

# VIVALDI – THE FOUR SEASONS

## UNIT FOUNDATIONAL OBJECTIVES

### GR. 4/5

1. Become aware of the elements of music in their experiences with sound.
2. Become aware of music, musicians and composers.
3. Explore, identify and describe sounds of every kind.

### GR. 6

1. Develop an understanding of the elements of music, the principles of composition and the way they are manipulated.
2. Examine ways in which music mirrors and influences individuals, societies and cultures, past and present.
3. Develop critical thought and learn to support interpretations and opinions when responding to music.
4. Examine the work of various musicians and composers.

## TABLE OF CONTENTS

### A. PREPATORY LESSONS

**LESSON #1 – Reviewing the Elements of Music**

**LESSON #2 – Discovering String Instruments of the Orchestra**

### B. TEACHING MUSICIAN LESSON

**LESSON #1 – Sounds on a String Instrument**

**LESSON #2 – Embellishing Baroque Music**

**LESSON #3 – Articulations and Moods in Music**

**LESSON #4 – Discovering Sounds on a Percussion Instrument**

## **FOLLOW-UP LESSONS**

### **C. THE MUSIC- THE FOUR SEASONS**

**LESSON #1 – Texture in Music**

**LESSON #2 – Manipulating Emotions**

**LESSON #3 - Creating a Sound Composition**

### **D. THE MUSICIANS – THE NATIONAL ARTS CENTRE ORCHESTRA**

**LESSON #1 – Saskatchewan Musicians in the Orchestra**

**LESSON #2 – Orchestral Composers - Interviewing a Sask. Composer**

**LESSON #3 – What does a Conductor do?**

**LESSON #4 – Making and Writing about a String Instrument**

### **E. THE COMPOSER – ANTONIO VIVALDI**

**LESSON #1 – Who was Vivaldi? An Internet Scavenger Hunt**

**LESSON #2 – Introducing Vivaldi – A Radio Play**

## **A. PREPATORY LESSONS**

### **LESSON #1 – Reviewing the elements of music**

Note to teacher: Each of the elements of music could demand their own lesson. The teacher should feel comfortable in choosing to focus on one or two at a time, thus extending this lesson over a few class periods.

#### **Objectives:**

1. Explore rhythm, pitch, timbre and dynamics in all of their experiences with sound.

**Materials:** Recording of the first movement of Vivaldi's "The Four Seasons" - "Winter".

**Set:** This lesson does not have to focus on all elements of music, however, a brief explanation of each will provide the student with the information needed to respond while listening. The elements suggested for study are beat, dynamics and texture.

1. Review the elements of music as described in the Sask Learning curriculum.
  - A. Rhythm – includes:
    1. beat – a steady pulse.
    2. patterns of duration – groupings of longer or shorter notes and rests.
    3. tempo – the speed of the beat.
    4. metre – the grouping of beats (twos, threes or fours).
  - B. Pitch – the highness and lowness of sounds (melody).
  - C. Dynamics – the volume of the music.
  - D. Timbre – the quality of sound (what instruments are playing).
  - E. Texture – the degree of thickness of the sound (One instrument would be a very thin texture. The entire orchestra playing would be a very thick texture).

**Process:** Hand out the response sheet to the students.  
Provide students with the title and composer of "Winter".  
Play the first movement of "Winter" and have the students write down what they hear in relation to those elements.  
Discuss the results on the board.  
Repeated listenings will verify and confirm their responses.  
At the end of class, after discussion, have the students answer the last question on the response sheet.

## MUSIC RESPONSE SHEET

NAME \_\_\_\_\_

TITLE \_\_\_\_\_ COMPOSER \_\_\_\_\_

BACKGROUND INFORMATION:

### ELEMENTS OF MUSIC:

RHYTHM: (patterns, steady beat, metre, tempo)

DYNAMICS: Louds and softs.

PITCH: high and low (melody)

TIMBRE: What sounds or instruments do you hear?

TEXTURE: How many instruments?

What was one interesting thing about this piece of music?

## Lesson #2 – Discovering String Instruments of the Orchestra

### Objectives:

1. Distinguish between higher and lower in music and other sounds.
2. Continue to describe the distinctive characteristics and qualities of sounds in music, speech, and the environment.

**Materials:** An empty tissue box, elastics of varying thicknesses and lengths.

**Set:** On the board, put the phrase, “Big is low, little is high”. Stress to the students that this is a scientific rule that affects music and sound.

**Process:**

1. String the elastics around an empty tissue box, or other cardboard box with a hole cut out one side. Use a pencil to lift the elastics on either side of the hole.
2. Demonstrate how thin, tight elastics will sound higher than thick, loose ones.
3. Show pictures of the violin, viola, cello and bass and have the class put them in order from highest to lowest (smallest to biggest).
4. Play “Presto” from “Summer”. By raising their hands, when the lower (bigger) instruments enter, have students indicate when the lower instruments are playing.

**Evaluation:** Give students pictures of the four string instruments. Have cut them out and put them in order from highest to lowest, left to right.

Photos can be found on this web site:

[http://www.logosfoundation.org/kursus/4045\\_violin-family.gif](http://www.logosfoundation.org/kursus/4045_violin-family.gif)

Violin                  Viola                  Cello                  Bass

Highest                  \_\_\_\_\_                  Lowest

**During the listening portion, keep a checklist that monitors if the students are able to follow the entrances of the lower instruments.**

## **B. TEACHING MUSICIAN LESSON**

### **#1 - Discovering Sounds on an Instrument**

#### **Objectives:**

1. Continue to describe the distinctive characteristics and qualities of sounds in music, speech and the environment.
2. Distinguish between higher / lower in music and other sounds.
3. Begin to expand sound explorations and experiments and search for new sound sources.

**Materials:** orchestral string instrument, recording of Mm. two and three of “Winter” from “The Four Seasons”

**Set:** The teaching musician will play, on their instrument, an excerpt from “The Four Seasons”, or other Baroque music that incorporates bowing, pizzicato, and tremolo.

**Process:** Ask the students if they noticed what the musician did to get different sounds on their instrument. (Answers should include bowed, plucked and moved the bow very fast across the strings).

1. Discuss the position of the left hand and how placing the fingers in specific places shortens the strings. Remind them that in music and science: BIG IS LOW, LITTLE IS HIGH. When the string is made shorter by pressing it down, the pitch is higher.
2. Discuss how different thicknesses of the four strings also determine the pitch (thick is low, thin is high).
3. Discuss the difference between arco and pizzicato. Bowing can produce longer tones, pizzicato has a quicker decay. Discuss how these techniques might affect the mood of the music.
4. Discuss the difference between long, smooth bowings as opposed to tremolo. Discuss how these techniques might affect the mood of the music.
5. Discuss and demonstrate the musical purpose of up bows and down bows. Show what they look like on the music. Explain who decides on the bowings and what the rationale might be in the decision making.

**Closure:** Play the recording of both movements two and three of “Winter” from “The Four Seasons”. How do the articulations, as written by Vivaldi, help the listener think of winter?

## #2 – Embellishing Baroque Music

- Objectives:** 1. Apply their knowledge of metre, beat, tempo and patterns of duration in their own sound explorations and the music of others.  
2. Experiment with form in their sound compositions.  
3. Explore and discuss ways repetition is used in the music they create and listen to.

**Materials:** Vivaldi Piccolo Concerto, an overhead transparency of the Vivaldi Piccolo Concerto, an overhead projector, eight measure rhythm pattern, a variety of wooden percussion instruments or invented instruments.

**Set:** Play the piccolo concerto as written; without embellishments. Discuss the role and responsibility of the musician in Baroque times. Play the concerto with embellishments. On an overhead, show the students the music as written by Vivaldi and the changes made by the musician.

**Process:** 1. Teach the students the following eight measure rhythm by rote:

4  
4

Ta Ti-ti Ta Ta Ta Ti-ti Ta Ta Ta Ti-ti Ta Ta Ta Ta Ti-ti Ti-ti

Ta Ti-ti Ta Ta Ti-ti Ti-ti Ta Ta Ti-ti Ti-ti Ta Ta Ta Ta Ta Rest

2. As a group, have the students embellish the rhythm. Guidelines include:
  - A. Keep the pulse steady.
  - B. Keep the rhythm eight measures long.
  - C. End with “Ta Rest” at the end of the eighth measure.
3. Rehearse each student’s embellished rhythm, while the rest of the class accompanies. Use the last four measures as an introduction and as an interlude between each improvised solo.
4. Layer the accompanying rhythm, improvised rhythm and the embellished piccolo solo.

**Closure:** Final Form: 4-measure introduction  
8-measure layered composition  
4-measure interlude

Perform as many times as is necessary to include all students’ rhythms.

### #3 – Articulations and Moods in Music

- Objectives:**
1. Understand that variety is concerned with difference.
  2. Continue to discuss and describe the characteristics of sounds in music, using an increasingly appropriate vocabulary.

**Materials:** performing instrument

**Set:** Play a short solo that demonstrates opposing styles using different articulations.

**Process:** Ask the students how they would compare the two sections of music. As a class, have the students complete the following chart:

First Part of the Solo:

<i>Articulation Used</i>	<i>Emotion</i>

Second Part of the Solo:

<i>Articulation Used</i>	<i>Emotion</i>

Discuss how articulation and different elements of music can be utilized to manipulate emotions.

**Closure:** Perform any solo with a programmatic seasonal title.





# FOLLOW-UP LESSONS

## C. THE MUSIC- THE FOUR SEASONS

### Lesson #1 – Texture in Music

**Objectives:** Describe texture in music and sound

**Materials:** Recording of movement three of “Summer” from Vivaldi's “The Four Seasons”.

**Set:** Explain that texture is the thickness or thinness of the music. When few instruments play the texture is thin. When many instruments play, the texture is thick.

- Process:**
1. Have students listen to the entire 3<sup>rd</sup> movement of “Summer”. Discuss how Vivaldi helped keep the music exciting by adding and taking away texture throughout the entire piece. Unless the audience is familiar with the work, the changes are constant surprises.
  2. Using “Summer” - Mm. 3, assign one student the role of the violinist. That student will remain standing throughout the entire piece, as that performer plays throughout. The rest of the class will represent the rest of the orchestra, and will stand only when the full orchestra plays.
  3. At one time, only the solo violin and bass instruments are playing. Divide the class up accordingly and have them stand only when they hear their own section play.

**Evaluation:** Checklist.

<i>Student Name</i>	<i>Stands up correctly</i>	<i>Sits down correctly</i>
John Blake		
Mary Davis		
Billy Jones		
Anne Smith		



## Lesson #2 – Manipulating Emotions

### Objectives:

1. Continue to develop an awareness that music can convey images, feelings and ideas.
2. Explore rhythm, pitch, timbre and dynamics in all of their experiences with sound.

**Set:** Make a list of different weather of whatever season you are presently in.

**Process:** Listen to selected portions of **all three movements from one season.**

Describe the weather that might have been portrayed by that music? Discuss how Vivaldi used the elements of music to help us feel that particular weather. Students can complete the chart either individually, or as a group. It could also be put on the board and completed as a class.

Example: SUMMER

<i>Describe the day</i>	<i>How did Vivaldi help us think of that day?</i>	<i>What element was used?</i>
1. hot	Slow	Rhythm (tempo)
windy	Fast	Rhythm (tempo)
stormy	Lots of instruments	thick texture
birds	high trills	pitch
2. sad	Slow	Rhythm (tempo)
lazy and calm	high and smooth	Pitch
scary	Fast, low, loud and choppy for a short time	Dynamics

<i>Describe the day</i>	<i>How did Vivaldi help us think of that day?</i>	<i>What element was used?</i>
3. stormy	Really fast, lots of instruments, almost like the instruments are fighting  Loud almost the whole time  same notes over and over, but other times the scales go up and down	Rhythm (tempo), thick texture  Dynamics  Pitch (melody)

**Note to Teacher: The following is a coordinated list of lines from the sonnet and measures of Vivaldi's "The Four Seasons". This list will aid the teacher in correlating lines in the literature with musical concepts.**

**Vivaldi's "The Four Seasons"**

"The Four Seasons" sonnet texts are indicated in sections in each concerto with capital letters (e.g. (B)). Other instructions or information for the performers indicated in the score are indicated in bold.

**Concerto No. 1 in E Major  
La Primavera ("Spring")**

I Allegro (Fast)

Bar	Timing	Italian	English
1	0'00''	(A) Giunt' è la primavera	Spring has come
13	0'33''	<b>Il canto degl'uccelli</b>	<b>The song of the bird</b>
21	0'53''	(A cont'd) E festosetti	and birds greet it
22	0'55''	(B) La saluntan gl'augei con lieto canto	Festively with a cheerful song
31	1'17''	<b>Scorrono i fonti.</b> (C) E i fonti allo spirar de' zeffretti. Con dolce mormorio scorrono intanto	<b>Trickling of the springs.</b> And with the breath of gentle breezes, springs trickle with a sweet murmur.
44	1'49''	<b>Tuoni.</b> (D) Vengon' coprendo l'aer di nero amanto, E lampi e tuoni ad annuntiarla eletti.	<b>Thunder.</b> Lightning and thunder, elected to announce it, Come and cover the air with a black cloak.
59	2'25''	<b>Canto degl'uccelli.</b> (E) Indi tacendo questi, gl'augelletti.	<b>Song of the birds.</b> Once they are quiet, the birds
63	2'35''	(E cont'd) Tornan' di nuovo al lor canoro incanto.	Return to their enchanting song.

II Largo (Slow and broad)

Bar	Timing	Italian	English
1	0'00''	<b>Mormorio di frondi e piante (violin I) Il cane che grida (viola) (Si deve suonare sempre molto forte e strappato &lt;viola&gt;)</b> (F) E quindi sul fiorito ameno prato, al caro mormorio di fronde e piante, dorme 'l caprar col fido can' al lato .	<b>Murmur of the fronds and plants (violin I). The barking dog (viola). (This must be played as loudly as possible and with a tearing sound &lt;viola&gt;)</b> Then on the pleasant, flowered meadow, A goatherd, with his faithful dog at his side, Sleeps to the sweet murmur of fronds and plants.
2	0'03''	<b>Il caparo che dorme (solo violin)</b>	<b>The sleeping goatherd (solo violin)</b>

### III Allegro (Fast)

Bar	Timing	Italian	English
1	0'00''	<b>Danza pastorale (G)</b> Di pastoral zampogna al suon festante. Danzan' ninfe e pastori nel tetto amato. Di primavera all'apparir brillante.	<b>Rustic dance.</b> To the festive sound of a rustic bagpipe, Nymphs and shepherds dance under the beloved canopy, At the brilliant appearance of spring.

### Concerto No. 2 in G Minor L'Estate ("Summer")

I Allegro non molto (Fast, but not too much)

Bar	Timing	Italian	English
1	0'00''	<b>Languidezza per il caldo (A)</b> Sotto dura staggion'dal sole accessa Langue l'huom, langue 'l gregge,	<b>Exhausted by the heat.</b> Under the harsh season ignited by the sun Man and flock languish, and the pine burns;
31	1'18''	<b>Il cucco (B)</b> Scioglie il cucco la voce, e tosto intesa	<b>The cuckoo.</b> The cuckoo offers his voice, and, soon heard,
59	2'13''	<b>La tortorella (C)</b> Canta la rotorella e 'l gardellino.	<b>The turtledove.</b> The young turtledove and goldfinch sing.
72	2'38''	<b>Il gardellino</b>	<b>The goldfinch</b>
78	2'48''	<b>Zeffiretti dolci (D)</b> Zeffiro dolce spira,	<b>Gentle breezes.</b> Zephyr (the West Wind) blows gently,
90	3'05''	<b>Vento Borea (D cont'd)</b> ma contessa, Muove Borea improvviso al suo vicino;	<b>The North Wind.</b> But suddenly, Boreas (the North Wind) offers opposition to his neighbor;
116	3'46''	<b>Il pianto del villanelle. (E)</b> E piange il pastorel, perche sospesa, Teme fiera borasca, e 'l suo destino.	<b>The tears of the village boy.</b> And the shepherd weeps, because he fears, A severe storm in the offing – and his destiny.

II Adagio (slow)

Bar	Timing	Italian	English
1	0'00''	<b>Mosche e mossoni (Violin 1 &amp; 2) (F)</b> Toglie alle membra lasse il suo riposo	<b>Flies and wasp (violin 1 &amp; 2).</b> The repose of his tired limbs is disturbed
3	0'22''	<b>Tuoni</b>	<b>Thunder</b>
5	0'28''	<b>Mosche (violin 1 &amp; 2) (F cont'd)</b> Il timore de' lampi, e tuoni fieri, E de mosche e mossoni	<b>Flies (violin 1 &amp; 2)</b> By the fear of lightening and fiery thunder, And by {a furious swarm of} flies and wasps.
8	0'57''	<b>Tuoni</b>	<b>Thunder</b>
10	1'05''	<b>Mosche (violin 1 &amp; 2) (F cont'd)</b> il stuol furioso!	<b>Flies (violin 1 &amp; 2)</b> {a furious swarm}
16	1'55''	<b>Tuoni</b>	<b>Thunder</b>
17	2'03''	<b>Mosche (violin 1 &amp; 2)</b>	<b>Flies (violin 1 &amp; 2)</b>
20	2'24''	<b>Tuoni</b>	<b>Thunder</b>

III. Presto (very fast)

Bar	Timing	Italian	English
1	0'00''	<b>Tempo impetuoso d'Estate (G)</b> Ah, che pur troppo I suoi timor' son veri.	<b>Summer's violent weather.</b> Unfortunately, his fears are justified.
6	0'08''	Tuona e fulminina il Ciel,	The sky thunders and fulminates,
10	0'13''	E gradinoso	And large
11	0'15''	Tronca il capo alle spiche e a'grani alteri.	Hail, Flattens ears of corn and majestic grains.



**Concerto No. 3 in F Major**  
**L'Autunno ("Autumn")**

I Allegro (fast)

Bar	Timing	Italian	English
1	0'00''	<b>Ballo e canto de' villanelli (A)</b> Celebra il vilanel con balli e canti, Del felice raccolto il bel piacere,	<b>Villagers' dance and song.</b> The peasant celebrates the blissful pleasure of a happy harvest with dances and songs,
29	1'15''	<b>L'Ubbriaco (B)</b> e del liquor di Bacco accesi tanti	<b>The drunkard.</b> And, glowing with the liquore of Bacchus,
41	1'37''	<b>Ubbriachi (strings)</b>	<b>Drunks (strings)</b>
67	2'41''	<b>Ubbriaco (solo violin)</b>	<b>Drunk (solo violin)</b>
89	3'42''	(Larghetto) <b>L'Ubbriaco che dorme (C)</b> Finiscono col sonno il lor gorere.	(Larghetto) <b>The dozing drunkard.</b> Many complete their enjoyment with sleep.

II Adagio molto (Very slow)

Bar	Timing	Italian	English
4	0'11''	<b>Ubbriachi dormenti (D)</b> Fa ch'ogn'uno tralaxci e balli e canti, L'aria che temperate da piacere. E la staggon ch'invita tanti e tanti, E'un docissimo sonno al bel godere.	<b>Dozing drunkards.</b> The air, tempered by pleasure, makes Everyone give up dances and songs. It is the season that invites so many To the great enjoyment of a sweet sleep.

III Allegro (fast)

Bar	Timing	Italian	English
1	0'00''	<b>La caccia (E)</b> I cacciator' alla nov'alba a caccia Con corni, shioppi, e canni escono fuore.	The hunt. At dawn the hunters are off to the hunt With horns, rifles, and dogs.
76	1'40''	<b>La fiera che fugge (F)</b> Fugge la velva, e seguono la traccia.	<b>The wild beast flees.</b> The wild beast flees, and they follow its trail.
86	1'53''	(G) Gia sbigottita, e lassa al gran rumore De' schioppi e canni, ferita, minaccia	Frightened already, and fatigued by the noise Of rifles and dogs, wounded, it threatens
129	2'49''	<b>Lafiera, fuggendo, muore (H)</b> Languida di fuggir, ma oppressa, muore.	<b>The beast, fleeing, dies.</b> Languidly to flee, but, overcome, it dies.

**Concerto No. 4 in F Minor**  
**L'Inverno ("Winter")**

I Allegro non molto (fast, but not too much)

Bar	Timing	Italian	English
1	0'00''	(A) Aggiacciato tremar tra nevi argenti	To tremble from cold in the icy snow
12	0'38''	<b>Orrido vento (solo violin)</b> (B) Al severo spirar d'orrido vento,	<b>Horrid wind (solo violin).</b> In the harsh breath of a horrid wind;
22	1'14''	<b>Batter de'piedi per il freddo.</b> (C) Correr battendo i piedi ogni momento	To stamp one's feet from the cold. To run, stamping our feet every moment,
33	1'49''	<b>Venti (strings)</b>	<b>Winds (strings)</b>
47	2'32''	<b>Batter li denti</b> (D) E pel soverchio gel batter I denti;	Chattering of teeth. Our teeth chattering in the extreme cold.

II Largo (slow and broad)

Bar	Timing	Italian	English
1	0'00''	<b>La pioggia</b> (E) Passar al fuoco i di quiet e contenti Mentre la pioggia fupr bagna ben cento.	The rain. Before the fire to pass peaceful, Contented days while the rain outside pours down.

III Allegro (fast)

Bar	Timing	Italian	English
1	0'00''	(F) Caminar sopra 'l giaccio,	To walk on the ice
21	0'27''	(F cont'd) e a passo lento,	And, at a slow pace
22	0'29''	(G) Per timor di cader, girsene intenti.	For fear of falling, move carefully
25	0'33''	<b>Caminar piano e con timore</b>	<b>Walking slowly and fearfully</b>
40	0'53''	<b>Gir forte</b> (H) Gir forte,	<b>A bold turn.</b> To make a bold turn,
42	0'55''	(H cont'd) Sdruzziolar, cader a terra,	Slip, fall down.
48	1'03''	<b>Cader a terra</b>	<b>Falling down</b>
51	1'06''	<b>Correr forte</b> (I) Di nuovo ir sopra 'l giaccio e correr forte	<b>Running hard.</b> To go on the ice once more and run hard
89	1'53''	(no J or K) (L) Sinch'il giaccio si rompe e si disserra;	Until the ice cracks and breaks up.
101	2'12''	(Lento) <b>Il vento Sirocco</b> (M) Sentir uscir dalle ferrate porte	(Lento) <b>Sirocco (the hot desert wind).</b> To hear Sirocco, Boreas and all
120	2'51''	<b>Il vento Borea</b> (N) Sirocco, Borea, e tutti I venti in Guerra.	<b>Boreas (the cold North Wind)</b> The winds at war leave their iron gates:
148	3'23''	(N cont'd) Quest'e 'l verno, ma talc he gioia apporte.	This is winter, but, even so, what joy it brings!

## Lesson #3 – Creating a Sound Composition

### Objectives:

1. Identify the direction and shape of melodies in music.
2. Recognize that variations in dynamic levels affect the expressiveness of music.
3. Continue to develop an awareness that music can convey images, feelings and ideas.

### Materials:

Four linear shape diagrams

Instruments or found sounds

Four seasonal poems (Recommended):

Clouds – Christina Rossetti

Who Has Seen the Wind – Christina Rossetti

The More It Snows (from Winnie the Pooh) – A. A. Milne

Galoshes – Rhoda Bacmeister

FOUR SEASONS - Unknown

Spring is showery, flowery, bowery.

Summer: hoppy, croppy, poppy.

Autumn: wheezy, sneezy, freezy.

Winter: slippy, drippy, nippy.

### Process:

Divide the students into four groups. Each group is given a linear shape diagram, a seasonal poem, and a seasonal line from “Four Seasons”.

Each group will be required to compose a melody. The criteria will be as follows:

1. It must have a beginning, middle and end.
2. The melody must follow the linear shape given.
3. Dynamics must be evident.
4. There must be a combination of both voices and instruments.

### Guidelines:

1. It is not necessary to use the entire poem.
2. Some words can be repeated.
3. Your composition must be at least 30 seconds long.
4. Use a combination of voices and instruments.

### Performance

### Reflection:

After the performances, have the students reflect by either a class discussion or by responding in their journals. Encourage the use of music vocabulary (dynamics, melody, etc.).

Possible questions: How did the choice of sounds help the listener think of the season? How were they able to follow the linear shape?

## **D. THE MUSICIANS**

### **THE NATIONAL ARTS CENTRE ORCHESTRA**

#### **Lesson #1 – Saskatchewan Musicians in the National Arts Centre Orchestra**

##### **Objectives:**

1. Recognize that composers and musicians create music for a variety of reasons.
2. Begin to examine the lives and contributions of musicians / composers to societies, past and present.

**Set:** Have the students read the biographies of Brian Boychuk, Karen Donnelly and Colin Traquair.

**Materials:** paper, time line with dates derived from the biographies, three different coloured pencils or markers.

##### **Process:**

1. Hand out the time line provided. Have the students include information for the events mentioned in the biographies. Use a different colour for each musician.
2. Have the students make a list of all the symphony orchestras mentioned in the biographies.
  - National Youth Orchestra of Canada
  - Regina Symphony
  - National Arts Centre Orchestra
  - L'Orchestre chamber de Hull
  - Montreal Symphony Orchestra
  - Les Grands Ballets Canadiens Orchestra
  - Orchestra London (Canada)
  - Toronto Symphony Orchestra
  - Symphonia Nova Scotia
3. List four universities that are mentioned in these biographies.
  - University of Regina
  - McGill University
  - University of Ottawa
  - Northwestern University
  - University of Northern Colorado
4. Find out what a concertmaster does.  
<http://www.pottsville.com/symphony/master.htm>
5. Karen Donnelly is the principal trumpet. What does that mean? (She plays any trumpet solos that might be required, and makes musical decisions for the trumpet section).

## **Saskatchewan Musicians in the National Arts Centre Orchestra**

### **Brian Boychuk**

Brian Boychuk, a violinist, was born in Regina, Saskatchewan. In 1975 he became one of the youngest concertmasters in the history of the National Youth Orchestra of Canada. He soon became the concertmaster of the Regina Symphony, and in 1978, he accepted a position with the National Arts Centre Orchestra. He has taught at the Conservatoire du Quebec, is a past concertmaster of L'Orchestre chamber de Hull, and is a longtime member of the internationally acclaimed ensemble Thirteen Strings of Ottawa.

### **Karen Donnelly**

A native of Regina, Saskatchewan, Karen Donnelly became hooked on the trumpet in her elementary school band program. She studied at the University of Regina and completed her Master's of Music degree in 1991 at McGill University. While in Montreal, she performed with the Montreal Symphony Orchestra, Les Violons du Roy and Les Grands Ballets Canadiens Orchestra.

From 1994-96, Karen played with Orchestra London (Canada) as principal trumpet. At that time she joined the National Arts Centre Orchestra, and in 1999 was appointed principal trumpet. Besides keeping busy with the NACO, she has been involved with a variety of chamber groups, giving educational concerts and workshops in schools. In September 2002, Ms. Donnelly joined the faculty of music in the Music Department of the University of Ottawa. She is a member of Capitol BrassWorks, a new, large ensemble in the Ottawa area. In 2003 that group will release its second CD recording, with Karen as a featured soloist.

### **Colin Traquair**

Born in Melfort, Saskatchewan, and raised in Regina, Colin Traquair has been second trombone with the National Arts Centre Orchestra since 1989. He also played four seasons with the Kitchener-Waterloo Symphony Orchestra, and was principal trombone with the Ottawa Symphony Orchestra from 1995-2002. He received his Master's Degree from Northwestern University in 1988, and his Bachelor's degree from the University of Northern Colorado in 1985.

He has performed with the Montreal Symphony Orchestra, the Toronto Symphony Orchestra, and Symphony Nova Scotia.

## Lesson #2 – Orchestral Composers - Interviewing a Saskatchewan Composer

### Objectives:

1. Recognize that composers and musicians create music for a variety of reasons.
2. Begin to examine the lives and contributions of musicians / composers to societies and cultures, past and present.

### Set:

A composer in residence is a composer hired by an orchestra to write specifically for that group. Both the Regina and Saskatoon Orchestras have had composers in residence compose for them.

### Materials:

1. Student interview of Neil Currie
2. Teacher resource - web site biography of Neil Currie:  
[http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA\\_dsp\\_biography&authpeopleid=10699&by=C](http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=10699&by=C)

### Process:

1. Have the students read the interview of Neil Currie, a Saskatchewan composer who has experience being a composer in residence for both the Adelaide Symphony Orchestra in Adelaide, Australia, and the Saskatoon Symphony Orchestra.
2. List some of the disadvantages of being a composer in residence. List some of the advantages.

### 1. What does a Composer in Residence do?

A composer in residence composes music for the orchestra to play, selects music by other living composers to be played on the orchestra's concerts, gives talks about modern music, can be a Master of Ceremonies for modern music concerts, gives interviews for the media, and supervises rehearsal of modern pieces. These are just a few of the responsibilities.

### 2. How did you become Composer in Residence in Adelaide?

I was a student of Peter Sculthorpe's in Sydney, at the university at the time, and applied for the post.

### 3. Does the Saskatoon Symphony Orchestra have a Composer in Residence?

Not at the moment. I was their C-I-R from 1998-2001

### 4. How is being a Composer in Residence different from just being a composer?

You have an ensemble at your disposal and you are expected to compose for them. Otherwise you don't have any group to write for unless someone approaches you.

5.

### What kind of music do you like to compose?

Music that has bass, piano, and drums at its core. Fast, syncopated music.

**Have you composed any famous songs?**

Not songs, but some of instrumental works have been recorded on CD here and in Australia.

**6. Do you have a favourite song that you have composed?**

My favourite instrumental work is "Tumbling Strain" for trombone and orchestra.

**7. How did you become a composer? How old were you when you started?**

I was studying psychology and did a self-inventory, concluding that my ideal occupation was composer. I started at 23.

**8. What made you interested in composing? When you were a kid did you want to compose?**

I like analyzing things, taking them apart. I also like imitating music that impresses me. I didn't think of composing until I was 23.

**9. Do you travel lots because of your composing?**

Not generally, but when the CD comes out in October I may do more so. I have traveled to Windsor, Winnipeg, Montreal, Calgary, Moose Jaw, etc. in conjunction with my composition.

**10. Do you get to perform some of your own compositions?**

At first, I wrote a lot of them for piano and other instruments, but I haven't played my own compositions for a long long time. This is changing however as I plan to perform the piano part in my upcoming jazz compositions.

**11. Do you play any instruments?**

Piano and trombone

**12. Are there any instruments that help you compose?**

The piano is the one I use the most.

**13. What instruments do you like to write for the most? Why?**

Clarinet and piano because they blend with other instruments so well and are so versatile.

**14. What is the most interesting thing about being a composer?**

Hearing your piece played really well and feeling "Wow, I can't remember writing that, but it sounds good!"

**15. How do you get your ideas for your songs?**

Bits of music catch my attention and are stored in my memory. My mind plays around with them and when it comes time to write a piece I check what is stored in



my brain, and what other sketches or even what other pieces are suitable to use for inspiration.

**16. Besides composing, what other music activities do you do?**

Play jazz and teach at the university.

**17. Are there times that you can't compose? What do you do?**

Not really. It's 10% inspiration and 90% perspiration. If a composer has sketches, he or she is already rolling. It's like I have pots of material simmering on a dozen different burners.

**18. How long does it take to write a song?**

My pieces can take from a week to 3 months. I don't write songs. They are called pieces.

**19. What is your least favourite thing about being a composer?**

When musicians can't play my music and they choose to slow it down so they can, it doesn't sound the same. So the audience hears the piece and thinks, "Yuck!" while not knowing why.

**20. Can I have your autograph? (from Savana - not edited)**

Next time I see you.

## Lesson #3 – The Role of the Conductor

### Objectives:

1. Identify metre in music.
2. Identify the dynamic levels in music and other sounds.
3. Begin to examine the lives and contributions of musicians / composers to societies and cultures, past and present.

### Materials:

“Conducting Patterns” handout sheet as found at:

<http://www.dsokids.com/2001/janes/ConductingPatterns.asp>

recording of “Spring”, Mvt. 1

### Set:

Before the 1600’s there was no such thing as a conductor because musical groups were very small. As orchestras got larger, they needed someone to help them stay together. Usually the first violinist was given the job by waving their bow or a roll of music, or by pounding on the floor with a cane. By the middle of the 1800’s the orchestras were larger yet, and needed to have a conductor who would only conduct, and not be concerned with their own playing.

There are a number of skills or talents that every conductor must possess:

1. Technique of conducting – The conductor must learn patterns for each metre, indicate when a section or individual must enter, demonstrate dynamics (the volume of the music) and reflect the style of the music.
2. Possess an understanding of the music itself. The conductor must be able to hear the music in his or her head before the orchestra plays it, and understand how it should sound.
3. Be familiar with standard pieces of music as well as interested in new compositions.
4. Organize all the concert programs of the orchestra.
5. Be a musical leader for the members of the orchestra.

A conductor is extremely important in order for the members of the orchestra to perform well. Orchestras perform in many concerts each year and all of the musicians have a lot of things to remember. The conductor’s movements or gestures will help remind them as the performance continues.

### Process:

1. Review with the students the role of the conductor. Hand out the “Conducting Patterns” sheet.
2. Practice the 4/4 pattern, with the **right hand only**, without the recording.
3. Conduct with the recording, “Spring” Mvt. 1.

4. When the students feel fairly confident with the pattern, have them conduct the dynamics during the parts that the entire orchestra is playing. Dynamics can be conducted in two ways:
  - A. During the softer parts, the left hand should be held palm down about waist level. As the volume increases, the hand turns palm up and is raised slightly in front of the body. The right hand continues conducting throughout.
  - B. Only the right hand is used. A small pattern is conducted for the softer parts and a bigger pattern is conducted for the louder parts.

## **Lesson #4 – Making and Writing about a String Instrument**

### **Objectives:**

1. Distinguish between higher / lower in music and other sounds.
2. Continue to explore, describe and use the distinctive characteristics and qualities of sounds that are found in music, speech and the environment.

### **Set:**

String instruments form the basis of any orchestra. Other popular string instruments include the guitar and electric bass. All string instruments are built using the same scientific principles. Students will build a variety of string instruments and compare their results with manufactured string instruments.

**Materials:** Students will need access to the following web pages:

<http://www-atdp.berkeley.edu/2030/jmoriuchi/violin-whatdoesitconsistof.html>

<http://guitar.about.com/library/weekly/aa071200b.htm>

Web site for the teacher: have your students label the parts of a violin.

<http://www.enchantedlearning.com/music/label/violin/>

### **Process:**

Instructions for students:

1. Get ideas for your instrument. Check out books in the library as well as string instrument sites on the Internet.
2. Find recycled materials to build your instrument.
3. Make your instrument at home.
4. Write about your instrument. Follow the format provided.
5. Demonstrate your instrument to the class. Be prepared to play a song, explain how you made it and how you produce different sounds.

### **Evaluation checklist:**

Described the process.

Used musical terms such as pitch, volume and timbre.

Described how materials affected the sound.

Described problems encountered.

Described their reaction to the project.

## Writing About Your String Instrument – Gr. 4-5

### Paragraph One:

My instrument is called the \_\_\_\_\_. It would usually be played in a(n) \_\_\_\_\_.

### Paragraph Two:

I used the following materials to make my instrument: \_\_\_\_\_. I can play higher notes by \_\_\_\_\_. I can make the notes sound for a longer period of time by \_\_\_\_\_. I can make the notes sound louder by \_\_\_\_\_.

### Paragraph Three:

To make my instrument I \_\_\_\_\_. The biggest problem I had when making my instrument was \_\_\_\_\_.

## Writing About Your String Instrument – Gr. 5-6

**Paragraph One:** Give your instrument a name. Explain where such an instrument might be heard, and what other instruments might play with it.

**Paragraph Two:** Write about what materials you chose for your instrument and explain how your choices affected the sound. Where did you find the materials?

**Paragraph Three:** How did you put the materials together to make the instrument? Who might have helped you and in what way? What were some problems you encountered and how did you solve the problems?

**Paragraph Four:** How do you make sounds on your instrument? How do you change the volume and pitch? How do you make notes last a long time?

**Conclusion:** What were some of your reactions to this project? What was the most fun? What did you learn about string instruments while inventing your own?

## **E THE COMPOSER – ANTONIO VIVALDI**

### **Lesson #1- Who was Vivaldi?**

#### **Objective:**

Begin to examine the lives and contributions of musicians / composers to societies and cultures, past and present.

#### **Materials:**

Scavenger hunt worksheet, as included; atlas with a labeled map of Europe.

Blank map of Europe, found on the following web page:

<http://geography.about.com/library/blank/blxeurope.htm>

Access to the internet ( at least one computer for every two children), the following web sites:

<http://www.classicsforkids.com/shows/bio.asp?ID=1>

<http://www.hypermusic.ca/comp/vivaldi/htm>

<http://www.naxos.com/composer/vivaldi.htm>

#### **Process:**

Using the given web sites, the students will complete the scavenger hunt that is included.

**Find out about Vivaldi through this internet scavenger hunt. You will need a computer with access to the internet, a map of Europe, an atlas and a dictionary.**

**Name** \_\_\_\_\_

<http://www.classicsforkids.com/shows/bio.asp?ID=1>

click on: Learn more about Vivaldi

<http://www.hypermusic.ca/comp/vivaldi/htm>

<http://www.naxos.com/composer/vivaldi.htm>

1. In what city and country was Vivaldi born? \_\_\_\_\_

\_\_\_\_\_

2. What was Vivaldi's nickname? \_\_\_\_\_

3. Give two reasons why that was his nickname.

1. \_\_\_\_\_

2. \_\_\_\_\_

4. What instrument did he play? \_\_\_\_\_

5. Who was his first music teacher? \_\_\_\_\_

6. What is his most famous set of concertos? \_\_\_\_\_

7. How many concertos is Vivaldi said to have written? \_\_\_\_\_

8. Define: concerto \_\_\_\_\_

9. "As a composer, Vivaldi was prolific". Define prolific:

\_\_\_\_\_

10. What does the quote in #9 mean?

\_\_\_\_\_

11. In 1741 Vivaldi left Venice to compose in Amsterdam, Prague and Vienna. Find these cities on a map of Europe. Label them on the blank map provided.

## ANSWER KEY TO WORKSHEET

1. In what city and country was Vivaldi born?  Venice   
 Italy
2. What was Vivaldi's nickname?  The Red Priest
3. Give two reasons why that was his nickname.
  1.  He was a priest
  2.  He had very bright, red hair
4. What instrument did he play?  violin
5. Who was his first music teacher ?  his father
6. What is his most famous set of concertos?  "The Four Seasons"
7. How many concertos is Vivaldi said to have written?  500
8. Define: concerto  a musical composition, usually in three parts for one or more solo instruments and accompanied by an orchestra
9. "As a composer, Vivaldi was prolific". Define prolific:  
 producing much
10. What does the quote in #9 mean?  
 Vivaldi wrote a lot of music
11. In 1741 Vivaldi left Venice to compose in Amsterdam, Prague and Vienna. Find these cities, as a well as Venice on a map of Europe. Label them on the blank map provided.



## **Lesson #2 – Introducing Vivaldi – a Radio Play**

### **Objectives:**

1. Explore rhythm, pitch, timbre and dynamics in all of their experiences with sound.
2. Continue to develop an awareness of characteristics that distinguish one style of music from another through listening to music from a variety of time periods and cultures.

### **Materials:**

Recording of the first movement of Vivaldi's "Autumn.

### **Set:**

Vivaldi's music was not widely known in North America until after 1950. By that time, almost everyone owned a radio and the end of WW II meant that life could get back to normal. People could once again enjoy life.

### **Process:**

Instructions to the student:

1. Listen to "Autumn" - Movement 1
2. Describe two musical elements that are most obvious.
3. Pretend you are a radio announcer in 1950. Write a 45 second, exciting introduction that will convince listeners to stay tuned to your radio station in order to hear Vivaldi's music for the first time. Make sure you include a description of the two most obvious elements of music, as well as four facts about Vivaldi's life and music.

Suggestion to teacher: texture, dynamics and pitch (descending scales) may be the most obvious.

### **Evaluation:**

45 seconds long

Included information about the two main elements of music.

Included information about Vivaldi's life and music.

## **TEACHER RESOURCE PAGE**

### **MORE COMPOSITIONS DEPICTING THE SEASONS:**

The Seasons. op. 47 (Tchaikovsky) one composition for each month of the year – piano and orchestra

The Seasons (Haydn)

#### **Spring**

Rite of Spring (Stravinsky) ballet: orchestra

Spring Concerto - Violin Concerto in E- (Mendelssohn) concerto: violin & orchestra

Spring Symphony (Schumann) orchestra

Spring from oratorio "The Seasons" (Haydn) choir and orchestra

Spring Sonata for Violin and Piano in F Op. 24 (Beethoven) violin and piano

#### **Summer**

Summer Concerto for Violin No. 2 (Wieniawski) violin and orchestra

Summer Sonata for violin in A minor (J.S. Bach) violin and keyboard

Summer concerto for guitar (Rodrigo) guitar and orchestra

#### **Fall**

"In Autumn", Op. 11 (Grieg) overture for orchestra

Fall Fair (Godfry Ridout) orchestra

#### **Winter**

"Winter Dreams" Symphony No. 1 (Tchaikovsky) orchestra

Canadian Winter Solstice Concerto for Horn and Strings (Christos Hatzis, Toronto, 2004)

horn and string orchestra (recorded in Nunavut by Mario Bernardi and CBC Radio Orchestra)

### **FAMOUS SASKATCHEWAN STRING PLAYERS:**

#### **In Saskatchewan**

John Arcand (Metis fiddler) (Saskatoon) [www.johnarcand.com](http://www.johnarcand.com)

Dean Bernier (fiddler) (Prince Albert) biography -

<http://www.vopnimusic.com/dbbio.htm>

Everett Larson (fiddler) (Saskatoon) biography -

<http://www.sces.ca/fiddlecamp/instructors.php>

Amanda Horbach (Regina) (country fiddle, tours with the Tex Pistols) biography - <http://www.sces.ca/fiddlecamp/instructors.php>

### **Outside Saskatchewan**

Malcolm Lowe (Regina) - Concertmaster of the Boston Symphony Orchestra

Darren Lowe (Regina) - Concertmaster of the Quebec Symphony Orchestra

Erica Raum (Regina) - international violin soloist; resides in Toronto

### **MUSIC ORGANIZATIONS IN SASKATCHEWAN**

American Federation of Musicians of the United States and Canada (AFM - musicians' union) Regina: <http://www.afm.org/446/> Saskatoon local553@afm.org

Regina Symphony Orchestra <http://www.reginasymphonyorchestra.sk.ca/>

Saskatoon Symphony Orchestra <http://www.saskatoonsymphony.org/>

Regina Conservatory of Performing Arts (includes Suzuki)

<http://www.uregina.ca/cce/conservatory/>

Saskatchewan Orchestral Association <http://www.saskorchestras.com/>

Saskatchewan Band Association <http://www.saskband.org/>

Saskatchewan Cultural Exchange Society (fiddling community) <http://www.sces.ca/home/>

Saskatchewan Arts Board <http://www.artsboard.sk.ca/>

Saskatoon Suzuki Strings Program (306) 665-1222

Strings Across the Sky Program <http://www.stringsacrossthesky.ca/>

### **SASKATCHEWAN COMPOSERS OF ORCHESTRAL MUSIC**

#### **Regina:**

Elizabeth Raum (Principal Oboe, RSO) <http://elizabethraum.com/index.html>

[http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA\\_dsp\\_biography&authpeopleid=1019&by=R](http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=1019&by=R)

Thomas Schudel (Former composition professor, University of Regina)

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

[http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA\\_dsp\\_biography&authpeopleid=479&by=S](http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=479&by=S)

David McIntyre (pianist and conductor)

[http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA\\_dsp\\_biography&authpeopleid=6374&by=M](http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=6374&by=M)

Alain Perron (Composition professor, University of Regina)

[http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA\\_dsp\\_biography&authpeopleid=10741&by=P](http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=10741&by=P)

Jonathon Ward (Principal Viola, RSO)

[http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA\\_dsp\\_biography&authpeopleid=60016&by=W](http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=60016&by=W)

**Saskatoon:**

Monte Keene Pishny-Floyd (former composition professor, University of Saskatchewan)

<http://www.eccsociety.com/members/pish.htm>

[http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA\\_dsp\\_biography&authpeopleid=7688&by=P](http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=7688&by=P)

Michael Matthews (composer-in-residence, Stn Symphony 2002-2004)

[http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA\\_dsp\\_biography&authpeopleid=9408&by=M](http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=9408&by=M)

David Kaplan

[http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA\\_dsp\\_biography&authpeopleid=10694&by=K](http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=10694&by=K)

Gyula Csapo (composition professor, University of Saskatchewan)

[http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA\\_dsp\\_biography&authpeopleid=13376&by=C](http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_biography&authpeopleid=13376&by=C)