



“Where are the museums for disappearing sounds?”

R. MURRAY SCHAFER (Composer, Educator and Companion to the Order of Canada)



TEACHERS' GUIDE

Massey Hall, located in Toronto, Ontario, was built in 1894 and has come to be internationally recognized as a home for great music and Canadian history. Many of the world's leading musicians and comedians have performed here, and its also been home to weddings, movies, boxing matches, beauty contests, religious and political rallies, typing contests, and chess tournaments. Today, 125 years later, Massey Hall remains a vital part of Toronto's cultural and entertainment scene.

ARCHITECTURE

Built in 1894, Massey Hall showcases a variety of architectural styles. The neoclassical façade was amongst the first of its kind in Toronto, and the name of the hall is inscribed in art nouveau lettering. Inside, the auditorium features Moorish design. Architect Sydney R. Badgely primarily designed churches and cathedrals, and Massey Hall was designed to be just that – a cathedral to music, a place for the citizens of Toronto to gather and appreciate the arts. When Massey Hall was first built, the doors opened directly into the lobby itself, and the hall had 3,500 seats.

When it was constructed in 1933, the lobby added another architectural style – art deco. This renovation also changed the colour scheme from the original blue, to the now-iconic red, black, and gold. The lobby features curved staircases and a marble terrazzo floor, and required the removal of over 700 seats from the main floor and first level balcony. Massey Hall's seating capacity is now 2,753.

No matter what the seating capacity is, artists and patrons alike have always said that Massey Hall is an intimate venue – with remarkable acoustics. At the time of its construction, it was said that that a word whispered onstage could be heard at the back of balcony. Since it was constructed in 1894, no one could've predicted the rise in amplified music, so the hall had to be built to allow sound to travel to every single patron. Even today, many artists choose to perform one or two songs unamplified during their concerts at Massey Hall.

MASSEY HALL FACT

FOR SEVERAL WEEKS AFTER IT WAS BUILT, MASSEY HALL WAS ACTUALLY TORONTO'S TALLEST BUILDING!

FAMOUS PERFORMANCES

Certain performers love to come back to Massey Hall again and again – its renowned acoustics and intimate feel make them feel right at home, and playing Massey Hall is something many young Canadian musicians aspire to. Here are just a few of the many famous faces and voices that have graced our stage – how many do you recognize?

MUSICIANS

The Toronto Symphony Orchestra, Gordon Lightfoot, Sharon, Lois, & Bram, Blue Rodeo, Jann Arden, Barenaked Ladies, Bruce Cockburn, Diana Krall, Neil Young, Sergei Rachmaninoff, The Tragically Hip, Feist, The Arkells, Ella Fitzgerald, Oscar Peterson, Justin Bieber, and many, many more!

COMEDIANS

Lily Tomlin, Jerry Seinfeld, Robin Williams, Billy Crystal, Chris Rock, Ellen DeGeneres, Kids in the Hall, Craig Ferguson, Russell Peters, Dave Chappelle, Amy Schumer



MASSEY HALL FACT

MASSEY HALL WAS DESIGNATED AN ONTARIO HERITAGE BUILDING IN 1973, AND LATER NAMED A NATIONAL HISTORIC SITE IN 1981

THE REVITALIZATION

In 2018, Massey Hall closed down for two years to undergo a much-needed revitalization. Once it's complete, the Hall will feature not one, but three separate performance spaces; increased accessibility; improved seating; and much, much more. Performances continue at Roy Thomson Hall and at other venues across the city, as Toronto's music fans wait patiently for Massey Hall to welcome them home once again.



MASSEY HALL FACT



EVERY SINGLE SEAT IN MASSEY HALL IS 27 METRES (88.5 FEET) OR CLOSER TO THE STAGE!

THE MASSEY HALL SOUND MUSEUM

SO NOW YOU KNOW WHY MASSEY HALL IS IMPORTANT....SO WHY A "SOUND MUSEUM"? WHAT IS A SOUND MUSEUM, ANYWAY?

R. Murray Schafer suggested that preserving sound can teach us a great deal about our surroundings, history, potential futures, and ourselves. Many artists have created live recordings of their music at Massey Hall, but how can we preserve the sounds of the Hall itself, before the revitalization changes some of those sounds forever? Simple – we've recorded them! A team of sound engineers, percussionists, and educators walked through the hall and recorded sounds – backstage, on stage, from the deep corners of the hall all the way up to the roof – preserving any sounds that may be gone. The team sat, tapped, slammed, squeaked, moved poured, opened, closed, and rolled. This is what is saved in our Sound Museum.

The sounds collected are now here to be heard and interacted with. Please listen deeply, download, and create new versions of these sounds. Re-mix, design soundwalks, create beats, construct atmospheres, and otherwise just make music! Use the sounds to help you remember the Hall – or to explore it for the first time! – and also to look forward and think about your own world. What sounds in your day-to-day life might be disappearing? Perhaps you may want to create your own Sound Museum!

SOUND MUSEUM – WHAT DO WE HEAR? WHAT DO WE MISS?

The following lessons are suggested ways for music classes to interact with the Massey Hall Sound Museum. The timing will need to be shaped according to your school's timetable and class length. These lessons could be done in one or two classes or developed into a five- or six-class unit. We encourage you to adapt any of the following to better fit your class and program. Italics have been used to indicate sentences to be spoken aloud to the students.

There are two paths below, a Junior/Intermediate one and a Intermediate/Senior. Both paths start with the same "Minds On" lesson and then split during the "Action" sections.

MATERIALS: computers or chromebooks, projector and speakers, headphones (students can bring their own), headphone splitters (optional, but useful for students working together).

MINDS ON

Note: the following activities can be split into multiple classes

DEEPER LISTENING

What are the most important elements of music?

Let students discuss this question in small groups (elbow partner or 3-4). Ask for a few answers to be shared with the whole class.

We need our ears to listen to music. But can we train our ears to listen even deeper? Do they often miss sounds?

Allow for small group and whole class discussion.

What do we hear right now?

Wait 30 seconds and allow them to answer.

What if we listen for longer and try to hear sounds that are the furthest away?

Wait 1 minute and then ask them to write down everything they heard.

Did you hear more that time?

What else might we **not be hearing?**

Try and describe the sounds you heard rather than naming them.

Let them discuss in small groups (elbow partner or 3-4). Ask for a few answers to be shared with the whole class.

It might be useful for us to consider some basic contrasts in sound.

higher - lower
louder - quieter
longer - shorter
faster - slower

Although these are not the only ways to describe sound, they can be a great start. They can also be used to describe and compose music. Movement from one contrast to another draws us into the song or composition. (Note: These can easily be related to the elements of music listed in the Ontario curriculum.)

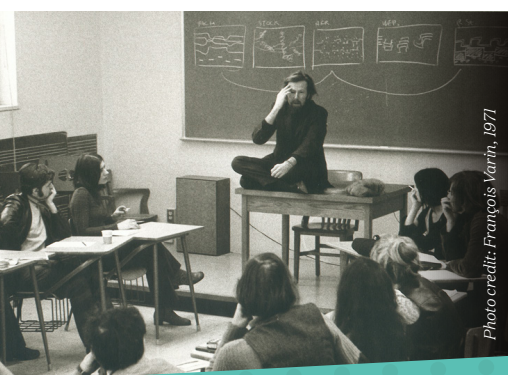


Photo credit: François Varin, 1971

R. Murray Schafer (b. 1933) is a living Canadian composer and educator who is often credited for being the first person to use the word soundscape. He is considered one of the first to suggest that what we hear, and even what we might miss hearing, affects us as much, possibly even more, than what we see, smell, taste, and touch. He was highly concerned with the modern soundscape getting noisier and noisier. Many of his compositions incorporate aspects of deep listening, the sounds of our environment, and can be inspired by or even set to be performed at natural locations such as a lake at sunrise or a quiet northern forest. In one of his musical dramas, participants perform a howl after dusk around a campfire. They are often joined by real wolves!

You might consider listening to and viewing the following:



SNOWFORMS

<https://youtu.be/GiOhtgRIT0k>

(a choral composition deeply inspired by sketches of snowdrifts and various inuit words for snow)

MINIWANKA

<https://youtu.be/ViBbRM3gFnI>

(a choral composition taking inspiration from the various states of water)

LISTEN

<https://youtu.be/rOlxuXHWfHw>

(a short recent video of Schafer at his farm)

SOUND MUSEUM EXPLORATION

Ask your students to explore the Massey Hall Sound Museum at [masseyhall.com/soundmuseum](https://www.masseyhall.com/soundmuseum). If you have headphone splitters, they can work in pairs. Listen deeply and discuss what you heard with each other.

POSSIBLE GUIDING TASKS:

- **What is your favourite sound?**
- **What do you think is the lowest sound? The highest?**
- **What is the most interesting sound?**
- **What sound(s) surprised you the most?**

DAWs (DIGITAL AUDIO WORKSTATIONS)

Soundtrap is a digital audio workstation (DAW) and can be used to record, edit, and effect audio files. It is a cloud-based program and can be accessed through personal or school google accounts.

Students will often intuitively learn how to use DAWs, however, you might consider showing them either/both of the following tutorials.

“Crash Course” at [soundtrap.com/tutorials](https://www.soundtrap.com/tutorials)

In particular, your students will need to know how to upload and record sounds.

<https://soundtrap.zendesk.com/hc/en-us/articles/205664281-How-to-import-audio-tracks>

Other tutorials can be found here: [soundtrap.com/tutorials](https://www.soundtrap.com/tutorials) or by googling what students are trying to do.

Let students explore Soundtrap (ST) or Garageband (GB).

POSSIBLE GUIDING TASKS:

- **Make a drum beat**
- **Record a sample that can be played on a keyboard (GB) or keyboard typing (ST)**
- **Use loops in 3 tracks and edit to form a short piece with an introduction, middle, and ending.**

¹R. Murray Schafer called these contrasts “raw materials” and used them as a listening tool in *The Composer in the Classroom* (1965). This educational pamphlet and more have been combined in *The Thinking Ear* (1993) which is available from Arcana Editions (www.patria.org/arcana/)

²Deep Listening is a term coined by composer Pauline Oliveros. Her and Murray’s work have many similarities and seem to have been developed around the same time.

GETTING SOUNDS ONTO SOUNDTRAP

- Open the Massey Hall Sound Museum by following the link: masseyhall.com/soundmuseum, by searching “Massey Hall Sound Museum” on soundcloud.com or by clicking [here](#).
- Scroll down to the sound you want to download and click on the three dots below, select “download.” Note: You will have to continue using a google account, facebook, or by entering your email.
- Open your project in the soundtrap.com studio (will have to login using a gmail or google-based Board account)
- Select “Import File” from the menu in the middle of the screen. Find your file and select it.
- Continue this process to add as many sounds as you want. Consider adding a variety of sounds on separate tracks (click “add track” for more).
- Practice moving them around, editing them, looping them, combining, layering, changing the volume, adding effects.

Students can collaborate on ST by sharing projects with each other (work on same project from different computers). Once the needed Sound Museum files are uploaded onto the ST projects, students can continue to edit, record, and collaborate on computers but can also do so on their phones and tablets after installing the Sound Trap app.

ACTION

NOTE: This section is separated into Junior/Intermediate (Soundwalks) and Secondary (Music with Noise). Feel free to adapt either activity for your students.

SOUNDWALKS (JUNIOR/INTERMEDIATE)

A soundwalk is a path mapped out by sounds. Consider what you hear while you walk to and from school, the grocery store, or a friend’s house. For each of these walks, there are sounds that occur in a specific and significant order.

Using Soundtrap and the files from the Sound Museum, create an ideal imaginary soundwalk through Massey Hall by ordering and possibly editing sounds (shortening, lengthening, making louder or quieter, repeating, changing order, adding effects)

- **How might you like to start? With the nicest sound or should it be saved?**
- **What order of the sounds is most pleasing?**
- **Try adding more or less spaces between sounds?**
- **Try combining sounds or overlapping more ambient (continuous) sounds.**
- **What is the best sound, order or combination of sounds to have in the middle of your walk?**
- **What is the best sound, order or combination of sounds to have at the end of your walk?**

SHARE YOUR CREATED SOUNDWALKS IN GROUPS OF FOUR OR FIVE. EXPLAIN AND QUESTION THE CHOICES MADE.

CREATE A SINGLE SOUNDWALK IN THESE SAME GROUPS. COMBINE ELEMENTS YOU LIKED FROM EACH.

ADD INSTRUMENTS/VOICES (ACOUSTIC INSTRUMENTS/VOICES RECORDED OR VIRTUAL INSTRUMENTS PROVIDED ON THE SOFTWARE).

- **These instruments/voices can imitate and replace the sounds from Massey Hall or they can compliment or contrast.**
- **Consider melodies and rhythms that might already be within the original version.**
- **Consider adding short melodies or rhythms with the instruments.**





MUSIC WITH NOISE (SECONDARY)

Revisit the sounds on the Massey Hall Sound Museum.

IN GROUPS DISCUSS:

- What are the most musical sounds?
- What are the least musical?
- What are your favourite noises?
- Why?

USING SOUNDTRAP TRY TO COMBINE SOME OF THE MOST MUSICAL SOUNDS OVERTOP OF LONGER AMBIENT NOISES.

- What combinations sound the best? Why?
- What effect does this have?
- Allow for group exploration, student sharing, and discussion.
- Record some imitations of these sounds with your instruments/voices.
- Record some short motives/melodies inspired by these sounds (instruments/voices)

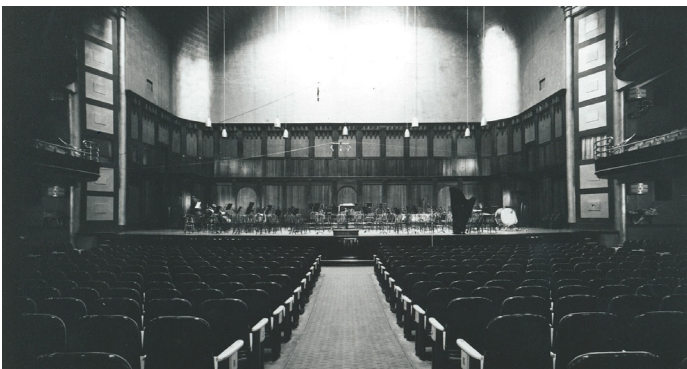
USING SOUNDTRAP CREATE A “BEAT” FROM YOUR FAVOURITE NOISIEST SOUNDS.

- Use the rhythm grids provided trying varying patterns and combinations of short sounds.
- Note: you can change the speed, tempo of the grids
- Consider that drum beats often use a repeated pattern of three sounds.
Kick/bass drum
Snare (often alternating with the kick)
Hi-hat (often overlapping an connecting the kick and snare)

Most beats are in 4/4. The rhythm grids will be or can be set to this. Consider playing the students these examples of noisy beats.

IN GROUPS OF TWO OR THREE CREATE AN ABA PIECE OF MUSIC THAT:

- A - has an introduction that makes use of the some of the musical sounds (from or inspired by the Sound Museum) placed ovetop some of the longer, more ambient sounds.
- B - shifts into your created beat with or without ambient sounds, and
- A - ends again with your introduction, or a close adaptation of it.





CONSOLIDATION

Note: This section is for both Junior/Intermediate and Secondary

Submit and/or present each groups' composition. Discuss their choices and ask questions about their creative process (use creative process pages of Ontario Arts Curriculum)

Projects can be exported (under the "file" drop-down menu and then uploaded to a teacher-created folder (google classroom, drive, any other online classroom).

EXTENSIONS

Create "melodies" using sounds from the museum. Imitate your melodies with your instruments and voices.

Arrange the sounds from the museum from highest to lowest, darkest to brightest, longest to shortest. Add instruments/voices as an accompaniment.

ASSESSMENT

If you wish to evaluate this work it is suggested that you create success criteria along with the students.

1. Brainstorm 2. Sort and Categorize 3. Make and post a T-chart 4. Add, revise, refine

Samples of Success Criteria (with rubrics) are given on next page for reference. See below and on the next page for curriculum expectations covered and a sample of student created success criteria.

CURRICULUM

Junior/Intermediate *(Page numbers here refer to the relevant Ontario curriculum documents)*

These activities address numerous specific expectations under:

C1. Creating and Performing: apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;

C2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

CURRICULUM (CONTD.)

Secondary

These activities address numerous specific expectations under:

- A1.** The Creative Process: apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;
- A2.** The Elements of Music: apply elements of music when performing notated and improvised music and composing and/or arranging music;
- A3.** Techniques and Technologies: use a variety of techniques and technological tools when performing music and composing and/or arranging music.

CRITERIA FOR GROUP PRESENTATION	4	3	2	1
APPLICATION OF THE CREATIVE PROCESS (evidence of generating ideas, reflection, revision, imagining, experimenting)				
TRANSFER OF PREVIOUS SKILLS AND KNOWLEDGE (good use of instruments and well played as an ensemble)				
EFFECTIVE CHOICE AND USE MUSICAL ELEMENTS (well chosen motives matched with expressions in dynamics, texture, tone)				
CREATIVE AND “MUSICAL” (well chosen motives matched with an engaging and musical arrangement)				
ANALYSIS (clear description of process, evidence of reflection and revision)				

LESSON PLANS BY:

Douglas Friesen

ORIGINAL SOUND MUSEUM CREATED, RECORDED, AND COMPILED BY:

Douglas Friesen, Joseph Shabason, Roger Leavens, Boombox Sound, Germaine Liu, Philippe Melanson, and Vanessa Smith

QUESTIONS? COMMENTS? WANT TO BOOK A MASSEY HALL SOUND MUSEUM WORKSHOP FOR YOUR CLASS?

Email us at education@mh-rth.com

³From Gregory, K, Cameron, C., & Davis, A. (2011). *Knowing What Counts: Setting and Using Criteria*