Listen Up, Canada!

Inspired by the Music and Pedagogy of Canadian Composer

R. Murray Schafer

Teacher Guide

for Grades 4 to 6

(Revised November 2016)
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RAYMOND MURRAY SCHAFER

Born in Sarnia, Ontario, July 18, 1933; now living in Indian River, Ontario.

R. Murray Schafer is one of Canada’s pre-eminent composers who has won national and international acclaim not only for his achievements as a composer, but also as an educator, environmentalist, literary scholar, and visual artist. After receiving a Licentiate in piano through the Royal Schools of Music (England), he pursued further studies in Canada at the Royal Conservatory of Music and the University of Toronto, followed by periods of study in Austria and England. It’s notable that he was actually dismissed from the University of Toronto is his first year, and is largely self-taught as a composer.

He chose his rural home in order to work on artistic projects with his community. For example, Schafer founded the Maynooth Community Choir, with whom he wrote and produced the music theatre piece *Jonah*, and productions of his *PATRIA 3: The Greatest Show* included the participation of local amateur actors and musicians. Schafer encourages artists to draw on the riches of their local surroundings and culture.

R. Murray Schafer holds seven honorary doctorates from universities in Canada, France, and Argentina, and his music has won numerous national and international awards. Famed violinist and conductor Yehudi Menuhin praised “His strong, benevolent, and highly original imagination and intellect, a dynamic power whose manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today.”

**For more information on Schafer’s life and work, including videos demonstrating his pedagogical ideas, go online at artsalive.ca/en/mus/greatcomposers/schafer/index.html**

**His Music**

There is no such thing as a ‘typical’ work by Schafer. His compositions often result from special explorations into the worlds of sound, language, philosophy, psychology, mythology, theatre, ritual, natural history, or any combination of these things. Even audience participation is a possibility. His compositions range from the modest, four-minute *Untitled Composition for Orchestra* to an all-night ritual involving all five senses (*Ra*). Schafer also tends to write for unusual and unorthodox combinations, as well as unusual instruments; for example, *Theseus* is for harp and string quartet, *Music for Wilderness Lake* is for twelve trombones, and *North/White* is for full orchestra and snowmobile (!).

One of the most significant aspects of Schafer’s wide-ranging catalogue is the series of string quartets he has been producing since 1970. His love for the female voice has also inspired numerous works. Specifically for his partner Eleanor James’s rich mezzo-soprano voice, he has written demanding chamber music (*Tanzlied* for voice and harp, *Tantrika* for voice and percussion) and works for voice and orchestra (*Letters from Mignon* and *Thunder/Perfect Mind*). In addition, there is the monumental *PATRIA* cycle of twelve related music dramas, many of which are presented in unusual settings or at special times of the day or year. The beauty of Canada’s wilderness is the setting of the *PATRIA* prologue *The Princess of the Stars*, which has been performed several times at different outdoor sites across Canada. Other outdoor works include *The Enchanted Forst* and *The Palace of the Cinnabar Phoenix*, both performed in Ontario’s Haliburton Forest.
**Artist and Writer**
Schafer’s visual art can be seen in his musical scores that include illustrations and/or **graphic notation**. Many of these have been exhibited in art galleries. As a writer, Schafer has some twenty literary works to his credit, of which *E.T.A. Hoffmann and Music* and *The Tuning of the World* are especially important and influential. *The Tuning of the World* describes Schafer’s research into the idea of **soundscape**, a term which he coined.

**Music Education**
R. Murray Schafer is probably best known for his writings on music education, including *The Composer in the Classroom* (1965), *Ear Cleaning* (1967), *Creative Music Education* (1976), *A Sound Education* (1992), and *HearSing* (2005). His works have been translated into multiple languages, and his innovative methods have been used in classrooms around the world. Schafer’s educational philosophy encourages children to consider how they themselves can create music by thinking outside the box to find interesting sounds from unexpected sources.

**Notes on Terminology**

**GRAPHIC NOTATION** refers to music that is written down in non-traditional ways. Instead of notes lined up neatly on a staff, there are swirls, colours, pictures, scattered notes and musical symbols, or other elements of drawing or calligraphy meant to express the sound and character of the music. Schafer’s music often incorporates elements of graphic notation.

A **SOUNDSCAPE** is a sound or combination of sounds that forms or arises from an immersive environment. Schafer’s definition of soundscape includes all of the sounds from a particular environment that reach the human ear. He considers that we are linked to the natural world through its voice, and he encourages us to examine what first stirred human communities to form sound into cohesive and expressive patterns such as music, dance, and even speech.

**EAR CLEANING** describes the process of listening carefully and noting all of the diverse sounds in one’s environment, as opposed to taking background sounds for granted. Many of Schafer’s educational works encourage this kind of careful listening through creative exercises that are ideal for elementary classrooms.

Sources Consulted:
Introductory Classroom Activities: Ears Open!
Listening and Composing with Murray Schafer

Murray Schafer is interested in the sounds of the world around us as a source of ideas for creating. He coined the term *soundscape* to describe music that captures or imitates the sounds from any environment. He has led countless classrooms of children and adults in composing soundscapes, first through deep listening and moving on to creative improvisation. Many wonderfully interactive exercises are available in his publications for teachers. A few are generously shared here. Use them with your students to clean out those ears and awaken the next generation of Canadian Composers!

**Time to Clean Your Ears**
Close your eyes for 30 seconds and listen to the sounds all around you. What different things can you hear? How many can you write down? Share your list with a partner. Did they hear the same sounds as you, or different ones? Now try and group your sounds into different categories, such as sounds made by humans, technological sounds, or sounds from nature. Now make a picture of each sound and use these to make a graphic score of your soundscape experience.

**I Hear With My Little Ear**
A game based on “I Spy” in which a person says: “I hear with my little ear something that begins with...” The first letter of the object is given and everyone tries to guess what it is.

**Follow that Sound!**
Sit in a circle formation. Ask a volunteer to make a sound everyone can hear. It should be easy to repeat. The volunteer makes the sound while moving about the circle while the others follow the sound with their right hand, eyes closed. Teacher claps and says “Open!” after a few moments. Students open their eyes and check to where they are pointing to determine whether or not they were successful sound locators.

Make the game a little more complex by adding a second volunteer. Students follow the first with the right hand, and the second with the left, eyes closed of course!

**Locate the Can**
Take a pop can, start crumpling it and ask students to close their eyes and point to the sound of the can. Move around the room as you do this. Tell the students that you are going to drop the can and then tap someone on the head to go and find it, but they must keep their eyes closed. Murray Schafer learned this game at a school for the blind in Japan. It shows how our sense of hearing helps us locate ourselves in space.

**Interesting Sound**
Ask your students to bring an interesting sound to school. Have students share their sounds and explain why they found them interesting. What can you create together now? As Schafer says “Then you have a repertoire of thirty sound to create from. A homemade orchestra that didn’t cost anything.”
Imitating Sounds
Sometimes composers write music to imitate sounds or feelings. Use your orchestra of interesting sounds or classroom instruments (recorders, Orff instruments, small percussion) to discover what you can imitate. Solicit student ideas – perhaps they will want to imitate a waterfall, laughter, or a bird call – let them suggest both the sound and the instrument they think will fit. Try it out. Keep asking “Anything else?” as long as the ideas are flowing.

Newspaper Magic
Take a single sheet of a newspaper and challenge the students to pass it around without any sound (very challenging!). Then introduce the newspaper as a new musical instrument and ask a few students to try making three different sounds. Murray Schafer emphasizes that students should “make an original sound,” and as the paper gets passed, he challenges them saying “It’s going to get more difficult because I don’t want to hear the same sound twice!”

As the game progresses, students see the musical potential of an everyday object, or what Schafer refers to as “the music of the world playing around you all the time.”

Mirrors (Graphic Notation Exercise)
Take some large sheets of paper. Fold them in half then open them again and place them on the floor. Two people with crayons face each other on opposite sides of the fold. One person begins to draw a pattern slowly on half of the paper. The other person makes a mirror copy of the drawing. Now sing the lines as the drawing is made, trying to match the shapes and sounds exactly. (This exercise works best when performed slowly.)

Drawing Sounds, Sounding Drawings (Graphic Notation Exercise)
A series of contrasted sounds is performed, using various objects at hand in the room: a ruler, a broom, a pail – any quite ordinary sounds. The class draws the sounds, beginning when each sound begins and ending when it ends. The drawings are short impressions only, but if the sounds are quite different, each drawing will have a different character. One sound might be a soft swish, another a loud rasping, another a steady tapping, another a falling crash, etc. Let the students compare their drawings. Are there any perceptible similarities?

Now see if the drawings can be changed back into sounds. Ask your students to produce sounds with their voices to correspond with what they have drawn.

Interpreting a Graphic Score
Here is a graphic score R. Murray Schafer created. Ask the students, “How would you perform this?” Have them make up their version(s) using “found instruments” like keys, papers, shoes, etc. Give each student composition a title, and experiment with having students conduct some of the performances.
Guided Listening: Gitanjali

- Listen to *I Am Here to Sing Thee Songs* from *Gitanjali* by R.Murray Schafer, a composition inspired by the poetry of Indian poet Rabindranath Tagore. The music starts with just rattles and a soprano singing. Then a new sound is introduced. Can you tell what it is? If you said a drum, you are correct! Now, can you be more specific? Here are some clues. The drum is goblet shaped and is very popular in the Middle East. Yes! It is a darabukkah!

- As you listen again, notice that some of the drum beats are heavy and some are light. The heavier sounds are played in the middle of the drum. You can practice doing this. Say ‘dum’ with a low voice and pat your left knee; say ‘tak’ with a high voice and pat your right knee. Here’s how Schafer wrote it:

  ![Darabukkah Rhythm](image)

- Now try to tap the pattern along with the drum gently as you listen again to the music. Not easy, is it!

- Keep listening carefully and you will hear that the darabukkah plays throughout most of the song. It is a very important part of the score!

**Basic Darabukkah Rhythm:**

```
DUM   TAK   DUM   TAK   TAK   TAK
```

**Darabukkah Rhythm from Gitanjali**

R. Murray Schafer

The darabukkah enters with the second or third repetition of the singer's opening phrase and improvises on the given rhythm.

```
DUM   TAK   DUM   TAK   TAK   TAK
```

From time to time the basic rhythm may change momentarily to one of the following:

```
DUM   TAK   DUM   TAK   TAK   TAK
```

OR

```
DUM   TAK   DUM   TAK   TAK   TAK
```
Further Listening Using the Elements of Music

As you listen to *Gitanjali* with your students, consider how Schafer uses the other elements of music in this piece. Here’s a list of definitions to get you started (Teacher Note: You can also use this list as you’re working with the Character Tunes for “The Concert in Skywater Hollow”):

**MELODY**
This is the part of the music you can hum, whistle, or sing to yourself. You might call it a tune. Tiny’s Tune is a melody, and the soprano you hear in *Gitanjali* sings the melody most of the time.

**RHYTHM**
This is the flow of faster and slower sounds, usually in relation to a steady beat. If you clap all the notes of a melody or all the words of a song you are clapping the rhythm. Rhythm can be complicated, constantly changing, or very simple and repetitive. The daraukkah player in *Gitanjali* repeats the same rhythm many times.

**METRE**
This is the part of the music you can tap your foot to – the steady beat. You will usually find that the main pulses fit into groups of twos, threes, or fours. The music for Tiny’s Tune, the Bully-Beast Chant and the River Ostinato are all in a 4 metre.

**TEMPO**
This is the speed of the music. The speed may vary from very slow to very fast. Most composers use Italian words to describe the tempo: *adagio*, for example, means very slow; *andante*, moderate; *allegro*, lively; and *presto*, very fast. Try the Bully-Beast chant using different tempi (that’s plural for tempo). How does a change in tempo change the mood or the character?

**DYNAMICS**
Dynamics refer to how loudly or softly the music should be played. Do you think the Bully Beasts speak with *piano* (soft) or *forte* (loud) voices? What dynamics will you use for Tiny’s tune? Schafer’s *Gitanjali* is full of dynamic contrasts. Notice that gradually increasing or decreasing the number of instruments playing together causes the music to grow louder (crescendo) or softer (decrescendo).

**TIMBRE**
The specific kind of sound each instrument makes is its timbre or tone colour. Sometimes timbre is very obvious – a trumpet’s unique sound is very different from that of a harp, for instance. When the instruments are from the same family, the difference is more subtle. Think about how the bright violin sounds different from a darker-toned viola or from the deep, low cello, even if it’s playing exactly the same note. The Bully-Beasts have three different timbres: squeaking, snuffling and grunting!

**HARMONY**
Underneath the melody are clusters of notes called chords, each of which sounds different. These chords can stand alone or they can support a melody. Some chords sound gentle and pleasant; some may sound harsh or unpleasant. The composer uses these to create the kind of mood she wants at each moment. When you play Tiny’s Tune at the same time as the River Ostinato, you are creating harmony.
Listening as Inspiration

Have students create a piece of visual art or a dance (or any other type of artistic expression!) inspired by Gitanjali. Share and discuss their creations with each other.

If time permits, seek out some of the other wonderful music by R. Murray Schafer on CD, on NACMusicBox.ca, or on YouTube. Play some selections for your students, and have them decide what Schafer piece will inspire their choreography, drawings, poems, etc.

Additional Web Resources

- patria.org
- musiccentre.ca
- museevirtual-virtualmuseum.ca/enseignants-teachers/index-eng.jsp

Sample CD Recordings

- *String Quartet No. 8; Theseus; Beauty and the Beast*, music by R. Murray Schafer performed by Marie-Danielle Parent, Julie Nesrallah, Jennifer Swartz, and the Molinari String Quartet (Quatuor Molinari)

- *A Garden of Bells; Gamelan; Felix’s Girls; Miniwanka; Snowforms; Sun; Epitaph for Moonlight; Fire*, music by R. Murray Schafer performed by the Vancouver Chamber Choir

- *Gitanjali; The Garden of the Heart; Adieu, Robert Schumann*, music by R. Murray Schafer, performed by Donna Brown, Judith Forst, Annamaria Popescu, and the National Arts Centre Orchestra

- *Flute Concerto; Harp Concerto; The Darkly Splendid Earth; The Lonely Traveller*, music by R. Murray Schafer performed by Robert Airken, Judy Loman, Jacques Israelivitch, the Vancouver Symphony Orchestra, and the Toronto Symphony Orchestra

*YouTube* is also a wonderful resource! Many Schafer compositions can be heard here for free, including performances by choirs, orchestras, string quartets, and chamber ensembles.
Tiny Rathbone lived in an abandoned piano in Skywater Woods.

Tiny was...well, tiny, and it was a very grand piano, so he was quite comfortable. His bed was a viola case and if it got cold he kept himself warm burning old sheet music in a fireplace made from an abandoned kettledrum. Skywater Woods was filled with abandoned instruments. There was a legend that a great orchestra had once lived there. Tiny lived on music and there was lots of it in Skywater Woods. He liked wild music the best.

His favorite meal was loon song soup and wolf howl jelly. He liked the way the jelly wobbled.

“That orchestra sure must have left in a hurry,” said Ivy, plucking a cowbell from a bush.

“Maybe the bully-beasts found a way over Skywater Creek,” said Django.

Django worried a lot about bully-beasts. Except when he was strumming. Django strummed a lot: guitars, zithers, lutes -- he could play anything with strings. Sneaker laces, yoyos, even spaghetti as long as it wasn’t over-cooked.

Ivy was good at anything you had to hit, like xylophones, bells or mosquitoes. She whacked the cowbell a couple of times with a stick.

“Not so loud!” said Django. “The bully-beasts are near.”

It was true. There was a small herd of them down by the banks of Skywater Creek feeding on the candy-cane that grew along the shore.

“Take it easy,” said Tiny. “There’s no way they can cross the bridge.”

And that was true as well. The bridge was made of old bassoons woven together with violin strings. The bully-beasts couldn’t cross it on account of their hooves.

Ivy clanged her cowbell. “I’m not afraid of any old bully-beast,” she said.

But that was not true. They were all a little bit afraid. That’s why they lived in Skywater Woods. And across the creek the bully-beasts grunted and grazed on gummy worms and wild licorice and yelled and shouted and –

Oh, the caterwauling! The three friends covered their ears.

The bully-beasts didn’t like music. They liked noise and plenty of it. Especially the noise of squealing victims when they poked them with their bully horns or stomped on their toes with their bully hooves or bellowed at them with their bully bellows.

So Tiny and his musical friends hung out in the safety of the woods, where apart from the abundant wild music, they made a lot of their own. There was a hollow in the heart of the woods with a tall cliff at one end and gently sloping hills on three sides: a perfect little amphitheatre, complete with a gurgling stream, which sang its own little refreshing song.
“Let’s play *Something a Little Different,*” said Tiny one fine spring evening, standing on the stump he used for a podium. The orchestra all knew what he meant.

“Listen,” said Tiny. And they all listened.

Everyone and everything got very, very quiet, until all you could hear was the forest breathing. Then the strings picked up on the serenade the wind was playing in the new leaves. The flutes and oboes picked up on the chattering, splashing of the stream. Some northbound ducks flew overhead and the English horns quacked right along with them and turned it into a duck song.

“More birds,” said Tiny to the wind section.

“More sunset,” he said to the horns.

“More nighttime closing in,” he said to the cellos and double basses.

*Something a Little Different* was different every time. Oh, it was fun to play written-down music, but sometimes it was fun just to make it up as you went along. To be together, listening and listening and joining in.

“Shhh,” said Tiny to the horn players who were getting, by now, to be a very rowdy sunset.

“Shhh,” said Tiny to the winds, for it was dark now and the birds were trying to sleep.

“Shhh,” said Tiny to Ivy on the timpani. She slowed her song until it sounded like the pulse of the sleeping forest. And Django played a lullaby on a mandolin.

Summer came and it was a hot one. The gummy worms wriggled deeper into the ground and the wild licorice dried up. The candy-cane along the creek wilted. The bully-beasts got restless and bad tempered and very noisy.

“I don’t like the sound of this,” said Django.

The bully-beasts stared longingly at the shady woods. They were afraid of the water but...

“What if the creek dries up?” said Ivy.

“Oh no,” said Django.

“Hmmm,” said Tiny. It was true; the creek was getting low. What would they do with all those bully-beasts running around chasing them and raising a ruckus and ruining everything?

One of the bully-beasts stumbled into another who started bellowing.

“Watch it!” he said. “No, you watch it!” said the other. And soon they were all pushing and shoving and grumbling and blustering and mooing and hooting and roaring and –

“Ach!” said Django, covering his ears. “Yikes!” said Ivy, covering hers. But Tiny didn’t cover his ears. He listened and smiled. He had an idea.

“Get all the kids down to the Hollow,” he said to Django. “We’re going to have a concert and we’re going to have guests.”

Ivy came with him back to his place.

“Help me with this,” he said, grabbing a great big roll of carpeting that stood in the corner of the room. It was red carpet. The orchestra must have kept it around for visiting conductors or sopranos.

“What are we doing with it?” said Ivy.

“You’ll see,” said Tiny.

When they got to the bridge over Skywater Creek, the bully-beasts were still caterwauling.

“Listen up!” shouted Tiny.

And to make sure they did, Ivy banged a big fat pair of cymbals together really loudly.
“You’re invited to a concert,” said Tiny.
“They are?” said Ivy.
“A concert?” said one of the bully-beasts. “We hate music.”
“I know,” said Tiny, “but you love a good ruckus. Besides, you’re hot and bored – that’s why you’re all so cranky.”
The biggest bully-beast shouted. “Is this some kind of trick?”
“No,” said Tiny. “We’re going to play for you and you’re going to love it.”
“Are you out of your mind?” murmured Ivy.
But Tiny wasn’t out of his mind. He could tell how hungry the bully-beasts were even if it was just for something to do.
“How we gonna get across?” said the head bully-beast.
Tiny and Ivy rolled out the red carpet over the bridge of bassoons.
“Follow me,” said Tiny.
“And no funny stuff!” said Ivy.

When they got to the hollow, the Skywater kids’ orchestra was warming up.
“Hey, that sounds pretty good,” said one bully-beast.
“You ain’t heard nothing yet,” said Tiny, and he jumped up on the conductor’s stump and called for silence. The Skywater kids looked out at the herd of bully-beasts all around them. Pretty scary.
“What were you thinking?” whispered Django.
“Just plug in your guitar,” said Tiny.
“What’s it going to be Maestro?” called the first violinist. “Shubert, Schoenberg, or Schafer?”
“Not for this crowd,” whispered Tiny. “Not yet, anyway. We’ll have to win them over, gradually.
Everybody just play your favorite tune. Play it loud and play it again.
“All at once?” said Ivy. “Cool!”
And it was cool. And it was loud. Skywater Woods rang out with a great big awful noise. The bully-beasts loved it.
When it was over those critters hooted and hollered. They’d have clapped, too, if they could have, but it’s hard with hooves. One look and Tiny could see they didn’t look half so cranky any more.
“What else do you cats know?” shouted one of the bully-beasts.
“Yeah,” said another. “We want more.”
Everyone in the orchestra looked at Tiny.
Django looked frightened. Ivy was gripping her drumsticks really tightly and the first violinist seemed to have caught a bad case of the hiccups.

But Tiny was prepared.
“Let’s play Something a Little Different,” he said.
“What’s that?” said one of the bully-beasts.
“Shhh,” said Tiny. And everyone and everything grew quiet.

The cellos came in first, a little shaky and trembling.
“Good,” said Tiny. “But we need some real grumbling.” He pointed his baton at the double basses, who came in, in a very grumbly way. “And you,” said Tiny, pointing at a big old bully-beast, who was so surprised he grumbled good and loud.

“Excellent!” shouted Tiny. “Good mooing!”
And then one by one, under Tiny’s expert conducting, all of the bully-beasts got a chance to join in: grunting and grumbling, hooting and hollering – even roaring a bit, but only when Tiny pointed at them with his baton. They even learned, after a bit of practice, to stop, when he held up his hand, just so. But he made sure they all got lots of chances to moo and grunt and bluster. And they got very good at it.
Oh, it was a glorious noise. And a glorious noise isn’t the same as just a plain noise. It’s *Something a Little Different*. But please, please, don’t tell the bully-beasts that it was music. Because they enjoyed themselves so much they asked if they could come back another day. And Tiny said “Okay.” And then Ivy said, “But no funny stuff.”

And the bully-beasts roared with laughter, but only until Tiny said stop.
Lesson Plan: The Concert in Skywater Hollow

An unusual group of musicians have made themselves at home inside the abandoned instruments that are scattered throughout Skywater Woods. Led by their conductor, Tiny, their delight in creating music together is marred only by the presence of the rather scary bully-beasts who live across the creek. A hot dry summer brings the two groups a little too close for comfort and tensions rise until Tiny comes up with a musical solution.

Big Ideas
Music surrounds us. Intention changes sound to music.

Educational Activity
Students respond to a short story through predicting, drama structure, and soundscape.

Materials
Set of orchestra instrument cards (optional)
Small percussion instruments and/or found sounds

Lesson Map
I. Before Reading the Story
- Ask: What is music? What do you need in order to make music? Is music always written down? (You may want to chart some of the answers for later reference.)
- Talk about orchestras. Have they heard an orchestra? Was it live or recorded? What instruments are in an orchestra?

II. Reading the Story
- Read aloud The Concert in Skywater Hollow.
- Ask students to let you know when they hear mention of an instrument.
- Pause at “What would they do with all those bully-beasts running around chasing them and raising a ruckus and ruining everything?”
- Ask students to identify what the problem is, first from the point of view of the musicians, then from the point of view of the bully-beasts.
- Stage a town hall meeting with the students acting in-role as Tiny and the musicians. You may wish to be the Town Chancellor and lead the meeting by presenting the problem.
- Acting in-role, have students come up with several solutions.
- Return to reading or listening to the story, through to the end. How did the problem get solved in the story?
- Ask: Before we read the story I asked you some questions about music. Let’s check those questions again and see if our answers have changed at all.
- Lead a discussion from the responses and see what conclusions can be drawn. Expect a variety of answers!
  - Sound is music.
  - Music comes from sound that is planned.
  - One person’s music is another person’s noise.
  - Music doesn’t have to be written down.
  - You can create music from just about anything!
III. Composing a Soundscape

- Create a class version of *Something a Little Different*.
- Revisit the story and notice how the Skywater kids created their first version of *Something a Little Different*.
  - They started by noticing all the sounds around them.
  - Then they began to imitate the sounds.
  - They made suggestions about what to add, and how loud to play it.
  - Tiny conducted.
  - Things got rowdy for a while.
  - Then gradually, the sounds got softer...
  - And slower...
  - It ended with a lullaby.
- Ask: How was the second version (with the bully-beasts) different?
- Ask: How can we create *Something a Little Different*?
- Have each student choose a special sound to make (could be something from the environment, small percussion instruments, or a new sound).
- Take turns conducting one another.
  - How will you signal each other to get louder/ softer, slower/faster?
- Stage a final “performance” once you have decided how to begin, what order sounds will be heard in and how to end.

**Extensions:**

*Language Arts*
Character Traits: Choose one of the characters from the story and list 10 things you know about him or her. Then make a list describing what your character looks like. Compare your lists with another classmate’s. What character traits have you found in common?

*Social Studies*
Using the information from the story, draw a map showing the layout of Skywater Woods. (Teacher Note: The map should include the hollow in the woods, the tall cliff, Skywater Creek, and the three gently sloping hills.)

*Visual Arts*
Use a large sheet of butcher paper and paint in the sky, trees, and creek. Make a list of all the instruments mentioned in the story and have students draw them using markers, coloured pencils or pastels. Have some instrument picture cards close by for reference. When the drawings are finished, cut them out and paste on to the butcher paper.

*Music*
Create a background score with music by R. Murray Schafer and/or other composers. Begin by noting places in the story where a special sound effect would be welcome, then listen and link those up with specific recording excerpts. Make a list with all correct timings and try a read through with sound added!

*Character Education*
Consider why the kids of Skywater Woods don’t get along well with the Bully-Beasts. How does Tiny change their relationship?
Music Class: Musical Characters from Skywater Hollow

PLAY ALONG ON A RECORDER, FLUTE OR ANOTHER INSTRUMENT...

Tiny, the River and the Bully-Beasts are three very different characters. Here’s how composer Marcelline Moody imagines they might sound.

Here is Tiny’s tune for your recorder or other instrument. Can you think of words for this song?

 Tiny's Tune

Do the Bully-Beast chant with two friends! Read the grid below from left to right. Practice each voice separately and then try all three together at the same time. Start out by counting to 8 and clap on the beats that have symbols. Once you get the feel of the rhythm, each person can choose one voice (either High, Medium or Low) and use a squeak, snuffle, or grunt instead of a clap. It sounds great when all three voice go together!

Bully-Beast Chant

<table>
<thead>
<tr>
<th>Beats</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Voices (squeak)</td>
<td></td>
<td>*</td>
<td>*</td>
<td></td>
<td>*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Medium Voices (snuffle)</td>
<td>#</td>
<td></td>
<td>#</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Low Voices (grunt)</td>
<td></td>
<td>X X</td>
<td></td>
<td>X X</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

Here is the River Ostinato. You can sing it or play it on a recorder, xylophone or metallophone. Saying the words first will help you feel the rhythm correctly.

River Ostinato for Tiny's Tune

Experiment! Can you try all three parts together (with help from your friends)?
Additional Versions of “Tiny’s Tune” and the River Ostinato

Tiny's Tune

Marcelline Moody

Tiny's Tune

with help from a friend

Marcelline Moody

Tiny's Tune

(with help from a friend and the river)

Marcelline Moody

River is sinking, River is drying, River is sinking, River is dry.
Tiny's Tune

Simple version - 4 notes

Marcelline Moody

Tiny's Tune
(with help from a friend.)

Simple version - 4 notes

Marcelline Moody
Lesson Plan: Miniwanka or the Moments of Water

Schafer’s *Miniwanka* uses words from several North American indigenous languages to explore the space between traditional music and the sounds of water. By exploring Schafer’s composition, students are engaged with music as listeners, composers and performers.

**Educational Activity**

Students listen to and study the score of *Miniwanka*, and then create their own water transition soundscapes.

**Materials**

- Overhead projection of score excerpts from *Miniwanka* and *Epitaph for Moonlight* (These excerpts are from Page 3 of *Miniwanka* and Page 5 of *Epitaph for Moonlight*).

- Audio recordings of *Miniwanka*:
  - Two excerpted audio clips (available for streaming on ArtsAlive.ca):
    - Excerpt #1: *Miniwanka* - Opening
    - Excerpt #2: *Miniwanka* - Plosh Page (4 mm before F to G)
  - Full version (entire recording) of *Miniwanka* for use with the score study “Plosh” Page: [youtube.com/watch?v=ViBbRM3gFnl](https://www.youtube.com/watch?v=ViBbRM3gFnl)

  *(Vancouver Chamber Choir recording: “Miniwanka” and “Epitaph for Moonlight” by R. Murray Schafer from A Garden of Bells. © Vancouver Chamber Choir, Grouse 101)*

- Student copies of score study “Plosh” Page printed on 17”x11” paper, one copy for every four students per group of 4. *Please note that the score of “Miniwanka” that appears in the abovementioned YouTube video by the Vancouver Chamber Choir – including the Plosh Page – is a different version than the score used for this lesson plan. Schafer revised the score several times since the piece was first published, and, though the music sounds the same, the scores look quite different. It’s interesting to observe the various ways that Schafer came up with to illustrate how he wanted the music to sound!*

- Art materials for visual representations, including: markers, pastels, paper of varying sizes.

- An audio recording device.

**Lesson Map**

I. **Listening and Connecting**

- Show the *Miniwanka* and *Epitaph for Moonlight* score excerpts.
- Play audio **Excerpt #1: Miniwanka - Opening** and ask students which score they think they are hearing. (Teacher Tip: Play the excerpt 2-3 times before taking answers.)
- As students respond, ask them to explain their choices. Encourage them to describe what they are seeing and hearing, and how they drew their conclusions.
- Share the composer notes on *Miniwanka or the Moments of Water* (see page 2 of score excerpt).
- Listen to the full piece, asking students to notice where they think the water transforms from “rain to streams to quiet lakes, to broad rivers, to the ocean”.

II. **In-Depth Score Study**

- Distribute student copies of the score study “Plosh” Page to groups of four (“plosh” is the wonderful word that Schafer uses on this page to describe the water’s movement into the ocean).
• Have students locate and circle these music markings: piano, forte, ritard, crescendo, decrescendo, metre changes 4/4 to 3/4 to 4/4, glissandi, voicings. As they are located, listen to audio Excerpt #2: Miniwanka – Plosh Page. Challenge students to define what the markings mean, then share the traditional music definitions (see below).

<table>
<thead>
<tr>
<th>Music Marking</th>
<th>Looks Like</th>
<th>Means</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>p</td>
<td>Soft</td>
</tr>
<tr>
<td>Forte</td>
<td>f</td>
<td>Loud</td>
</tr>
<tr>
<td>Ritard</td>
<td>Rit.</td>
<td>Slowing down</td>
</tr>
<tr>
<td>Glissandi</td>
<td>Glissandi</td>
<td>Continuous gliding from one note to another</td>
</tr>
<tr>
<td>Crescendo</td>
<td></td>
<td>Gradually growing louder</td>
</tr>
<tr>
<td>Decrescendo</td>
<td></td>
<td>Gradually growing softer</td>
</tr>
<tr>
<td>Metre changes: 4/4 to 3/4 to 4/4</td>
<td>4 beats to a bar, three beats to a bar, 4 beats to a bar</td>
<td></td>
</tr>
<tr>
<td>Voicings: SATB</td>
<td>S, A, T. B.</td>
<td>soprano, alto, tenor, bass</td>
</tr>
</tbody>
</table>

• Once students have located all the markings, have the whole class look closely at the score excerpt and ask students to suggest what kinds of sounds the composer wants. What musical point are we at in the score for the water changes described in the composer notes above? (Note: at this point in the score, the music is portraying a broad river, just as it is moving into an ocean. Where you see the word “Plosh” in the score is where Schafer creates the sound of the water turning into an ocean.)

• Try performing the page together as a whole class. (Divide into three voice groups - Sopranos on an A, Altos on a D, and Tenors/Basses on a D. If you or your students don’t read music, create from what is suggested by the shapes of waves and what your students now know from the music markings.)

• Listen to the audio Excerpt #2: Miniwanka – Plosh Page. Does it sound similar in any way to what the class created? Ask students to describe how it is the same and different.

• Finish by listening to the entire recording of Miniwanka: youtube.com/watch?v=ViBbRM3gFnI

III. Creating (inspired by Schafer)
• Divide the class into four groups and invite them to create one of the four following water transitions. You may want to assign one per group, or let each group choose one and have the added listening value of the class later guessing which water transition it is.
  o From rain to streams
  o From streams to quiet lakes
  o From lakes to broad rivers
  o From broad rivers to the ocean

• Suggest that students can create their water transition using words (invented or not), vocal sounds, and body percussion.

• Share performances and have students guess the water transition (if they have had free choice).

• Record each of the students’ water transition soundscape to revisit at a later class.
IV. Extending with Graphic Notation

- Challenge students to create a visual representation (a score) of their composition.
  - Listen to the recorded versions of the student water transition soundscapes.
  - Revisit the images from Schafer’s score to inspire use of graphic notation.
  - Provide art supplies – markers, oil pastels, black markers with varying tip sizes, and a range of paper sizes. This works with individual renditions on letter size paper or group renditions on wall size lengths of butcher paper.

- Display the finished scores. Have a gallery walk, and then play the recordings while viewing each score.

- Discuss: How does the score capture the essence of each soundscape?
R. Murray Schafer

“Epitaph for Moonlight|Übungsstück|für Jugendchor und Metallinstrumente ad lib.”

“Miniwanka or the Moments of Water|for choir” © With kind permission by UNIVERSAL EDITION A.G., Wien

www.universaledition.com

22
Score excerpt (Cover page) from R. Murray Schafer’s Miniwanka

R. Murray Schafer
“Epitaph for Moonlight|Übungsstück|für Jugendchor und Metallinstrumente ad lib."
“Miwanka or the Moments of Water|for choir” © With kind permission by UNIVERSAL EDITION A.G., Wien

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23
The Moments of Water
For Choir (S.A. or SATB)

DURATION: about 5 minutes

NOTE: Miniwanka is an imitative piece describing the various states of water, the text consists of words for water, rain, streams, river, fog and ocean, in the following North American Indian languages: Dakota, Wappo, Crow, Chinook, Achiwam, Othipeo, Salish, Natch, Klamath, and Lusano. It may be sung by a choir of S.A.B. or by a mixed chorus of S.A.T.B. The vowels are all long: "a" as in water; "e" as in day; "i" as in see; "o" as in church; "u" as in judge.

R. Murray Schafer

“Epitaph for Moonlight” Übungsstück für Jugendchor und Metallinstrumente ad lib.
“Miwahaha or the Moments of Water” for choir © With kind permission by UNIVERSAL EDITION A.G., Wien
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Score excerpt (Page 3) from R. Murray Schafer’s Miniwanka

R. Murray Schafer

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“Miwanka or the Moments of Water|for choir” © With kind permission by UNIVERSAL EDITION A.G., Wien
www.universeedition.com
Score excerpt (Plosh Page) from R. Murray Schafer’s Miniwanka

R. Murray Schafer

Epitaph for Moonlight | Übungsstück | für Jugendchor und Metallinstrumente ad lib."
“Miniwanka or the Moments of Water | for choir” © With kind permission by UNIVERSAL EDITION A.G., Wien

www.universaledition.com
Lesson Plan: Epitaph for Moonlight

Schafer’s *Epitaph for Moonlight* uses invented language to create a beautiful choral soundscape that is evocative of moonlight.

**Educational Activity**
Students use their own invented language to create a soundscape.

**Materials**
Audio for R. Murray Schafer’s *Epitaph for Moonlight*: [youtube.com/watch?v=dzUXzu7JYFc](https://www.youtube.com/watch?v=dzUXzu7JYFc) ("Miniwanka" and “Epitaph for Moonlight” by R. Murray Schafer from A Garden of Bells. © Vancouver Chamber Choir, Grouse 101)

**Lesson Map**

**I. Responding to Memory**
- Write “Epitaph for Moonlight” on the board. Ask students what they think it means. (Probe the meaning of epitaph - a phrase or statement written in memory of a person who has died – and why the words epitaph and moonlight might be connected.)
- Jot students’ thoughts on the board.
- Share with students that *Epitaph for Moonlight* is actually the title for a piece of music. Ask: Based on the title, what do you think the music will sound like? Continue jotting down student answers.
- Explore the understanding of moonlight using a guided visualization. Ask students to think of a time when they have been aware of moonlight. Have students close their eyes and visualize that exact moment. Guide them with prompts:
  - Where you are? Are you alone or are others with you?
  - What sounds do you hear?
  - Notice the moon. What does it look like? Where is the light from the moon shining?
  - How are you feeling? What is your mood in this moment? What words come to mind that describe your emotions?
- Open eyes and have class describe what images they saw and what emotions were evoked. You may wish to jot down the descriptive words the students use.

**II. Creating: Student Challenge**
Create new words for “moonlight.” Pretend that you are communicating in a private language. Make up words that make you think of moonlight. What words might you use to describe your own memory of moonlight?
- Begin by having students work individually to write down their invented moonlight language, then share with a partner.
Model some of the ways that students can use their invented language to compose. Using one of their invented words, experiment by:
- Saying it softer-louder, higher-lower, faster-slower, or smoother-detached;
- Attempting to create the longest crescendo followed by abrupt silence;
- Saying the word from 4 directions in the room and comparing;
- Repeating the word with many different voices;
- Staggering the entries of the different voices;
- Chanting the word on one pitch, then having several voices chant on different pitches.

Have students create in groups of 4, working from their combined lists of invented language using these Composition Guidelines:
- Beginning – Choose a sound, tempo and dynamic to start with.
- Decide how you will vary your chosen words.
- Incorporate the use of one instrumental effect or found sound (sounds created from everyday objects such as shaking of a key ring).
- Ending – Choose a final sound, tempo and dynamic so that your ending is clear to the listener.

Share the group compositions and discuss what effects each had.

III. Comparing and Contrasting
- Introduce the backstory to Epitaph for Moonlight:
  - Murray Schafer once gave a grade seven class the assignment of finding suitable synonyms for the word “moonlight.” He suggested that these would be new words in a private language that were to be invented to express the concept of moonlight in sound. This is very similar to the work you just did! The words that this grade 7 class came up with formed the core of the text for Epitaph for Moonlight. Here are a few of their words:
    - Lunious
    - Sloofulp
    - Shiverglowa
    - Neshmoor
  - Try saying a few!

- Play Epitaph for Moonlight in its entirety.

- Ask students to describe how Schafer’s composition is similar to the class compositions, and how it is different.

IV. Reflecting and Consolidating
- Describe how the following statement applies to you: I can be a listener, composer and performer by exploring the soundscape around me.

- Extension: Using your abilities as a listener, composer and performer, create a new soundscape. Instead of moonlight, consider a soundscape inspired by the playground, wind, sunlight, or a city corner. The possibilities are endless!

Thank you to the Vancouver Chamber Choir for permission to feature their recordings of “Miniwanka” and “Epitaph for Moonlight.” Learn more about this fantastic Canadian ensemble at www.vancouverchamberchoir.com.

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1Many of the composition ideas above have been adapted from articles by Doug Friesen, a music educator who has worked closely with Murray Schafer.
Score excerpt (Page 5) from R. Murray Schafer’s Epitaph for Moonlight

R. Murray Schafer

“Epitaph for Moonlight|Übungsstück|für Jugendchor und Metallinstrumente ad lib.”

“Miniwanka or the Moments of Water|for choir” © With kind permission by UNIVERSAL EDITION A.G., Wien

www.universaledition.com
Lesson Plan: Composerama!

The working styles of composers vary greatly and this lesson uses works by three different composers to demonstrate this. The work of Mozart, Beethoven and Schafer took place over a span 260 years and represents three very distinct yet similar processes.

Educational Activity
Students use critical thinking skills to compare three score excerpts from three different composers.

Materials
- Overhead of three score images
- Teacher Information Sheet: Comparing the Scores of Three Composers
- Images of each composer:
  - Wolfgang Amadeus Mozart
  - Ludwig van Beethoven
  - R. Murray Schafer

- Audio links for the three composer selections:
  - W.A. Mozart’s Dies Irae: [youtube.com/watch?v=RKJur8wpfYM](https://www.youtube.com/watch?v=RKJur8wpfYM)
  - Beethoven’s String Quartet No. 14 in C-sharp minor, Op. 131: [youtube.com/watch?v=WFYCY1U5viw](https://www.youtube.com/watch?v=WFYCY1U5viw)
  - [N.B. No recording of Schafer’s Patria 4 – The Black Theatre of Hermes Trismegistas currently exists.]

Lesson Map
I. Viewing and Questioning
- Show the overhead of the three scores, being careful not to mention the names of the composers. Ask: *Are the three scores written by the same person? Why or why not?*

- When students agree that it’s likely three different composers, ask: *What does each score tell you about the composer? Do you think the score tells us anything about how each composer worked? What’s your evidence?* (Refer to the heading “What can you tell about the composer by looking at the music scores he creates” in the Teacher Information Sheet.)
• Write Schafer, Beethoven, and Mozart on the board. Ask students if any of those three names are familiar and what they might know about each.

• Reveal that these are the names of the composers associated with the three score images. Can they guess which image belongs to whom? Ask students to support their answers. If you have used either the *Minewanka* or *Epitaph for Moonlight* lessons, the students may identify the Schafer score first. After a few tries, confirm the correct answers.

### II. Score Comparison Study

• Work together as a class to investigate the Challenge Questions listed below. Teacher Tip: Guide this conversation using the Teacher Information Sheet: Comparing the Scores of Three Composers. Your role is to guide the discussion and help students discover the richness of information that the primary source scores present. While the Teacher Information Sheet will be very helpful for confirming details, be careful not to fall into the role of “expert” too quickly. The students have the capacity to unlock much of what is contained in the images.

**Challenge Questions:**
- **Melody:** Which score has singers on the main melody?
- **Rhythm:** What different rhythms has the composer used?
- **Metre:** What metre (number of beats in each bar) is the composition in?
- **Tempo:** Is there a tempo marking (speed of the music)? What does it mean?
- **Dynamics:** Which of these markings - *piano*, *forte*, *fortissimo*, *crescendo*, *decrescendo* - can you find, for which composer?
- **Timbre:** What different instruments/singers do you see in each score? What quality of sound would they make?

### III. Name that Face!

• Show the images of Mozart, Beethoven and Schafer. Does how they look correspond in any way to how their scores? (There are no wrong answers!)

• Listen to the corresponding audio links provided and invite students to think about whether the music sounds the way it appears for any of these composers.
**Teacher Information Sheet: Comparing the Scores of Three Composers**

<table>
<thead>
<tr>
<th>COMPOSER</th>
<th>W.A. MOZART</th>
<th>BEETHOVEN</th>
<th>SCHAFAER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Dies Irae</em></td>
<td><em>String Quartet No. 14 Op. 131</em></td>
<td><em>Patria 4 – The Black Theatre of Hermes Trismegistas</em></td>
</tr>
</tbody>
</table>

**Challenge Questions:**

*What can you tell about the composer by looking at the musical scores he creates?*

Mozart has very neat handwriting and shows care and concern for details. He is very precise. The music is very clean and orderly. Mozart was very sure of what he was creating and he knew what he wanted the music to sound like before he even wrote it down.

Beethoven is very messy. His score shows the music crossed out in places and there are smudges in the music and notes in the margins. Beethoven was very intense and he experimented with how the music sounded after he wrote it down.

Schafer likes to draw pictures to help the musicians figure out how the music needs to sound. His scores are beautiful and a work of art. Schafer relies on the musicians to add their own interpretation of the music to the performance. His music tells a story with notes and pictures.

**What elements of music are in each of the above musical scores?**

**Melody**

*Which score has singers on the main melody?*

This score has singers on the main melody. The Melody is in the soprano line five staves up from the bottom. It has words under the melody line that the sopranos would sing.

There are no singers in a string quartet.

The melody line is usually in the Violin I part. Sometimes it is hard to read because Beethoven has scribbled the part in. He may have been writing the part as he played it on the piano deciding if he liked it as he went along.

This score has singers on the main melody. The melody line is sung by Mercurius. Schafer makes a note for the saxophone and trombone to follow the voice throughout.

**Rhythm**

*Which of these different rhythms has the composer used?*

The rhythm is very straightforward in this music. There are quarter notes, eighth notes and sixteenth notes that repeat.

Beethoven’s rhythm looks complicated because it is very messy but the rhythm is actually very straightforward with quarter notes, half notes, eighth and sixteenth notes.

Schafer gives us some idea of the rhythm in this music with long held notes and triplets, quintuplets and sixteenth notes but it is the musician’s responsibility to create their own rhythm from the pictures and the graphic notation.
| Metre | What metre is the composition in? | W.A. MOZART  
*Dies Irae* | BEETHOVEN  
*Sketches String Quartet No. 14 Op. 131* | SCHAFER  
*Patria 4 — The Black Theatre of Hermes Trismegistos*

The metre is common time or 4/4 for this piece. | The metre is common time or 4/4 for this piece. | There is no metre for this music. The musicians would rely on a conductor to cue them to know how long to hold fermatas and when to start the new sections. This music can last a long time or happen very quickly according to the performers and the conductor.

| Tempo | Is there a tempo marking? What does it mean? |  |  | Wild, Passionate, Freely, Very Intense & Dramatic and Flamelike are the tempo markings Shaffer indicates in his music. |

Allegro Assai – but you can’t read that on the score so you can tell your students the writing at the top says Allegro Assai which means very quick. | Beethoven has scribbled a tempo marking at the top of the page but it is hard to tell what he wrote. It may say Andante, which is moderately slow. | Piano, forte and fortissimo markings are in this part. There are crescendos and decrescendos. There is also sforzando (sfz) marked which means hit the note hard and then come away right after playing the note.

| Dynamics | Which of these markings can you find, for which composer? | Forte |  | Piano, forte and fortissimo markings are in this part. There are crescendos and decrescendos. There is also sforzando (sfz) marked which means hit the note hard and then come away right after playing the note. |

There are four singers in this music and a string orchestra with woodwinds and brass. The music sounds like an orchestra with wonderful singers. | Beethoven writes a letter on his score but I don’t think it indicates the dynamic. There may be a scribbled forte but that would hard to determine from this score. | Piano, forte and fortissimo markings are in this part. There are crescendos and decrescendos. There is also sforzando (sfz) marked which means hit the note hard and then come away right after playing the note.

| Timbre |  |  |  | This music is for singers, clarinet, bass clarinet, piano, harp, horn, trombone, saxophone, singers, piccolo, violin, cello, two metal blocks and bass drum and sounds very chaotic. |

This music is for a string quartet (two violins, one viola, and one cello) and it sounds very beautiful and intense. |  |  | This music is for singers, clarinet, bass clarinet, piano, harp, horn, trombone, saxophone, singers, piccolo, violin, cello, two metal blocks and bass drum and sounds very chaotic. |

| Notes |  |  |  | This music comes from a 12-part theatre piece entitled Patria composed by R. Murray Shafer to be performed outside. |

The Requiem which the *Dies Irae* is part of was the last piece of music Mozart composed and it was left unfinished at his death. It was written in 1791 and commissioned by Count Franz von Walsegg to commemorate the anniversary of his wife’s death on February 14. | It is said that upon listening to a performance of this quartet, Schubert remarked, "After this, what is left for us to write?" This work is dedicated to Baron Joseph von Stutterheim as a gesture of gratitude for taking his nephew, Karl, into the army after a failed suicide attempt. | This music is for singers, clarinet, bass clarinet, piano, harp, horn, trombone, saxophone, singers, piccolo, violin, cello, two metal blocks and bass drum and sounds very chaotic. |

*Patria* is a cycle of music-theatre works written over a period of 40 years by R. Murray Schafer. The title derives from the Latin word for "homeland."

*Patria 4 — The Black Theatre of Hermes Trismegistos*  
In a deserted mine or factory at midnight, Hermes Trismegistos (the thrice great) guides the work of medieval alchemists who are gathered around a crucible. They attempt to transmute gold (King and Queen) and silver (Sun and Moon).
R. Murray Schafer
Canadian music and musicians / musique et musicien(ne)s du Canada

Credo  Music CD  By R. Murray Schafer

Letters from Mignon  By Schafer, R. Murray  (Music CD - 2007)

8e Quatuor  Theseus; Beauty And The Beast  By Schafer, R. Murray  (Music CD - 2003)

My Life on Earth & Elsewhere  By Murray R. Schafer (Book - 2012)
... a memoir by the internationally-acclaimed Canadian composer, music educator and writer R. Murray Schafer, traces the author’s life and growth as an artist from his earliest memories to the present. Scenes from his youth as an aspiring painter, a music student at the University of Toronto and a sailor on a Great Lakes freighter give way to memories of his several years of work and wandering in Europe, where he gained a deeper understanding of his vocation, and found, especially in Greece, the inspiration for much of the astonishing music he would create after his return to Canada.

The Thinking Ear  Complete Writings on Music Education  by Murray Schafer

R. Murray Schafer  Music CD

Léo et les présqu’îles  par Gilles Vigneault  Multimédia : livre + CD

Fun with Composers Presents  Just for Kids
A Simple, Fun Approach to Classical Music for Ages 7-12  by Deborah Zielkoski

Cool School Music  Fun Ideas and Activities to Build School Spirit  by Karen Latchana Kenney (Book - 2011)

Les zédimis  par Shilvi  CD

French Folk Songs for Children in English  By Alan Mills  Music CD

Folk Songs of Canada  A Comprehensive Collection Book

Canada Is for Kids  Vol. 1 and 2  By Michael Mitchell  Music CD

Also by Michael Mitchell, The Big Canadian Music Book

Ottawa Public Library  Bibliothèque publique d’Ottawa

A bibliography of Ottawa Public Library resources
Un bibliographie de la Bibliothèque Publique d’Ottawa
**The Story of the Orchestra**
Listen While You Learn about the Instruments, the Music, and the Composers Who Wrote the Music by Robert Levine

**L’Orchestre à la loupe**
Livre - 1993

**Music**
By Steve Tomecek
(Book - 2010)

**Ma fanfare de compagnie**
Loïc Méhée
Albums spéciaux en français pour jeunes

« Un jeune garçon et ses copains ont mis sur pied une fanfare qu’ils ont nommée la Compagnie. Débordant d’enthousiasme, le jeune narrateur expose page après page la manière dont s’y prennent les membres de l’orchestre afin de remonter le moral de l’un des leurs, qui "a un petit coup de mou" (p. 8).»

**1000 vents, 1000 violoncelles**
By Hideko Ise
Albums spéciaux en français pour jeunes

Ten-year-old Zoe Elias has perfect piano dreams. She can practically feel the keys under her flying fingers; she can hear the audience’s applause. All she needs is a baby grand so she can start her lessons, and then she’ll be well on her way to Carnegie Hall. But when Dad ventures to the music store and ends up with a wheezy organ instead of a piano, Zoe’s dreams hit a sour note.

Also available in ebook, downloadable and audiobook formats

**Listen to the Birds**
An Introduction to Classical Music
By Gerhard, Ana
(Book - 2013)

Envoyez la musique!
By Frattini, Stéphane
Livre - 2013

**Cool Classical Music**
Create & Appreciate What Makes Music Great!
By Lindeen, Mary
(Book - 2008)

Grâce à un chat peu ordinaire, Alice, une jeune éclopée, retrouve goût pour la musique, l’amitié et sa joie de vivre.

**Your Guide to the Orchestra through Sounds and Stories**
by Genevieve Helsby