BEETHOVEN

His Music in our Lives

Lessons written by Janie Fries

With supplementary lessons by Monique Byers
MUSIC OUTCOMES

CP 4.5 Demonstrate increased skills in the use of the voice.
CP 4.6 Demonstrate knowledge of bi-tonal melodies as having distinctive shapes and contours.
CP 4.6 Demonstrate knowledge of tri-tonal melodies as having distinctive shapes and contours.
CP 4.6 Demonstrate knowledge of pentatonic melodies as having distinctive shapes and contours.
CP 4.6 Demonstrate knowledge of expressive use of tempo.
CP 4.6 Create sound compositions that demonstrate knowledge of:
   - Melodies
   - Pentatonic scales
   - Rhythm, including beat, tempo, patterns of duration, and metre.
CR 4.1 Analyze how Saskatchewan music represents ideas and conveys meaning.
CR 4.2 Respond thoughtfully to a variety of contemporary Saskatchewan arts expressions.

CP 5.6 Demonstrate knowledge of the elements of music.

CR 6.1 Respond thoughtfully to a variety of arts expressions.
CR 6.3 Examine, describe, analyze, and interpret arts expressions of various times and places.

VISUAL ART AND GENERAL ARTS EDUCATION OUTCOMES

CH 4.1 Investigate and share discoveries about the arts in Saskatchewan through collaborative inquiry.
CR 4.1 Analyze how Saskatchewan dance, drama, music, and visual art works represent ideas and convey meaning.

CP 6.10 Create visual art works that express ideas about identity and how it is influenced.
# TABLE OF CONTENTS

## A. PREPARATORY LESSONS

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>#1</td>
<td>Reviewing the Elements of Music</td>
<td>3</td>
</tr>
<tr>
<td>#2</td>
<td>Reviewing Rhythmic Reading</td>
<td>6</td>
</tr>
<tr>
<td>#3</td>
<td>Making a Beethoven Poster</td>
<td>10</td>
</tr>
</tbody>
</table>

## FOLLOW-UP LESSONS

## B. THE MUSIC

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>#4</td>
<td>Reading Melody – 2 Notes</td>
<td>11</td>
</tr>
<tr>
<td>#5</td>
<td>Reading Melody – 3 Notes</td>
<td>14</td>
</tr>
<tr>
<td>#6</td>
<td>Reading Melody – 5 Notes</td>
<td>16</td>
</tr>
<tr>
<td>#7</td>
<td>The Invention of the Metronome</td>
<td>18</td>
</tr>
<tr>
<td>#8</td>
<td>Aboriginal Circle Game</td>
<td>20</td>
</tr>
<tr>
<td>#9</td>
<td>Composing Melodies</td>
<td>21</td>
</tr>
<tr>
<td></td>
<td>(with optional incorporation of a computer program)</td>
<td></td>
</tr>
</tbody>
</table>

## C. ARTS ALIVE

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>#10</td>
<td>Arts Alive</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Official arts education website of the National Arts Centre</td>
<td></td>
</tr>
</tbody>
</table>

## D. THE COMPOSER – LUDWIG VAN BEETHOVEN

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>#11</td>
<td>Beethoven and Pop Culture</td>
<td>24</td>
</tr>
<tr>
<td>#12</td>
<td>Around the World with Beethoven</td>
<td>25</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Resource</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Web Resource List</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>Solfege Flashcards</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>How to Install and Use “Audacity”</td>
<td>61</td>
</tr>
<tr>
<td></td>
<td>Supplemenary Lessons</td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>(The Supplementary Lessons may be of particular interest to teachers teaching in Francophone or French Immersion classrooms.)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Music Alive Program Biographies</td>
<td>74</td>
</tr>
</tbody>
</table>
A. PREPATORY LESSONS

LESSON #1 – Reviewing the Elements of Music

Outcomes:
1. CP 5.6 Demonstrate knowledge of the elements of music.
2. CR 6.1 Respond thoughtfully to a variety of arts expressions.

Materials:
1. “Scherzo Allegro” from Beethoven’s Symphony No. 2 – Track #7 from National Arts Centre Orchestra Beethoven CD.
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. 
      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.

Process:
1. Provide the students with information about Beethoven prior to listening. Go to: http://www.artsalive.ca/en/mus/greatcomposers/beethoven/beethoven.html 
2. Review the elements of music as defined in the Saskatchewan curriculum. 
3. Students will listen to the Beethoven composition three times. During their listening, they will fill out the chart 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:
________________________________________________________________________
________________________________________________________________________

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

Name: ______  Answer Key: ______

Selection title: **Scherzo-Allegro**  Composer: **Beethoven**

Background information: __*As per class discussion*__

<table>
<thead>
<tr>
<th>Element of Music</th>
<th>Comments:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rhythm:</strong></td>
<td></td>
</tr>
</tbody>
</table>
| **Beat**         | Is the beat steady or not steady? *steady*  
|                  | How many beats are grouped together? *This movement is in 6/8. Students can conduct it in two, but each beat can be divided into 3 for a total of 6 beats per measure.* |
| **Tempo**        | Does the beat move fast or slow, or somewhere in between? *Fast* |
| **Patterns of duration** | Is there a pattern that repeats a number of times in this piece? *Yes, it is at the beginning, but also later on in the piece.*  
|                  | Is it predictable? *Yes.* |
| **Melody / Pitch** | What is the shape of the melody? *There are a number of short melodies, but the one we hear with the repeated rhythmic pattern arcs. It goes up, then down.* |
| **Dynamics**     | How did the composer play with louds and softs? *The dynamics change suddenly between loud and soft. If there is a crescendo (gradually getting louder), it still changes quite rapidly.* |
| **Tone colour / Timbre** | What instruments do you hear? *All orchestral instruments. At times the melody answers back and forth between the strings and brass, or the strings and all the wind instruments.* |
| **Texture**      | Are there lots of instruments playing at the same time, or do you hear only one or two at a time? *There are always multiple instruments playing at once, but sometimes we hear only a few, not the whole orchestra.* |
LESSON #2 – Reviewing Rhythmic Reading

Outcomes:
1. CP 5.6 Demonstrate knowledge of rhythm, including patterns of duration.

Materials:
1. Overhead of “Review of Rhythmic Patterns.”
2. Curriculum Unit CD – Tracks #1 and #2 (included with this resource).
3. One copy of “Rhythmic Patterns” worksheet per student.

Process:
1. Make an overhead of “Review of Rhythmic Patterns” sheet.
2. While playing track #1 on accompanying CD, have the students follow along, reciting the rhythmic syllables.
3. While playing track #2 on the Curriculum Unit CD, have the students identify which rhythmic pattern is being played.

Recommendation for adventurous teachers: Develop your own listening game for the students. Play a rhythm and have the students guess the correct one. If students aren’t quite ready for that experience, say the rhythm using “ta” and “ti” and have them guess the correct rhythm.
## Review of Rhythmic Patterns Overhead

<p>| | | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>ta</td>
<td>ta</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td>ta</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>ti</td>
<td>ti</td>
<td>ta</td>
<td>ta</td>
<td>ta</td>
<td>ta</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>ta</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td>ta</td>
<td>ta</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>ta</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td>ta</td>
<td>ta</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>ti</td>
<td>ti</td>
<td>ta</td>
<td>ti</td>
<td>ti</td>
<td>ta</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>ta</td>
<td>ta</td>
<td>ta</td>
<td>ti</td>
<td>ti</td>
<td>ta</td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>ta</td>
<td>ti</td>
<td>ti</td>
<td>ta</td>
<td>ti</td>
<td>ti</td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>ti</td>
<td>ti</td>
<td>ta</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>ta</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>ta</td>
<td>ta</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td>ti</td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>ta</td>
<td>ta</td>
<td>ta</td>
<td>ta</td>
<td>ta</td>
<td>ta</td>
<td></td>
</tr>
</tbody>
</table>
RHYTHM WORKSHEET

Name ____________________

Instructions: Identify the correct rhythm as you hear it. Choose from #1-12.
Write your answers below.

A. __________  B. __________  C. __________  D. __________

E. __________  F. __________  G. __________  H. __________

I. __________  J. __________  K. __________  L. __________
### RHYTHM WORKSHEET

Instructions: Identify the correct rhythm from the following choices.

<table>
<thead>
<tr>
<th>1.</th>
<th>2.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3.</th>
<th>4.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>5.</th>
<th>6.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>7.</th>
<th>8.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>9.</th>
<th>10.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>11.</th>
<th>12.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
LESSON #3 – Making a Beethoven Poster

Outcomes: 1. CR 6.3 Examine, describe, analyze and interpret arts expressions of various times and places.

Materials: 1. Any web sites about Beethoven.
2. The following web sites:
   http://artsalive.ca/en/mus/musicresources/bios.html#lisabrian
   http://artsalive.ca/en/mus/musicresources/bios.html#Shiplett
3. Poster paper – 11” x 17”.

Process:
1. Have the students briefly research the life of Beethoven and make a list of five questions they would like to ask him if he were alive today. Encourage them to include questions about his music, his disability and his personality.
2. Have the students find and print out a picture of Beethoven. This could be from a portrait, a picture of a sculpture, or a caricature.
3. Have the students go to the web sites about the teaching musician(s) who will visit the school and come up with two questions they would like to ask when they visit.
4. Have the students design a poster that includes:
   A. Beethoven’s picture
   B. Questions to ask Beethoven
   C. Questions to ask the teaching musicians
   D. A blank space for them to include answers after the visit.

Sample of poster format:

<table>
<thead>
<tr>
<th>Portrait of Beethoven</th>
</tr>
</thead>
<tbody>
<tr>
<td>Questions to ask Beethoven</td>
</tr>
<tr>
<td>Questions to ask the teaching musicians.</td>
</tr>
</tbody>
</table>
FOLLOW-UP LESSONS

B. THE MUSIC

LESSON #4 – Reading Melody: 2 Notes

Outcomes:
1. CP 4.5. Demonstrate increased skills in the use of the voice.
2. CP 4.6. Demonstrate knowledge of bi-tonal melodies as having distinctive shapes and contours.

Materials:
1. Curriculum Unit CD, track #3.
2. Overhead of both the hand signals and “solfege flashcards” #1.

Process:
1. Have the students listen to track #3 on the Curriculum Unit CD and echo sing the melodic examples while using hand signs for sol and mi.
2. Have the students read through the song using rhythmic syllables.
3. Point to the examples in any order and have the students sing that example out loud.

Note to teacher: Have the students rehearse the example at least three times in their heads before having them sing it out loud. This allows any mistakes to be made and corrected in their heads before singing out loud.
SOLFEGE MASTER SHEET #1
SOLFEGE HAND SIGNS

The above hand signs follow the traditional major scale with “low do” corresponding with the first and lowest note of the scale. It is suggested that students begin the scale with the first hand sign at approximately belly-button level. With each ascending note, the hand sign should also raise. “Sol” should be approximately at the upper chest and “high do” corresponds with the hand being raised to the top of the child’s head.
LESSON #5 – Reading Melody: 3 Notes

Outcomes:
1. CP 4.5 Demonstrate increased skills in the use of the voice.
2. CP 4.6 Demonstrate knowledge of tri-tonal melodies as having distinctive shapes and contours.

Materials:
1. Curriculum Unit CD, track #4.
2. Overhead of both the hand signals and “solfege flashcards” #2.

Process:
1. Have the students listen to track #4 on the Curriculum Unit CD and echo sing the melodic examples while using hand signs for sol, mi, and la.
2. Have the students read through the song using rhythmic syllables.
3. Using only hand signs, “play” any of the examples for the students. They must guess which one the teacher “performed”. Once they have guessed the correct one, have them sing it out loud as a group.
4. Have the students take turns being the leader, “playing any of the examples while the class guesses which one was “performed”. Have the class sing the correct example out loud.

Note to teacher: Have the students rehearse the example at least three times in their heads before having them sing it out loud. This allows any mistakes to be made and corrected in their heads before singing out loud.
LESSON #6 – Reading Melody: 5 Notes

Outcomes:
1. CP 4.5 Demonstrate increased skills in the use of the voice.
2. CP 4.6 Demonstrate knowledge of pentatonic melodies as having distinctive shapes and contours.

Materials:
1. Curriculum Unit CD, track #5.
2. Overhead of both the hand signals and “solfege flashcards” #3.

Process:
1. Have the students listen to track #5 on the Curriculum Unit CD and echo sing the melodic examples while using hand signs for do, re, mi, sol, and la.
2. After practicing the examples, practice the song using solfege.
3. Have the students read through the song using rhythmic syllables.
4. Using only hand signs, “play” any of the examples for the students. The students must try to sing the one the teacher “performed”.

   Note to teacher: “play” the example at least three times before having the students sing. This allows any mistakes to be made in their heads and corrected before singing out loud.

   5. Have the students take turns being the leader, “playing” any of the examples. The rest of the class will sing out loud.
LESSON #7 – The Metronome

Outcomes:
1. CP 4.6 Demonstrate knowledge of expressive use of tempo.

Note to Teacher: The metronome was first used regularly during Beethoven’s time. Johann Nepomuk Malzel, the "Court Mechanician" and Beethoven's friend, patented the musical chronometer in 1816. It was later refined to the metronome. A metronome ticks at a specific pace to guide the musician's tempo or speed. Beethoven loved the chronometer and even composed a little canon to the words "Ta ta ta lieber lieber Malzel." Prior to the use of metronomes, composers and performers relied on the words that described the speed of the beat. Thanks to the metronome, nowadays composers can expect that their music will be played at a more accurate tempo.

Materials:
2. Largo, Lento – Slow
   Adagio – Moderately Slow
   Andante – "Walking" Tempo
   Allegro – Fast
   Vivace – Lively
   Presto – Very Fast
   Moderato – Moderate(ly)
   Molto – Very
   Con – With
   Brio – Spirit
   Moto – Motion

Process:
1. Go to http://www.metronomeonline.com/
2. The metronome automatically defaults to 92 beats per minute or andante. Listen to the speed of the beat. Have the students sing a familiar song, such as “Merrily We Roll Along” to the given tempo.
3. Click on different tempi (plural for tempo) and have the students sing the same song at different tempi. Try largo (48), andante (72), moderato (112), allegro (144), and presto (192).
4. Listen to selections from the CD and identify what the possible tempo might be for each.
5. For each of the examples, have the class compile a list of moods and descriptors as indicated by the tempo.

Note to Teacher – the answers are in the title of each selection.
Track 1 – Adagio molto – Very moderately slow
   2:00 – Allegro con brio – Fast with spirit
Track 2 – Andante cantabile con moto – Slow, in a singing style, with motion
Track 3 – Menuetto-Allegro molto et vivace – Very fast and lively
Track 4 – Adagio – Moderately slow
   0:30 – Allegro molto et vivace – Very fast and lively
Track 5 – Adagio molto – Moderately slow
   3:00 – Allegro con brio – Fast with spirit
Track 6 – Larghetto – Very slow
Track 7 – Allegro – Fast
Track 8 – Allegro molto – Very fast
LESSON #8 – Aboriginal Circle Game

Outcomes:
1. CP5.6 Demonstrate knowledge of tempo.
2. CR5.1 Analyze how Canadian arts expressions are inspired by various sources.

Materials:
1. CD track #6 “Pêyak, Nîso, Nisto”.*
2. One stick per child.

Process:
1. Listen to “Pêyak, Nîsto, Nisto”.
2. Discuss the changes in tempo and have the students determine the most appropriate tempo terms for each section of the song according to the previous lesson.
   1st verse - 66 beats per minute (larghetto)
   2nd verse – 100 beats per minute (andante)
   3rd verse – 126 beats per minute (allegro)
   4th verse - 144 beats minute (allegro)
   5th verse – 176 beats per minute (presto)

   (These are not extremely specific, as each section will speed up slightly. The fact that there are two verses designated as allegro shows the variety of tempi found within the range of each term.)

2. Teach the students the following hand steps for the circle game:
   “clap – pick up – tap – pass”
   Use words only at first, then add actions with no sticks.
3. Begin with only one stick in the circle. Pass it around the circle while having the students speak the hand steps to help keep the beat. They also need to mime the hand steps even if they do not have a stick.
4. Play the game with two sticks. Keep introducing until each student has a stick.
   The goal is to keep a steady beat throughout the entire song and to maintain the status quo of one stick per person.

The song “Pêyak, Nîso, Nisto” was written by Brian MacDonald and recorded by Nikamok (Joseph Naytowhow and Cheryl L’hirondelle Waynohtew). The song is used here with their permission. Find out more about Nikamok at http://www.ndnrmkey.net/nikamok/.
Lesson #9 - Composing Melodies (with optional incorporation of a computer program)
For the purposes of this lesson, students will compose musical phrases made up of four measures, with four beats in each measure. Therefore, each phrase will be sixteen beats long. To provide a feeling of finality, the last measure of phrase B must be example #30 from the solfege sheets.

**Outcomes:** 1. CP 4.6 Create sound compositions that demonstrate knowledge of:
   - Melodies
   - Pentatonic scales
   - Rhythm, including beat, tempo, patterns of duration, and metre.

**Materials:** 1. A variety of pitched instruments such as recorders, band instruments or a keyboard. Another option is to have the students sing their melodies.
2. Staff paper. To print staff paper, click on [http://www.blanksheetmusic.net/](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.
3. Optional - Audacity program on all computers. Check out the resource section at the end of this unit for instructions, or go to the following website: [http://polaris.umuc.edu/de/ezine/how_to/audacity/audacity.htm](http://polaris.umuc.edu/de/ezine/how_to/audacity/audacity.htm)

**Process #1 (without Audacity):**
1. Either in groups or individually, have the students create two phrases of music, A and B, each sixteen beats long. The easiest way for them to do this is to choose four melodic examples from the previous solfege sheets. The phrases should have a couple of measures that are the same. This will provide their song with familiarity.
2. Have students end phrase B with example #30, to give a feeling of finish to their composition.
3. Have the students label their first phrase as “A” and their second phrase as “B”.
4. Have the students perform their four measure phrases for the class using solfege and hand signs.
5. Have the students perform their song in either of the following forms:
   - Binary – AABB
   - Ternary – ABA
6. Require the students to perform their compositions using at least two different tempos. Discuss the effect the tempo has on the feel of the music.

**Evaluation Criteria:**
1. Each phrase must be four measures long.
2. Each measure must contain four beats.
3. The last measure must be example #30.
4. The student must perform phrase “A” first, followed by phrase “B”.
Process #2:

Check out the following website for information on downloading and using Audacity: [http://polaris.umuc.edu/de/ezine/how_to/audacity/audacity.htm](http://polaris.umuc.edu/de/ezine/how_to/audacity/audacity.htm)

1. 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/](http://www.metronomeonline.com/)
   
   Click on the number of beats per minute you prefer (92 would be good), then click on the “on” button.

2. Through highlighting, then copying, cutting, and pasting, have each student manipulate their music resulting in both binary (AABB) and ternary (ABA) compositions.

3. Play their final results for the class.

4. If the students have used Audacity in the past and are fairly comfortable with it, encourage them to experiment using a variety of instruments and found sounds to create an introduction, interlude (middle section) and a coda (ending section) to their compositions.
C. ARTS ALIVE – THE NATIONAL ARTS CENTRE WEB SITE

LESSON #10 – ArtsAlive.ca - Official Arts Education Website of the National Arts Centre

Outcomes: 1. CP5.6 Demonstrate knowledge of the elements of music.

Materials: 1. One computer per child or to share.
2. One instruction card per computer.

Process: 1. Provide each student with a copy of the following card.

<table>
<thead>
<tr>
<th>DISCOVERING THE OFFICIAL WEB SITE OF THE NATIONAL ARTS CENTRE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Now that you have learned to read simple melodies, go to the following website:</td>
</tr>
</tbody>
</table>
Write pentatonic melodies using sol, la, mi, re, and do. Play them back for a partner. |
| 2. Grab a pair of earphones and go to the following website: |  
Guess the name of the instrument you hear for each example. Compare your results with those of your classmates. |
| 3. Go to the following website: |  
Match the pairs of instruments. Try again for a quicker time! |
| 4. Explore composers by going to this website: |  
Click on the correct answer for each question. |

NOTE TO TEACHER:

For more Beethoven lessons on the Arts Alive Web Site go to:

**D. THE COMPOSER – LUDWIG VAN BEETHOVEN**

**LESSON #11 – Beethoven and Pop Culture**

**Outcomes:**
1. CR 6.3 Examine, describe, analyze, and interpret arts expressions of various times and places.

**Materials:**
- [http://www.stlyrics.com/lyrics/youreagoodmancharliebrown/beethovenday.htm](http://www.stlyrics.com/lyrics/youreagoodmancharliebrown/beethovenday.htm)
- [http://www.youtube.com/watch?v=S_9eHRGQt9c](http://www.youtube.com/watch?v=S_9eHRGQt9c)
- [http://www.youtube.com/watch?v=SjeQtGfiSRI&feature=related](http://www.youtube.com/watch?v=SjeQtGfiSRI&feature=related)

**Process:**
1. Go to the first website and print out the lyrics for the students to follow.
2. Go to the second website, a performance of “Beethoven Day” from “You’re a Good Man, Charlie Brown”. The third site is audio only, but it is easier to understand the lyrics.
3. Have the students follow along and listen for Beethoven themes from his 5th and 9th Symphonies that are included in this song.
4. Have the students make a list of facts about Beethoven that are stated during the song.
5. Find other YouTube performances of “Beethoven Day”. Have the students compare the music and drama presentations using musical and dramatic vocabulary.

**Location of themes:** (NOTE – these times may vary between performances)
- Beethoven’s 5th symphony
  - 0:18 – piano
  - 2:13 – 2:26 – voices
  - 2:45 – 2:50 – piano
  - 3:01 – piano
- Beethoven’s 9th symphony – “Joyful, Joyful”
  - 4:08 - choir

**Beethoven facts listed:**
- Lived 1770-1827.
- Eldest of three sons.
- His mother was the daughter of the chief overseer of the kitchen.
LESSON #12 – Around the World with Beethoven

Outcomes:
1. CR 6.1 Respond thoughtfully to a variety of arts expressions.
2. CR 6.3 Examine, describe, analyze, and interpret arts expressions of various times and places.
3. CP 6.10 Create visual art works that express ideas about identity and how it is influenced.

Materials:
1. Student worksheet
2. Website: http://www.lvbeethoven.com/MeetLvB/Europe_UnitedKingdom.html

Process:
1. Have the students log onto the above website.
2. Encourage them to check out “Europe” and “Elsewhere” in order to locate all.
3. Have the students complete the worksheet as well as locate and label the cities on the maps.
4. Consider making a bulletin board with their results. Have the students print out photos of the statues. Using a map of the world, connect the cities with the statues using string.

Visual art strand connection: Have the students design their own Beethoven statue using a 3D medium such as paper maché or clay. Ask the students to focus on the texture of his hair, as do the artists on the website.
Go to:  [http://www.lvbeethoven.com/MeetLvB/Europe_UnitedKingdom.html](http://www.lvbeethoven.com/MeetLvB/Europe_UnitedKingdom.html)

Click on the European countries and read about the Beethoven statues in those locations. Complete the chart below.

<table>
<thead>
<tr>
<th>Country</th>
<th>City</th>
<th>Artist</th>
<th>Year</th>
<th>Interesting Fact</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Kingdom</td>
<td>London</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hungary</td>
<td>Martonvásár</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Denmark</td>
<td>Copenhagen</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russia</td>
<td>St. Petersburg</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>United States</td>
<td>Los Angeles</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Czech Republic</td>
<td>Karlovy Vary</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Italy</td>
<td>Naples</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Germany</td>
<td>Leipzig</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>United States</td>
<td>New York City</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Label the maps below with the locations of the Beethoven statues:
**Around the World with Beethoven Statues**

Go to: [http://www.lvbeethoven.com/MeetLvB/Europe_UnitedKingdom.html](http://www.lvbeethoven.com/MeetLvB/Europe_UnitedKingdom.html)

Click on the European countries and read about the Beethoven statues in those locations. Complete the chart below.

**Note to the teacher:** Students will have to travel around the site to find some of these cities. Encourage them to check out “Europe” and “Elsewhere” in order to locate all. Interesting facts will vary.

<table>
<thead>
<tr>
<th>Country</th>
<th>City</th>
<th>Artist</th>
<th>Year</th>
<th>Interesting Fact</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Kingdom</td>
<td>London</td>
<td>Johann Nepomuk Schaller</td>
<td>N/A</td>
<td>Presented to the Philharmonic society in 1871.</td>
</tr>
<tr>
<td>Hungary</td>
<td>Martonvásár</td>
<td>János Pásztor</td>
<td>1827</td>
<td></td>
</tr>
<tr>
<td>Denmark</td>
<td>Copenhagen</td>
<td>Eugène Guillaume</td>
<td>N/A</td>
<td></td>
</tr>
<tr>
<td>Russia</td>
<td>St. Petersburg</td>
<td>Albert-Ernest Carrier-Belleuse</td>
<td>1863</td>
<td></td>
</tr>
<tr>
<td>United States</td>
<td>Los Angeles</td>
<td>Arnold Foerster</td>
<td>1932</td>
<td></td>
</tr>
<tr>
<td>Czech Republic</td>
<td>Karlovy Vary</td>
<td>Hugo Uher</td>
<td>1929</td>
<td></td>
</tr>
<tr>
<td>Italy</td>
<td>Naples</td>
<td>Francesco Jerace</td>
<td>Before 1895</td>
<td></td>
</tr>
<tr>
<td>Germany</td>
<td>Leipzig</td>
<td>Max Klinger</td>
<td>1902</td>
<td></td>
</tr>
<tr>
<td>United States</td>
<td>New York City</td>
<td>Henry Bearer</td>
<td>1884</td>
<td></td>
</tr>
</tbody>
</table>
WEB RESOURCES

http://www.metronomeonline.com/
http://www.blanksheetmusic.net/
http://polaris.umuc.edu/de/ezine/how_to/audacity/audacity.htm
http://www.stlyrics.com/lyrics/youreagoodmancharliebrown/beethovenday.htm
http://www.youtube.com/watch?v=S_9eHRGQt9c
http://www.youtube.com/watch?v=SjeQtGfiSRI&feature=related
http://www.lvbeethoven.com/MeetLvB/Europe_UnitedKingdom.html
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.
<table>
<thead>
<tr>
<th><strong>Selection tool</strong> - allows you to select parts of the audio clip you want to edit or listen to.</th>
<th><strong>Skip to Start</strong> - Moves the cursor to the beginning of the recording.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Envelope tool</strong> - allows you to change the volume over time.</td>
<td><strong>Play</strong> - Starts playing at the current cursor point.</td>
</tr>
<tr>
<td><strong>Draw tool</strong> - allows you to modify individual samples.</td>
<td><strong>Loop</strong> - 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.</td>
</tr>
<tr>
<td><strong>Zoom tool</strong> - allows you to zoom in and out.</td>
<td><strong>Record</strong> - Starts recording audio.</td>
</tr>
<tr>
<td><strong>Time shift tool</strong> - allows you to slide tracks.</td>
<td><strong>Pause</strong> - Temporarily stops the playback of the audio. Hit the pause button again to resume.</td>
</tr>
<tr>
<td><strong>Multi tool</strong> - allows you to access all of the tools at once.</td>
<td><strong>Stop</strong> - stops recording or playing the audio.</td>
</tr>
<tr>
<td></td>
<td><strong>Skip to end</strong> - Moves the cursor to the end of the recording.</td>
</tr>
</tbody>
</table>

**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 kbps** 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.

![Mixer Tool Bar](image)

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 toolbar.

### 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.

---

**Note**

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.
Supplementary Lesson #1 - Beethoven and Napoleon

Objectives:

1. CR 4.2 Respond thoughtfully to a variety of contemporary Saskatchewan expressions.
2. CH 4.1 Investigate and share discoveries about the arts in Saskatchewan through collaborative inquiry.

Materials:

1. Paint and poster board.
2. An audio file or CD of Beethoven’s “Eroica” Symphony (Symphony No. 3).
3. The story of the link between Beethoven and Napoléon (find it online at www.artsalive.ca or in the material supplied in the teacher’s resource kit).

Activity:

1. With the students, read and discuss the story of the link between Beethoven and Napoleon. Beethoven was a passionate man, and he greatly admired Napoleon, who he thought represented “all that was good about the human race.” Ask the students to list some of people’s positive qualities, such as honesty, compassion, caring for others, etc. If they were writing a piece of music for a heroic person, what would it sound like? (N.B. Don’t tell the students yet about Beethoven’s disappointment when Napoleon proclaimed himself Emperor.)

2. Introduce the students to the work of art×9, a group of francophone artists who create art collectively: one artist begins a work, then another artist steps in to continue it, and so on until the work is completed. The members of art×9 are from Saskatchewan, Manitoba, British Columbia and Ontario; most of them are bilingual, and they share the same approach to creating art. Active members include Michèle Touchette, Armand Roy, Claudine Audette-Rozon, Anne Brochu Lambert, Ron Davis, Mary-Ann Dubé, Gail Duesterbeck, Andrée-Martine Normandin, Tim Robson, Jim Corbett, Leanne Dufour Atchison, and Sharon Pulvermacher.

3. Tell the students they are going to create a painting in the manner of art×9 while listening to the first movement of the Eroica Symphony. Suggest that while they are painting they think about how Beethoven felt about Napoleon, and let the music inspire them. Tell them to keep their paintbrushes moving right through the musical piece, and not to analyze their painting.

4. When the students have finished, ask them to change places with another student so that they are looking at that student’s work. Tell them how Beethoven felt betrayed when Napoleon proclaimed himself Emperor:
In May 1804, Napoleon proclaimed himself Emperor of France. When Beethoven heard the news, he was furious with Napoleon. He ran to the table where the score of his symphony was lying and ripped off the title page, crying, “Is he, then, too nothing more than an ordinary human being? Now he too will trample on all the rights of man and indulge only his ambition. He will exalt himself above all others and become a tyrant.”

When Beethoven had calmed down, he reworded the title of the Symphony No. 3: “Sinfonia Eroica, Composed to Celebrate the Memory of a Great Man.” It was no longer dedicated to a great man, but to the memory of a great man. This symphony celebrates the hope for liberty, equality and brotherhood.

5. Have the students listen to the third movement of the Eroica Symphony, and have each student paint over the previous student’s work while thinking about Beethoven’s feelings of betrayal. Again, tell them to keep their paintbrushes moving right through to the end of the musical piece.

6. Have the students share their work and how they felt about this activity. Make a list of the vocabulary words used. As an additional project, you can have the students create another artwork using the vocabulary words. For some examples of computer-generated word-based art, see www.wordle.net.
Supplementary Lesson #2 – Beethoven, An Inspirational Figure

Objective:

1. CR4.1 Analyze how Saskatchewan dance, drama, music, and visual art works represent ideas and convey meaning.

Materials:

1. Information/research sheets.
2. Internet access to [www.artenlys.ca](http://www.artenlys.ca) and [www.chantouest.ca](http://www.chantouest.ca).

Activity:

1. Beethoven thought big: he dreamed of liberty, equality, peace, happiness and understanding for all humankind. Through his music, Beethoven touched people all over the world. Today, hundreds of years later, the arts are still an important way we can travel to distant places, communicate with others, and see the world. Saskatchewan has many artists who use their talent to reach out to and share with the rest of the world.

2. Have the students do a research project on a Saskatchewan artist. For ideas, visit [www.artsenlys.ca](http://www.artsenlys.ca), which provides a list of francophone artists in Saskatchewan in all disciplines: music, visual art, theatre, literary arts, and media arts. A hard copy of this information is also available from the Conseil culturel fransaskois ([www.culturel.sk.ca](http://www.culturel.sk.ca)).
   Another resource is [www.chantouest.ca](http://www.chantouest.ca), the website of the Société Chant' Ouest, an organization that supports and promotes francophone singer/songwriters from western Canada.
   If the students already know a local artist or musician, they may want to do their research about that person.

3. Have the students present the results of their research to the rest of the class. Suggest different ways they might do this—for example:
   - Write a poem about the artist or musician they studied.
   - Create a collage that describes the artist or musician.
   - Interview the artist or musician and read the transcript of the interview to the class.
   - Create a promotional poster for the artist or musician and his/her work.
# Biographical Profile

Research conducted by: ________________________________________________

<table>
<thead>
<tr>
<th>Name of artist, musician or group</th>
<th>/1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Birthdate and (if applicable) date of death</td>
<td>/1</td>
</tr>
<tr>
<td>Birthplace</td>
<td>/1</td>
</tr>
<tr>
<td>Nationality</td>
<td>/1</td>
</tr>
<tr>
<td>Education</td>
<td>/3</td>
</tr>
<tr>
<td>Specialized artistic or musical training</td>
<td>/5</td>
</tr>
<tr>
<td>Significant life events</td>
<td>/5</td>
</tr>
<tr>
<td>Challenges the artist/musician has overcome during his/her career</td>
<td>/5</td>
</tr>
<tr>
<td>Successes/experiences the artist has had during his/her career</td>
<td>/5</td>
</tr>
<tr>
<td>Other interesting or pertinent information</td>
<td>/3</td>
</tr>
</tbody>
</table>

Total /30
Biographical Profile: Evaluation

Name of student: ____________________________

1. Biographical research (see research information sheet) /30

2. Presentation of material
   Information is presented in a creative and original way.
   Presentation is logical, organized and interesting.
   Presentation shows imagination.
   /30

3. Oral delivery
   Student speaks clearly.
   Student speaks loudly enough to be easily heard.
   Student uses appropriate language and vocabulary.
   /15

Total: /75

Teacher’s comments:
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.

Monique Byers (Writer – Supplementary Lessons)

Monique Byers is a native of Ponteix, Saskatchewan. In her hometown, she took accordion and organ lessons and participated her school’s Glee Club and theatre group. She qualified as a teacher and moved to Prince Albert in 1995, where she was part of the Entr’amis choir. Monique Byers has taught at École St. Margaret in Moose Jaw since 2001, and she currently sings with Moose Jaw Mixx and the francophone group Clémonica. Her favourite activities include singing, playing guitar, and photography.

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 over the next few years!