from the following times:
 - *1:59-3:04
 - *5:28-6:31
 - *7:26-8:47
 - *9:20-10:00
 - *11:50-12:48

NOTE: You may want to divide the class into 8 groups and have them responsible for the above timed sections as well as the three themes.

4. Rehearse the movement with the entire composition. Have the students demonstrate their movement when their portion of the symphony is played. When it is not their turn, they should hold a comfortable pose.
5. Consider having the students perform this movement piece at their "Schubertaid".

SIMPLE RHYTHMS

NAME _____

- Using track #6, review these simple rhythms.
- To write a rhythmic phrase, choose three rhythms from #1-12, plus a fourth rhythm from the bottom of the page. Practice them with track #3. There is an 8 beat introduction on the recording.

SIMPLE RHYTHMS

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

1. ta ta ti ti ta Hi there, how are you?	2. ti ti ta ta ta Ve-ry good, real good.
3. ta ti ti ta ta Good thank you, real good.	4. ta ti ti ti ti ta Good thank you, ve - ry good.
5. ti ti ti ti ta ta	6. ti ti ta ti ti ta
7. ta ta ta ti ti	8. ta ti ti ta ti ti
9. ti ti ta ti ti ti ti	10. ta ti ti ti ti ti ti
11. ta ta ti ti ti ti	12. ta ta ta ta

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

1. ta ta ta rest (silence)	2. ta ti ti ta rest
3. ti ti ta ta rest	4. ti ti ti ti ta rest

COMPOSING A RAP

NAME _____

You will need the CD supplied by your teacher as well as this worksheet.
Follow these instructions to begin composing your own rap!

1. Select a poem that has four lines. Some poems will work better than others. If you have difficulty finding a good one, try writing one yourself. Write your poem down, keeping each line of your poem on a separate line.

* _____

* _____

* _____

* _____

2. Listen to the accompaniment. This is found on track #3 on the CD. There is an eight beat percussion introduction.
3. Compose your song. Each line of your poem should match up with 8 beats of the accompaniment. To practice this, play track #3 while your finger points to the words of your poem.
4. Above the words, write the appropriate rhythm using the syllables 'ta' and 'ti' that will match the rhythm of the poem.
5. Practice your song as many times as needed with the accompaniment.

Be prepared to perform your song for the class when you celebrate Schubert at your class "Schubertiad." To find out more about Schubertiads, go to the website below and read the bottom of page 8.

http://www.artsalive.ca/en/mus/musicresources/pdf/schubert_e.pdf

Some simple harmonies use only two chords. They are based on the notes “do” and “sol.” We call that note the root of the chord. Listen to the recorder play the root of the chords in this chord progression.

The pattern you just heard is:

do	do	do	do	
		sol	sol	sol
do	do	do	do	
		sol	sol	do
			do	do

Sing along, with the correct hand signs this time, when you hear the chord progression.

Two additional notes, along with the root, are added to make a chord, also known as a triad (“tri” means “three,” and there are three notes in every triad). Listen to the recorder play the three notes in each triad in this chord progression.

The pattern you just heard is:

do	mi	sol	2X
sol	ti	re	2X
do	mi	sol	2X
sol	ti	re	1X
			End on do

Sing along, with the correct hand signs this time, when you hear the chord progression.

COMPOSING A MELODY

NAME _____

You will need the CD supplied by your teacher as well as this worksheet.
Follow these instructions to begin composing your own melody!

1. Select a poem that has four lines. Some poems will work better than others. If you have difficulty finding a good one, try writing one yourself. Write your poem down, keeping each line of your poem on a separate line.

* _____

* _____

* _____

* _____

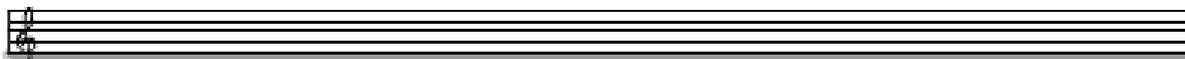
2. Listen to the accompaniment. This is found on track #2 on the CD. There is an eight beat percussion introduction. Each line of your poem should match up with 8 beats of the accompaniment. To practice this, play track #2 while your finger points to the words of your poem.
3. Compose your song. Your notes should generally fit into the pattern you used when you learned about basic harmonies. You should try to end on “do.” Play track #1 on the CD. Keep the note in your head and try to use it as the beginning and ending note of your song. Play track #2 and try to put the words of your poem to music that will fit in with the accompaniment.
4. Practice your song as many times as needed with the accompaniment. Make sure you end on “do”. To check this out, play track #1 again.
5. Write your song on the staff on the next page. Writing the solfege down will help you figure out which notes are being sung. Hopefully your song begins and ends on “do” or “C.”
6. Try practicing your song. The rest of the class could provide accompaniment by singing the accompaniment notes they learned in the previous lesson while listening to track #4 the CD.

1. Put a double bar at the end of your song. This will indicate to anyone who reads your music that your song is finished.
2. Divide each staff into two measures by placing a vertical line (bar line) in the middle of each staff.
3. Neatly print the words of your song on the line below the staff, using one staff for each line of your poem.

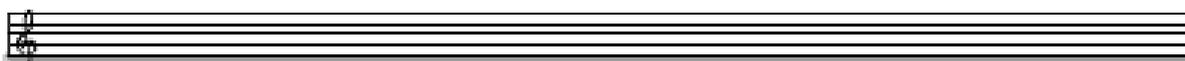
Title _____



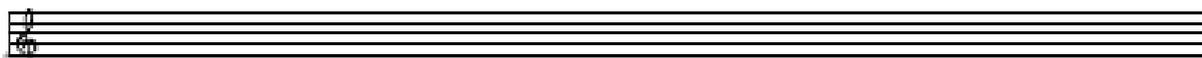
1. _____



2. _____



3. _____



4. _____

- * REMEMBER * - Line up your note and word so that the note that you sing for any syllable is directly above that syllable.
- * Be prepared to sing your song for the class when you celebrate Schubert at your class "Schubertiad."

Marche Militaire

Franz Schubert

1 Allegro Vivace

5

9

13

17

21

25

29

Detailed description: The image shows a musical score for 'Marche Militaire' by Franz Schubert. It consists of eight staves of music in treble clef, 2/4 time, with a key signature of one sharp (F#). The tempo is marked 'Allegro Vivace'. The score begins with a repeat sign at measure 1. Measures 5, 13, and 21 contain asterisks above the notes, indicating a performance instruction. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line at measure 30.

* (Play lower notes if fingerings of higher notes are too difficult)

<http://www.artsalive.ca/en/mus/greatcomposers/schubert/schubert-vienna.html>

Go to the above website. Answer the following questions that talk about Vienna and famous composers.

1. List five famous composers who lived at least part of their lives in Vienna.

2. Explain why Vienna became a centre of culture and music.

3. What did people do for entertainment since there were no electronics in those days?

4. How much did the tickets cost in Canadian money? _____

5. What instrument was found in many homes? _____

Go to the website below. Click on the map for answers to the following questions.

<http://www.artsalive.ca/en/mus/activitiesgames/schubert/mapVienna.html>

6. Who is Schubert buried beside? _____

7. How do fans celebrate his accomplishments each summer?

8. How did Schubert's friend help his career? _____

9. Where in Vienna would you go to find a statue of Schubert? _____

DIE FORELLE - THE TROUT

NAME _____

1. Silently read through the poem “Die Forelle” (The Trout).
2. Where does this poem take place? _____. Draw a small picture of this place.



3. How many characters are mentioned in this poem? _____
4. Using your dictionary, define the following words:
angler _____
espied _____
poacher _____
turbid _____
beheld _____
5. What happened to the trout in the end? _____
6. Listen to the short introduction of the song. How does Schubert use the music to help us imagine the scene?

7. Follow the words as you listen to the entire song. From what you remember about the elements of music and using music vocabulary, what does Schubert do to the music to help us understand the poem?

8. In groups act out the poem by miming the words. Practice with CD #2, track #2. Perform it for the class.

SCHUBERT'S "UNFINISHED SYMPHONY"

NAME _____

As you listen to the entire first movement of Schubert's "Unfinished Symphonym," complete the chart below.

You will hear each theme more than once. Describe the mood of that theme and how you might move to help express that mood.

The fourth section will not have a definite theme. Choose a suitable movement for that part.

With your suggested movement, try to follow the pitch of the melody. When the music goes high, use a high movement. When the music is low, use a movement closer to the ground.

Theme	Time on CD	Mood and Movement
#1	:00-:17 3:28-3:45 7:09-7:26 8:47-9:20 13:07-end	
#2	:17-1:16 3:45-4:46 10:00-11:05	
#3	1:16-1:59 3:04-3:28 4:46-5:28 6:31-7:09 11:05-11:50 12:49-13:07	
#4	Write down the time of the part you are thinking of: _____ _____	

Poetry Resources:

Quatrain: 4 line Poetry

Often formed by two rhyming couplets. Easy! This pattern is called *aabb*.

The first line rhymes with the second line, and the third line rhymes with the fourth line.

Other quatrain patterns are *abab*, *abba*, and *abcb*.

If you need more information about the quatrain, check out this website:

http://www.blackgold.ab.ca/ict/Divison2/Bellevue%20Poetry_files/Bellevue%20Poetry.htm

Music Resources:

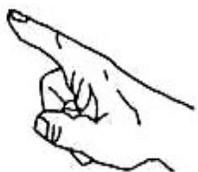
1. To learn more about Schubert, go to the National Arts Centre's Arts Education website:
<http://www.artsalive.ca/en/mus/greatcomposers/schubert/schubert.html>
2. To follow the score (printed music) of Schubert's "Marche Militaire" go to the following website:
<http://www.youtube.com/watch?v=sIIa0bMOTJs&feature=related>
3. To learn more about Schubert and other composers, to access recordings, lesson plans and other helpful resources go to the NAC MusicBox website:
<http://www.artsalive.ca/collections/nacmusicbox/en/>
4. For an online version of the *Schubert's Party* newspaper, courtesy of the National Arts Centre:
http://www.artsalive.ca/en/mus/musicresources/pdf/schubert_e.pdf
5. Make bass notes to accompany your students' songs using PVC piping. Go to this link to learn how. Suggestion: to best accommodate this unit, give a priority to making boom pipes in C, F, and G.
http://www.carolgreene.com/education/music/boom_pipes.html
6. For more lesson plans sponsored by the National Arts Centre, go to the following web site:
<http://www.artsalive.ca/collections/nacmusicbox/en/index.php?pageid=lessons/lessonletsgoontour&switchlang>
7. Moritz von Schwind's 1868 drawing of a Schubertiad (below). This is a faithful photographic reproduction of an original two-dimensional work of art. The work of art itself is in the public domain.



8. Solfege Hand Signs



do'



ti



la



so



fa



mi



re



do

9. Solfege Review Sheet and Flashcards

21 sol mi mi re do 22 sol mi re do

23 do mi sol sol sol 24 do mi sol la sol

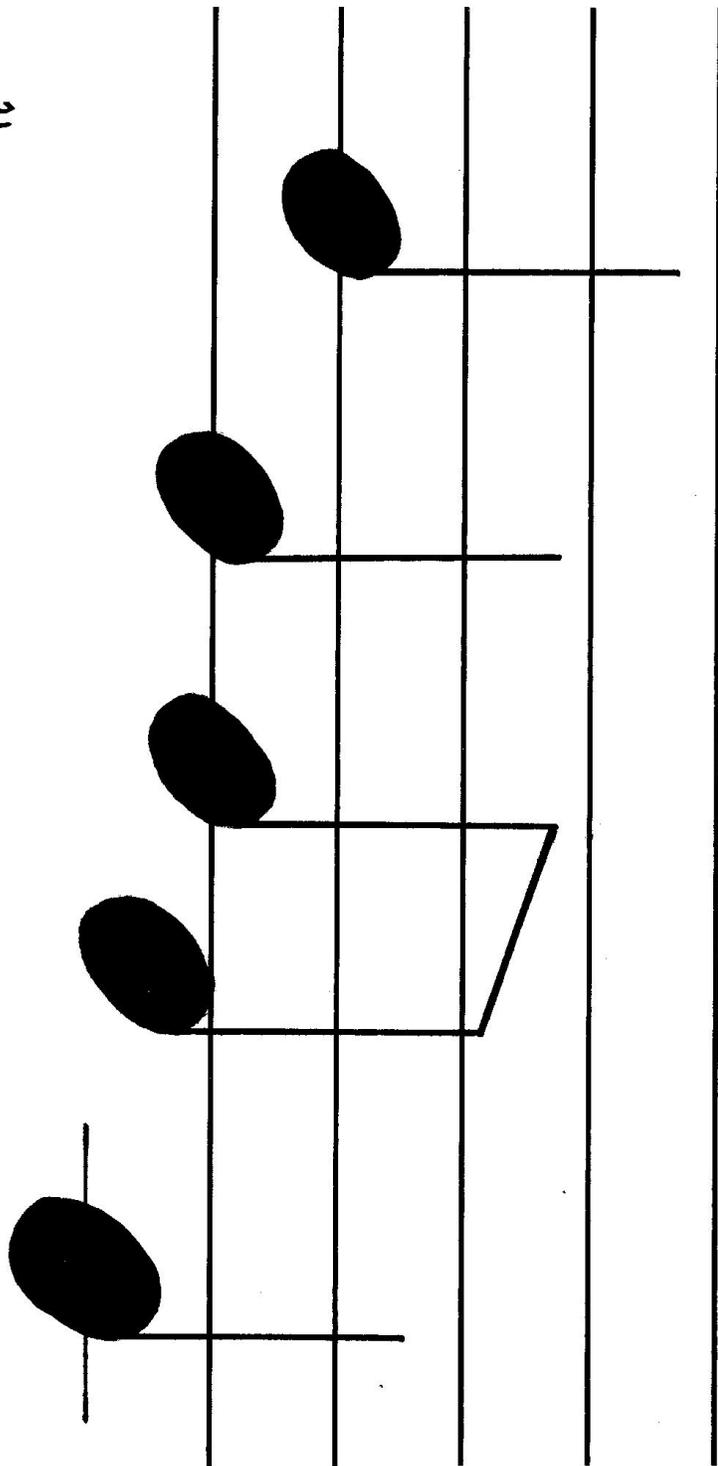
25 do re mi re do 26 do mi do mi sol sol sol

27 sol la sol mi re do 28 do re mi sol la la sol

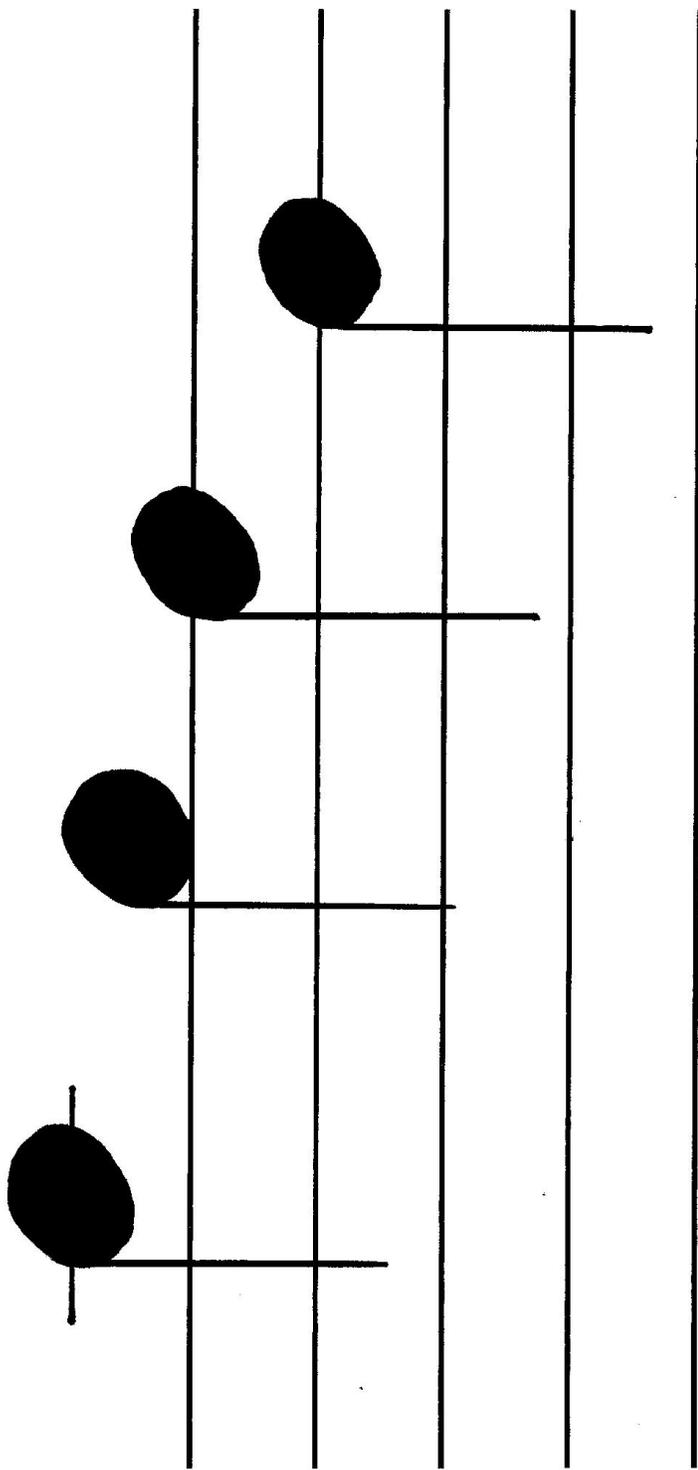
29 do mi sol do mi sol 30 la la sol mi do

The image contains seven staves of musical notation. Each staff begins with a treble clef and a key signature of one flat (Bb). Exercises 21-29 are in 2/4 time, while exercise 30 is in 4/4 time. The notes are written on a five-line staff, and the corresponding solfege syllables are written below the notes. Exercise 30 includes a 4/4 time signature at the beginning.

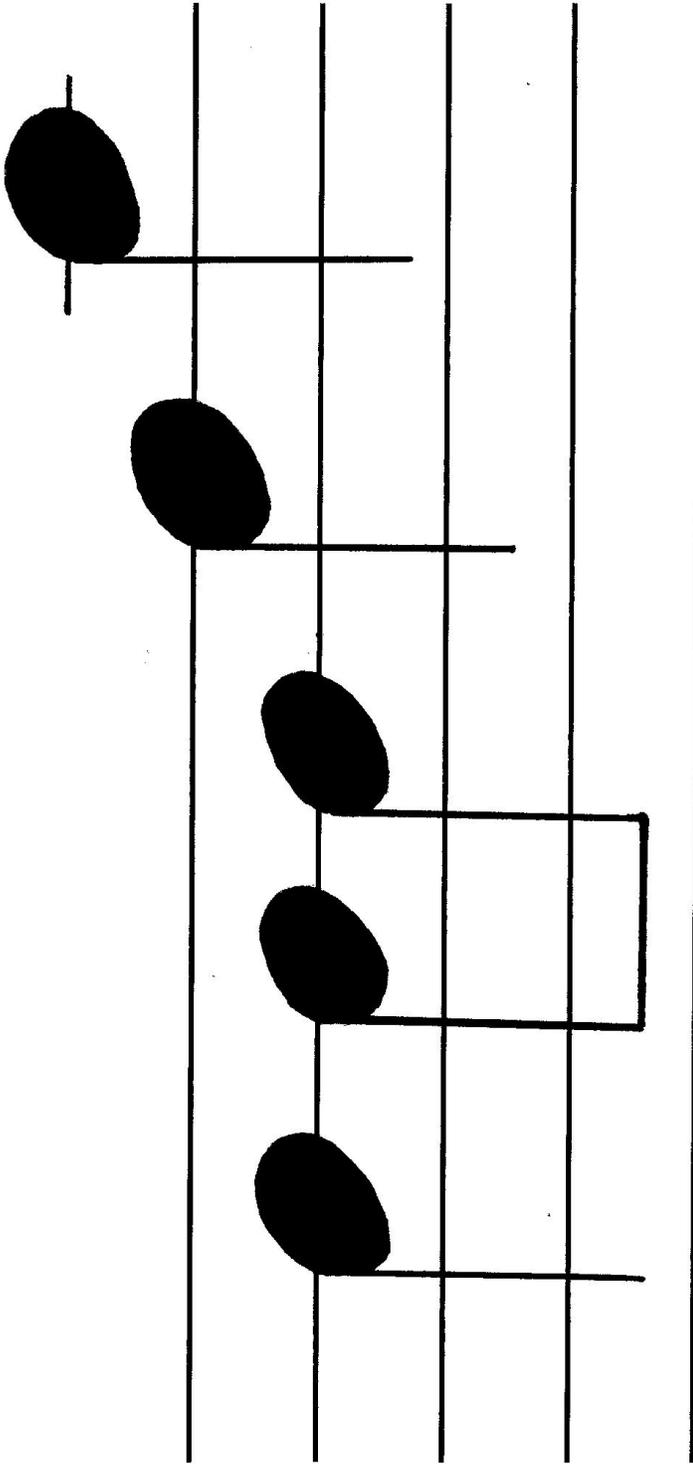
21.



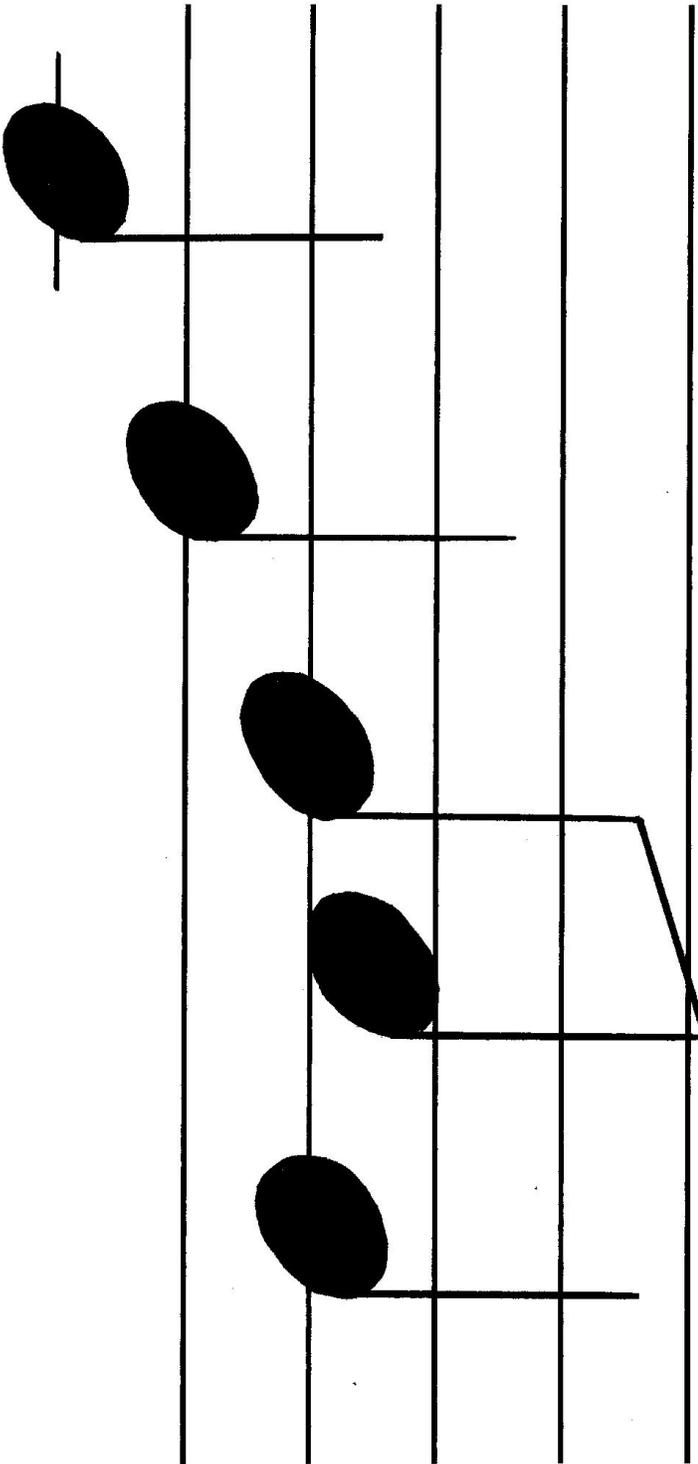
22.



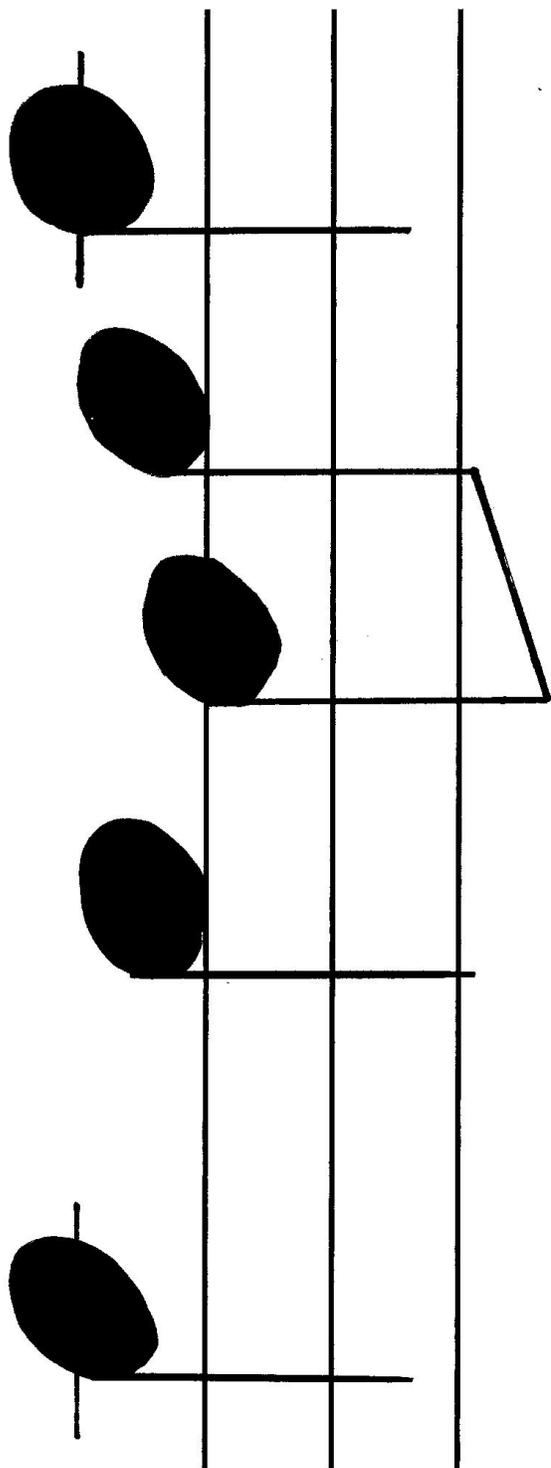
23.



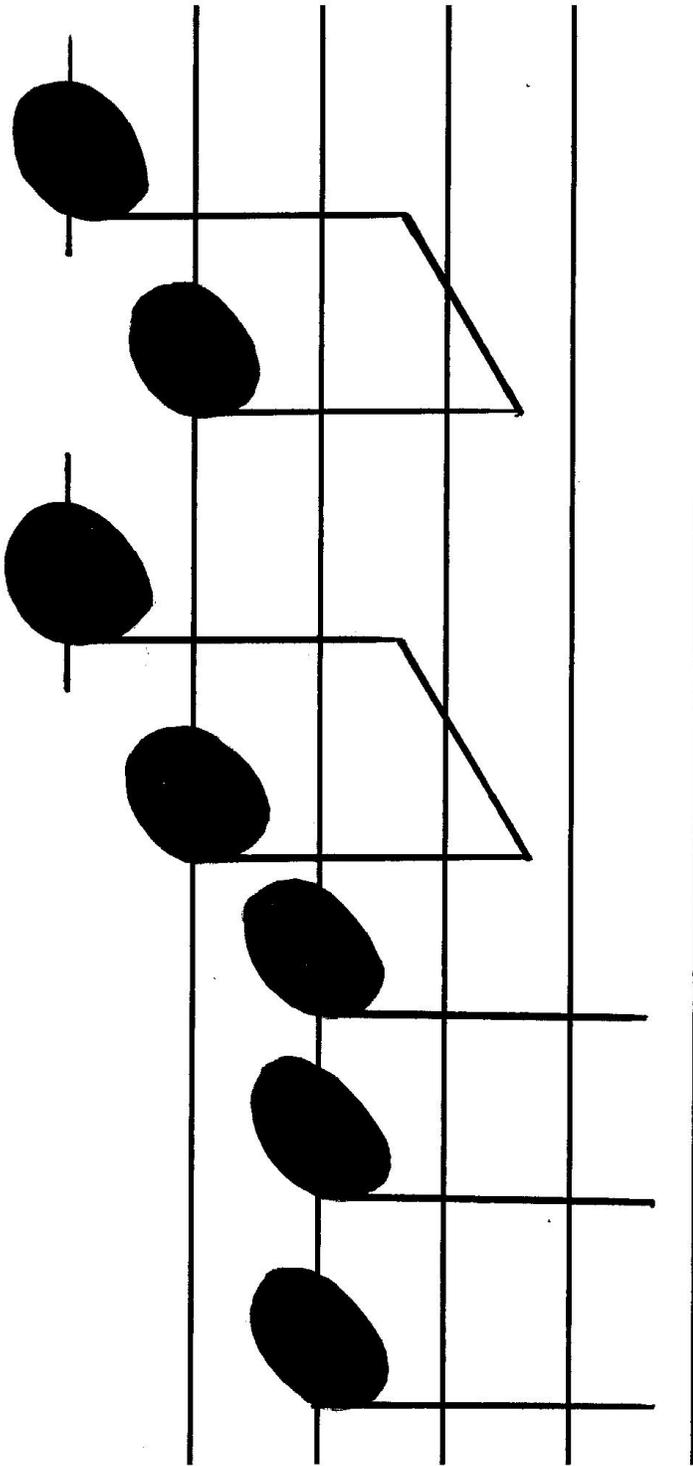
24.



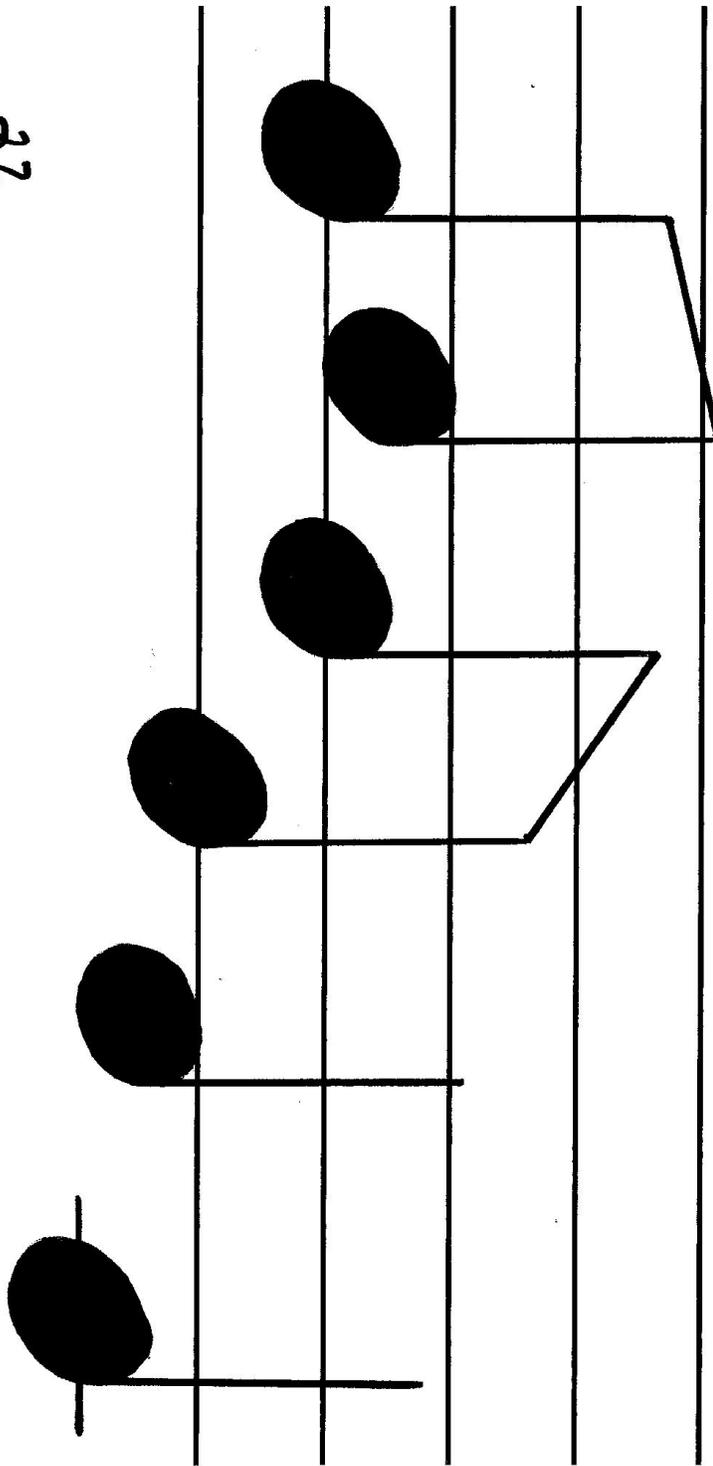
25.



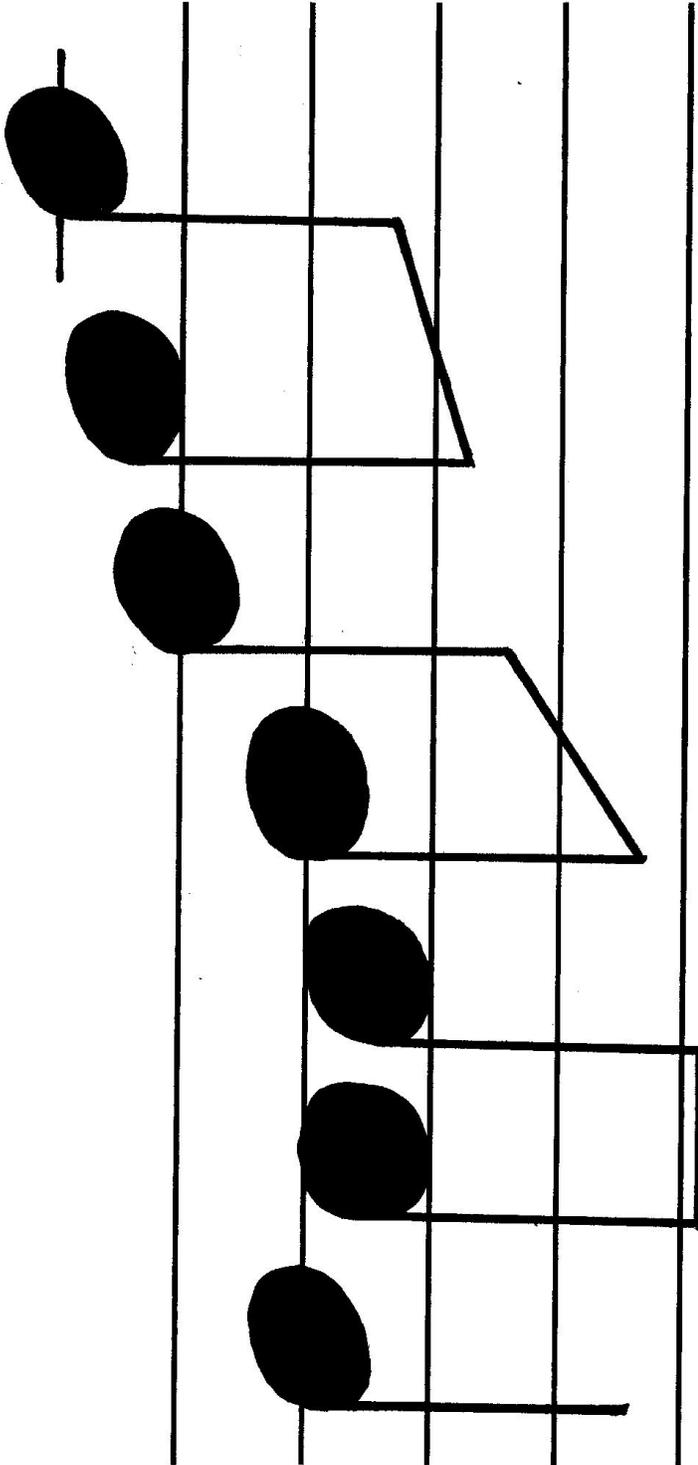
26.



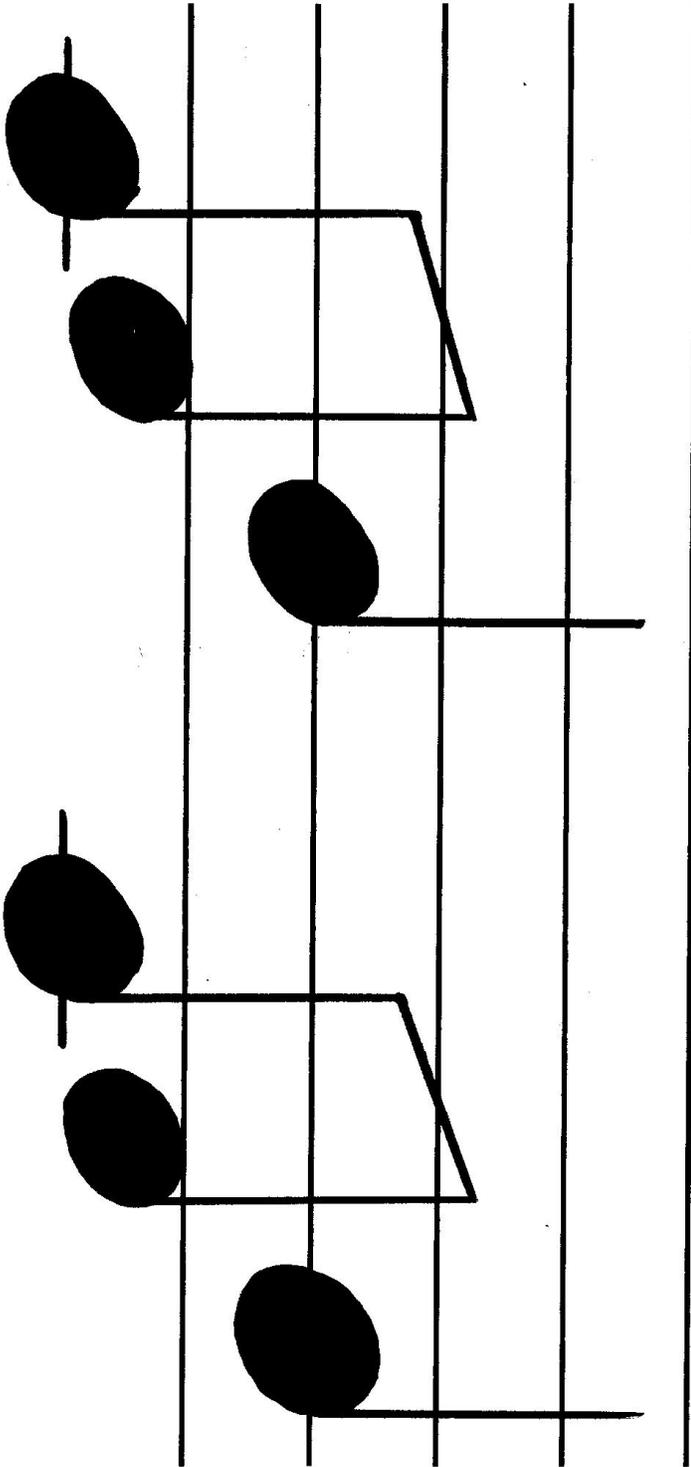
27.



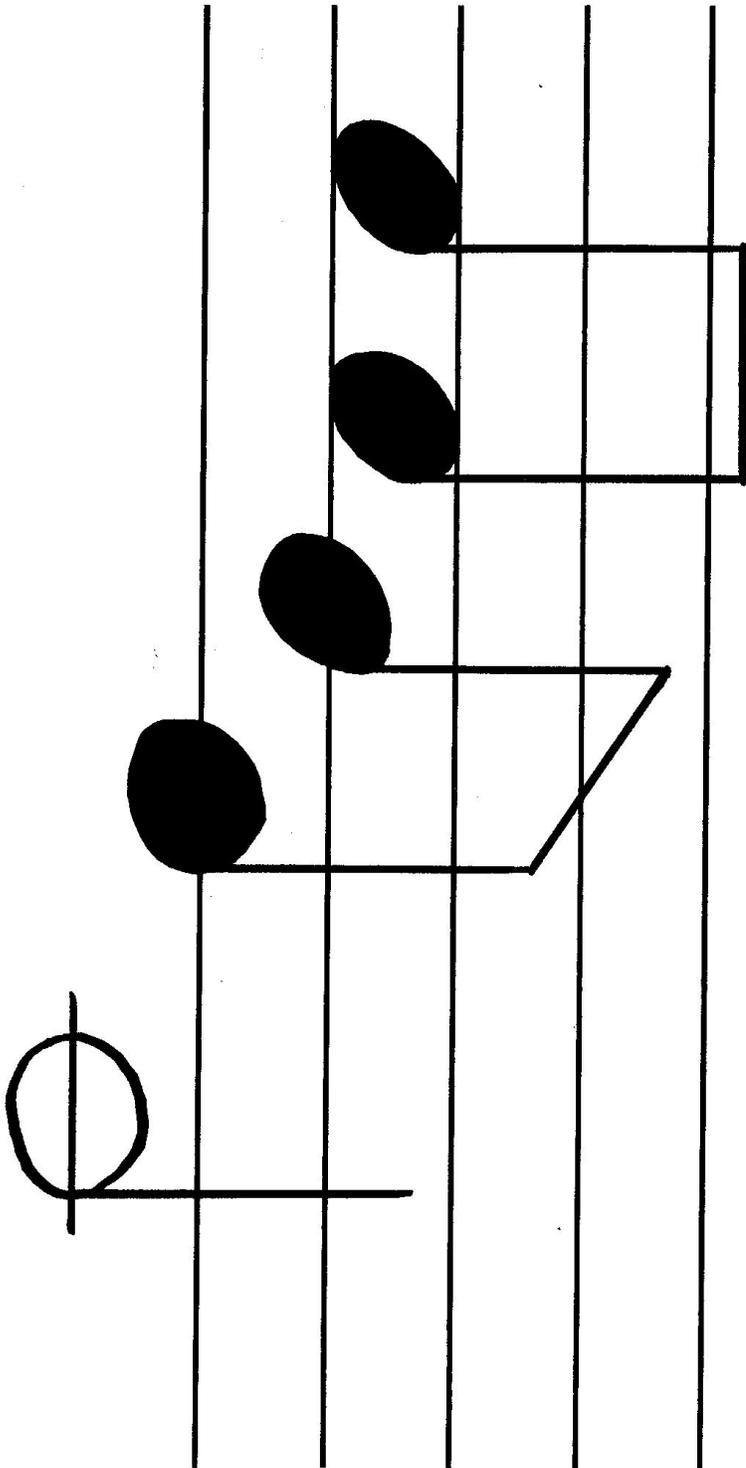
28.



29.



30.



Music Alive Program Biographies

Janie Fries (Curriculum Unit Writer)



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.

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 about 12,000 elementary students across Saskatchewan from 2006 to 2009 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!

Partners and Donors

The National Arts Centre Foundation would like to thank the very generous corporations and individuals whose support brings the NAC Music Alive Program to your school.

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SaskTel James M. Stanford

We would also like to thank our Music Alive Program partner orchestras, and encourage you and your students to learn more about the great music being made in your province!



The Regina Symphony is celebrating 102 years of providing great orchestral music to southern Saskatchewan. Under the leadership of Maestro Victor Sawa, the RSO performs at the Conexus Arts Centre in Regina. The orchestra also performs at many smaller venues and schools in and around Regina and throughout southern Saskatchewan. Learn more about the Regina Symphony Orchestra at www.reginasymphony.com.



The Saskatoon Symphony's first performance took place way back in the winter of 1931! Now the orchestra plays at TCU Place in Saskatoon under the direction of Maestro Victor Sawa. Each year the Saskatoon Symphony performs a series of concerts especially for kids! Find out more about this amazing orchestra at www.saskatoonsymphony.org.