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NAC ORCHESTRA
STUDENT MATINEE CONCERTS
2015-2016 season



Presented in
association with

Family
ADVENTURES
with the NAC Orchestra

Charlotte and the Music-Maker

Teacher Study Guide



Illustration: Kinnon Elliot

WELCOME

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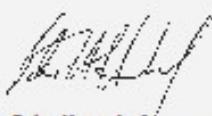
MESSAGE FROM THE PRESIDENT AND CEO OF CANADA'S NATIONAL ARTS CENTRE

Dear Teachers,

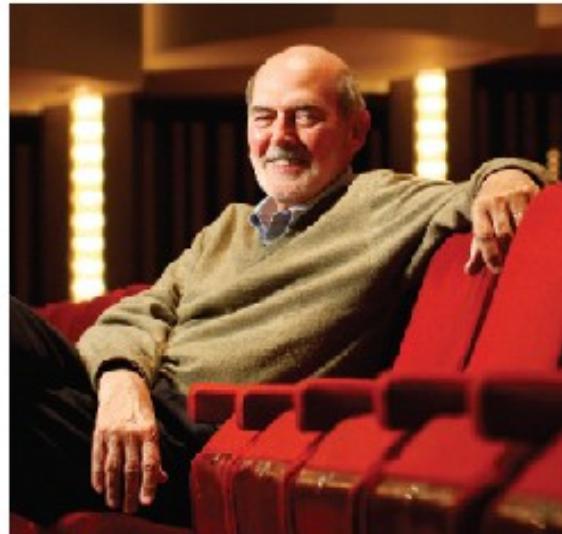
Let me begin by thanking you for the wonderful contribution you make towards engaging and shaping the future leaders of this country. By providing students with an education in the performing arts, you are a catalyst for performance, creation and learning across Canada.

Each new season in music, theatre and dance at the NAC represents a fresh opportunity to appeal to young audiences – exposing them to the magic of the performing arts through activities such as student matinees, rehearsals and workshops. The NAC also offers tools for educators like you, including skill-building workshops, online study guides (through www.artsalive.ca), professional development workshops and Information nights led by NAC artistic directors and producers.

We hope to inspire you and your students with all the wonder the performing arts have to offer. We look forward to seeing you at the NAC in 2015–2016.



Peter Herndorf
President and CEO | National Arts Centre



Peter Herndorf, President and CEO | National Arts Centre



Alexander Shelley
Music Director | NAC Orchestra



Cathy Lewy
Executive Producer | Dance



Jillian Keiley
Artistic Director | English Theatre

National Youth and Education Trust

The National Youth and Education Trust is the primary resource for youth and education funding at the National Arts Centre.

Through the Trust, individual and corporate donors from all across the country help the NAC nurture and develop the creativity of young people in all regions across Canada and support the educators and artists who challenge and encourage them.

Lead Partner



Student Matinees at the National Arts Centre are made possible in part by an Anonymous Donor and



Photo: Paul Warchol/NAC

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Jessica Roy and the Ottawa Public Library for the bibliography, and
Sophie Reussner-Pazur from the NAC Music Education Office for editorial direction.*

About this Guide

As a support to your classroom work, we have created this guide to help introduce you to the program and content of the performance. In it you will find:

- ★ **Program notes** about the music you will hear at the concert;
- ★ **Classroom activities** for you to share with your students, and
- ★ **Biographical information** about the conductor, and the NAC Orchestra.

We hope this study guide is helpful in preparing you for your concert experience. The level of difficulty for the activities is broad, so please assess them according to the grade level you teach.

See you at the performance!



Should you have any questions regarding
Music Education with Canada's National Arts Centre, please contact us:



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nac-cna.ca

Concert Program

(subject to change)

Charlotte and the Music-Maker

Canada's National Arts Centre Orchestra
Alain Trudel, conductor

Platypus Theatre

Peter Duschenes, Artistic Director/Actor

Concert dates:

Tuesday, October 20, 2015

10:00 a.m. (English)

12:30 p.m. (French)

Concert location:

Southam Hall, National Arts Centre

Running time for all concerts:

Approximately 55 minutes and no intermission



Lost in a raging blizzard, Charlotte's only hope is a strange little man with a passion for music. Can he save her? Charlotte is no ordinary little girl; she plays the trumpet on a cardboard tube, the xylophone with two knitting needles and the drums on anything that bangs. Her musical talents however, are not appreciated at home where everyone is far too busy to listen to her brilliance, so she sets off into the wide world only to find herself lost in a raging blizzard. The Music-Maker to the rescue! An odd little man who shares Charlotte's passion for music, the Music-Maker takes Charlotte on a magical-musical journey through the orchestra, exploring the sounds and colours of the instruments and the exciting possibilities that music has to offer.

Featuring a stunning original score by Alain Trudel, with selections from Handel, Grieg, and up-beat arrangements of well-known popular tunes, this concert for actor and orchestra focuses on the different families and individual instruments of the orchestra.

In this concert, students will hear excerpts from:

Trudel, Alain 

Original composition

Handel, George Frideric

Water Music (Hornpipe)

Traditional (arr. Trudel)

When the Saints Go Marching In

Handel, George Frideric

Arrival of the Queen of Sheeba

Abreu, Zequinha (arr. Trudel)

Tico-tico

Grieg, Edvard

Holberg Suite - Slow Movement #4 "Air"

Mozart, W.A. (arr. Trudel)

Variations on "Twinkle, Twinkle Little star"

Curriculum Expectations

The Arts: Music

The “Full-Day Early Learning Kindergarten Program” and “The Arts 2009” curriculum documents for Ontario outline the overall and specific expectations for each grade. As well, opportunities to listen and respond to recordings and live musical performances are supported:

Kindergarten: Art galleries, theatres, museums, and **concert venues** (where available) provide rich environments for field trips and for exploration of the local community and its resources.

Grades 1-3: In the primary grades, students **experience and explore the elements of music through singing, listening to, and moving to a variety of songs, rhymes, and chants.** Their experiences should include a **wide variety of recorded and live music** [and] become familiar with **acceptable audience behaviour.**

Grades 4-6: Students in Grades 4 to 6 focus on developing the ability to read music notation and on **applying their knowledge of the elements of music through performing (singing, moving, playing instruments), creating, and listening** [and to] **think critically about the music that they hear.**

Kindergarten Overall and Specific Expectations:

M2. demonstrate basic knowledge and skills gained through exposure to music and music activities;

M2.1 explore different elements (e.g., beat, sound quality, speed, volume) of music.

M4. express responses to a variety of forms of music, including those from other cultures;

M4.1 express their responses to music by moving, by making connections to their own experiences, or by talking about the musical form.

Fundamental Concepts-focus the listening to explore the fundamental concepts and music elements as introduced from Grades 1 through 6.

Grades 1-6 Overall and Specific Expectations:

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;

Grade 1-4: C1.2 apply the elements of music when singing, playing an instrument, and moving

Grade 5-6: C1.2 apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect

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;

Grade 1:

C2.1 express initial reactions and personal responses to musical performances in a variety of ways

C2.2 describe ways in which the elements of music are used for different purposes in the music they perform, listen to, and create

Grade 2:

C2.1 express personal responses to musical performances in a variety of ways

C2.2 describe ways in which the elements of music are used for different purposes in the music they perform, listen to, and create

Grade 3:

C2.1 express personal responses to musical performances in a variety of ways

C2.2 describe ways in which the elements of music are used in the music they perform, listen to, and create

Grade 4, 5, 6:

C2.1 express detailed personal responses to musical performances in a variety of ways

C2.2 identify the elements used in the music they perform, listen to, and create, and describe how they are used.

(Continued next page)

Curriculum Expectations

C3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts.

Grade 1, 2, 3:

C3.2 identify, through performing and/or listening, a variety of musical forms or pieces from different communities, times, and places.

Grade 4:

C3.2 demonstrate an awareness, through listening, of the characteristics of musical forms and traditions of diverse times, places, and communities.

Grade 5:

C3.2 compare some aspects of the music of one culture and/or historical period with aspects of the music of another culture and/or historical period (*e.g., compare selected characteristics of music from the baroque and classical periods, using a Venn diagram; write a review of music from another society, comparing the music of that society with the music with which they are familiar*).

Grade 6:

C3.2 compare some aspects of the music of one culture and/or historical period with aspects of the music of another culture and/or historical period (*e.g., compare selected characteristics of music from the baroque and classical periods, using a Venn diagram; write a review of music from another society, comparing the music of that society with the music with which they are familiar*).

The learning activities in this guide will develop students' music knowledge of the Fundamental Concepts/elements of Music and their skills as described by the expectations for each grade, depending upon how these activities are used to prepare for and to respond to the concert.



Before the concert ...



Listen to many of the **traditional pieces** that students will hear at the concert. There are suggested ways of engaging students in the music provided in this guide. Younger students will need to move and listen, and complete a *Listening Journal* as a class chart.

Students would benefit from listening several times to short excerpts of these pieces, and older students could keep a journal of what they hear each time.

Having the pieces playing through the days before the concert will enable students to make connections to the music, and help them recognize the pieces when at the concert.

The *Listening Journal* (chart page) shows a sample of how students might respond as they analyze what they are hearing. Sharing ideas and adding those of others can make the chart more complete.

After the concert ...



Some **reflecting activities** should follow as soon as possible after the concert, while the ideas are fresh in the students' minds.

Ex: Fold a piece of paper in half, and on one side draw lines, shapes or pictures of music they thought was the most effective in the concert and describe it. Ex.:

★ *I liked the snowstorm, because the sounds made me feel cold and like the snow and wind were blowing all around...*

On the other half, have them draw/list a few instruments that may have surprised them or were especially exciting for the student. Describe the instrument and why they chose that instrument. Ex.:

★ *I was really surprised when the xylophone was playing all those short, fast notes. I liked the wooden, short, sharp sounds it made.*



Have students **reflect** on the music that was new to them during the concert - and discuss how the music Mr. Trudel wrote helped to tell the story. Students could add new responses to their *Listening Journal*.

Classroom Activities and Program Notes

Listening Journal

Create a chart like the following for students' responses when listening to any of the concert pieces. Play the excerpt several times for students.

Possible responses for 'Hornpipe' are filled in. [*These pieces are arrangements written by A. Trudel (also the conductor) for the NAC performance *Charlotte and the Music-Maker*]

Piece of Music	Tempo (fast/slow)	Dynamics (loud/soft)	Timbre & Texture (instruments, thick or thin?)	What does the composer communicate to you?	How does the music make you feel?
<i>Hornpipe</i> - Handel	Moderately fast	Medium loud	Strings-thin Winds-thin together - thick	Fun, lots of energy, lively	Excited, I feel like moving around
<i>Arrival of the Queen of Sheba</i> - Handel					
* <i>When the Saints Go Marching In</i> - traditional					
* <i>Tico-Tico</i> - Abreu					
<i>Air – Mvmt #4, Holberg Suite</i> - Grieg					
* <i>Variations on 'Twinkle, Twinkle'</i> - Mozart					

About the Original Composition

by Alain Trudel



Peter Duschenes



Alain Trudel

Photo: Pierre Racine, Yamada

Here are the words of the story creator and actor from **Peter Duschenes ([Platypus Theatre](#))** to share with students before seeing the performance:

"Originally Alain was only supposed to write a few minutes of music for this show. We were going to find standard repertoire to demonstrate each of the instruments and sections of the orchestra.

However, when Alain and I met to come up with the repertoire, I'd describe what I was looking for for a particular piece and after tossing around a couple of ideas Alain would say: "Oh, I'll just write it myself."

We went through the whole show and this happened time and time again until by the end, of the program's 35 minutes of music only 6 mins was standard repertoire! The other 29 minutes he composed or arranged! (He composed 23 minutes, and arranged 6 minutes).

*Not only is it **beautiful music** which the orchestra likes playing and does a beautiful job of **highlighting the instruments individually and in their sections**, but it meant that we could really tailor the story and the music to each other. A good example of this is "**Charlotte's Journey**" when Charlotte gets lost in the snowstorm. The script and the music are very precisely coordinated so that I have an exact number of bars to speak certain parts of the text before, for example, there is the **sound from the orchestra of the wind howling**. It makes it very challenging and fun to rehearse and perform and, I believe, more fun for the audience to listen to".*



Handel's Flood Of Melodies: 'Water Music'

Handel composed his *Water Music Suite* (1717) for a water pageant that King George I planned to enjoy on the Thames River. This is how the event was described in the July 19, 1717, edition of the London's *Daily Courant* newspaper:

"On Wednesday evening about 8, the King (George I) took water at Whitehall in an open barge... and went up the river toward Chelsea. Many other barges with persons of quality attended, and so great was the number of boats, that the whole river in manner was covered.

A city company's barge was employed for the music, and there were fifty instruments of all sorts, playing all the way from Lambeth... the finest symphonies, composed expressly for this occasion by Mr. Handel, which His Majesty liked so well that he caused it to be played over three times in going and returning".

HORNPIPE from Water Music

Listen to a recording of this music:

<https://www.youtube.com/watch?v=uCD0GLyYJEI>

or a recording http://www.naxos.com/catalogue/item.asp?item_code=8.557764

Have students **reflect** about the *Hornpipe* on the 'Listening Journal' chart.

Now, to think and learn a bit more about this piece, have **students listen to the first few seconds** of the music and determine that its **metre is triple** (3/2 time signature) Here is the beginning rhythm of section A:

Rhythm 1



Rhythm 2



Have students **create a movement to fit the music**, e.g., a low-to-high movement to the rhythm of the opening half notes. **Share and discuss** why students chose their movements.

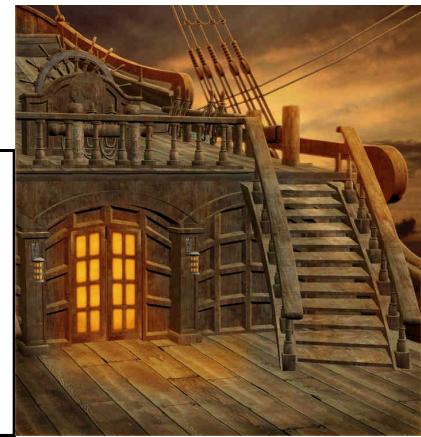
Hornpipe (from Water Music)

Handel (1685-1759)



Share with students this information:

The Hornpipe from Water Music is a dance from Handel's time. A Hornpipe is a sailor's dance. Handel's Water Music is a collection of dances and other short orchestral pieces. The royalty and wealthy families at court loved to dance during the Baroque time, and they took lessons to learn the dances such as the hornpipe.



Dance and Movement

Students could think of movements that would take place on the deck of a ship, and **mime these movements** to the music of Handel's *Hornpipe*.

Alternately, students could create their own elegant dance reminiscent of Baroque times, and perform with the recording!

Form in music (and pattern)

The element 'form' in music refers to the **structure of a piece** - when the composer **repeats sections** or **creates new ones**.

Have students identify that in *Hornpipe*, there are **2 contrasting sections**.

- ★ The **first** section(approximately 1' 11" long) labelled **A** is played at a **loud dynamic** level, is **lively and boisterous**, in a **major key**-begins with the **full orchestra** and then moves around the orchestra families.
- ★ The **second section B** (begins about 2'17") is **gentler and quieter**, in a **minor key**, and is played mostly by **strings**, with woodwinds entering near the end.

Listen again to the music, and determine that the **A section** triumphantly **returns**, creating a 'ternary' form - **A B A** (it could be labelled **AABA** because the first section repeats). Ternary form is often used by composers in classical music.

You might revisit the **movement patterns** students created earlier, and with some revision, clearly demonstrate the **ABA form**, e.g. each time the **A section** begins, **angular, strong movement pattern** accompanies it; when the **B section is played**, **rounder, smoother and smaller movements** could be performed; when the **A section returns**, so would the angular, strong movement pattern!

Oh When the Saints Come Marching In (arr. Trudel)

V. O. Stamps (1892–1940)



Louis Armstrong

When the Saints Go Marching In is an [American gospel hymn](#), one of the most popular in existence. It has been transformed into a jazz standard as well, and has been performed by just about every Dixieland band under the sun.

The music was written by [Virgil Oliver Stamps](#), and the words by [Luther G. Presley](#) (1887-1974) in 1937. The following year, the great trumpeter, band leader and singer [Louis Armstrong](#) was the first to record it, and it was he who was primarily responsible for making it into a jazz standard.

Listen to an [audio recording](#) of Louis Armstrong's "*Oh When the Saints Come Marching In*"
<https://www.youtube.com/watch?v=wyLjbMBpGDA>

The song has also become the anthem for many sports teams. In St. Louis, another city famous for its jazz, "The Saints" is played after every goal scored at home games by the St. Louis Blues. Fats Domino brought "The Saints" into the rock and roll repertory. Countless pop artists have sung it, including Judy Garland, Elvis Presley, Dolly Parton, and Bruce Springsteen,

When the Saints Go Marching In was originally a slow spiritual number, but since the mid twentieth century it has been considerably enlivened. In New Orleans, "The Saints" is traditionally used as a funeral march en route to the cemetery, played as a dirge. On the way out of the cemetery, the band plays the familiar "hot" (Dixieland) version.



Did you know that Dixieland music or New Orleans Jazz, sometimes referred to as Hot jazz or Early Jazz ?

This style of jazz music was developed in New Orleans at the start of the 20th century, and was spread to Chicago and New York City by New Orleans bands in the 1910s.

Arrival of the Queen of Sheba

Handel (1685-1759)



George Frideric Handel

Solomon is one of Handel's best-known baroque compositions. This oratorio contains a short and lively instrumental passage for two oboes and strings in Act Three, known as *The Arrival of the Queen of Sheba*, which has become famous outside the context of the complete work and was featured at the London Olympics in 2012.

Listen to Handel's ***Arrival of the Queen of Sheba***:
<https://www.youtube.com/watch?v=C66XCqWkhmw>

The lively music that Handel has written is in the form of a 'rondo'. Rondo form has a **repeating section** that is interspersed with new material, **ABACA**

Listening and patterning activity:

Have students **listen** to the first 35" and help them label it as the **A section**. Listen to more of the piece, keeping the beat, and have students **put up their hands up** each time the A section is heard. Students could **sing along** to the melody to "da-da-da" as it is memorable and fun to sing!

- ★ - The **A section** is an energetic theme, with steady short notes (sixteenth notes), played by the strings, and a melody that bounces down and up.
- ★ The **B section** is a new musical idea and is only about 7 seconds long. It is played by 2 oboes, has a syncopated rhythm, and the melody moves in steps. Then the boisterous A section returns.
- ★ The next new material, called the **C section**, is again played by oboes. The alternating between the strings and the oboes continues, with some sections repeating.



The *Arrival of the Queen of Sheba* refers to an Old Testament story.

The queen's arrival in Jerusalem is depicted in a painting by the painter Claude Lorrain, titled *Seaport with the Embarkation of the Queen of Sheba*.

Ideas on viewing the painting are available at:
http://www.nationalgallery.org.uk/upload/pdf/notes_claude-seaport.pdf

Arrival of the Queen of Sheba

Handel (1685-1759)



Excerpt of the **A section**, an energetic theme with steady short notes (sixteenth notes) played by the **strings**, and a **melody that bounces down and up**:

Violin I

The Arrival of the Queen of Sheba

Sinfonia from the opera Solomon

G. F. Handel

Allegro



- ★ Explore **double (2's) metre** by briefly **singing a song in 2** such as *Jingle Bells, Oh When the Saints* (a version is part of the concert!), or *Frère Jacques*. **Create a body percussion pattern**, such as 'pat-clap, pat-clap' to demonstrate double metre.

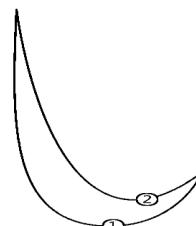
Beats	 Beat 1	 Beat 2
Feeling-Duple Metre	strong/heavy	weak/light
Body Percussion	*tap	clap (soft)
Body Movement	*e.g. step	e.g. arms float out

- ★ Have students **create their own body percussion and body movement patterns**. Apply their patterns as they listen to the *Arrival of the Queen of Sheba* again. Have students play a body percussion pattern, ie. pat-clap, pat-clap each time the **A section** is played; and a contrasting body percussion pattern or movement when a contrasting section is heard, ie. snapping side to side.

Students could practise these with a partner or group, and share their creations. Discuss the tempo, rhythm etc. of the piece and how the music makes them feel; record on the *Listening Journal*.

Learn the conducting pattern of 2 (down-up with the right hand) and conduct to the recording !

Duple Metre - pattern in 2:



Tico-Tico no fubá

Zequinha De Abreu (1880–1934)



Just about everyone in the western world has heard *Tico-Tico no fubá*, perhaps without even being aware of its title. It is one of those iconic pieces that has "Latin" stamped all over it - its **quirky rhythms, its bouncy melodic line, its infectious joy and sunny disposition**. *Tico-Tico no fubá* was written in 1917 by the Brazilian composer Zequinha de Abreu. The original title was *Tico-Tico no farelo*, but a piece by another composer had the same title, so Abreu changed his to *Tico-Tico no fubá* in 1931, when the first recording was made.

Since then it has been heard in countless versions, recorded by hundreds of artists, used in films (including *Copacabana*, 1947, starring Groucho Marx and Carmen Miranda; and Woody Allen's *Radio Days*, 1987), used in commercials (Sico paint in Quebec), and arranged for just about everything from solo guitar to full symphony orchestra. Marc-André Hamelin, among others, has arranged it for piano.

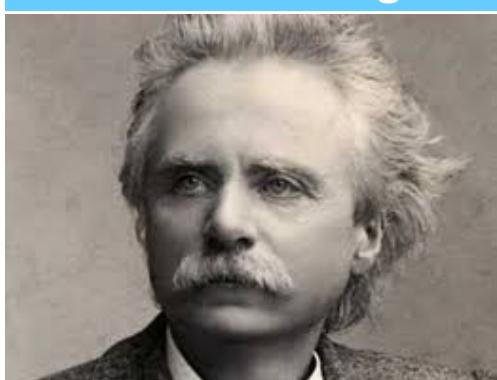
In Portuguese, a *tico-tico* is a bird - the rufous-collared sparrow to be specific. *Fubá* is similar to cornmeal. So, a translation might be "Sparrow in the Cornmeal." It's not hard to visualize a bird hopping around and pecking at the grain, is it?



Listen to an **audio recording** of de Abreu's *Tico-Tico no fubá*:
<http://y2u.be/AOHH1EkMWP4>

Watch a **video** of **The Muppet Show** in which the pigs perform an adaptation of de Abreu's *Tico-Tico*:
https://www.youtube.com/watch?v=Gln2FW_SeBg

Air from Holberg Suite, 4th movement Edvard Grieg (1843–1907)



Edvard Grieg was the most important **Norwegian composer** during the nationalist-Romantic period. His mother taught him piano lessons and he started composing when he was 14.

The first big step in Grieg's career occurred the summer he was 15. An influential man in Grieg's family, Ole Bull, persuaded his parents to send him to the **Leipzig Conservatory**. There he studied under a number of teachers and found increasing success with his career as a composer.

Air from Holberg Suite, 4th movement

Edvard Grieg (1843–1907)



Listen to a short excerpt of the 4th Movement Air.

Listen to Grieg's **Air from Holberg Suite**: www.youtube.com/watch?v=B52AzJotK9k

Respond to the music with free movement, or drawing and describing the music with music vocabulary.

★ Ask students: *How did you feel while listening to this music? Why?* (Accept all responses that can be supported with 'why?' Encourage students to use music terms to describe their feelings, ie., *I felt relaxed because the music was slow and smooth....*)

★ Ask other questions based on the elements of music (adapt for younger ages):
Was the tempo fast or slow? Why do you think the composer, Edvard Grieg, chose to write his music with that tempo? What articulation did you hear most in the music - smooth (legato) or detached (staccato)? Why was that articulation used? What did that communicate to you as the listener?

★ If a dancer chose this for his or her music, what kind/style of dance would be suitable? Why? What kind of dance would not be suitable for this music? Why?

Explore METRE! The beats in music can be grouped in 2's or 3's or multiples of both.

Beats	Beat 1	Beat 2	Beat 3
Feeling-Triple Metre	Strong/heavy	Weak/light	Weak/light
Body Percussion	Tap	clap (soft)	snap
Body Movement	*e.g. step	*e.g. arms float right	*e.g. arms float left

*keep this blank for students to create their own movement that demonstrates the 'heavy-light-light' feel of the music. Share with a partner and choose which movements best capture the feeling of the music.

Have students move scarves and/or their bodies to the triple metre (strong-light-light); change the tempo (speed) of the movements with the music's tempo; change the size of the movements with the dynamics (loudness: larger movements when the music is loud and smaller movements when the music is soft); match the movements with the articulation (detached or smooth) of the music. Have a few students share their movements short excerpt of the music; discuss what movements were most effective and why. Continue until all students (who wish to share) have the opportunity to perform their movements. Encourage students to accurately explain their ideas about metre, tempo, dynamics and articulation.

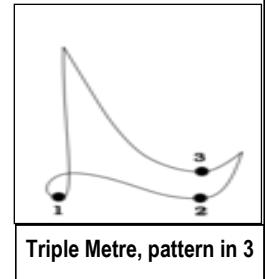
Discuss the Conductor

Watch a short clip of a conductor and orchestra:

Grieg's **Air** from **Holberg Suite**: www.youtube.com/watch?v=B52AzJotK9k which is the Chamber Orchestra of New York playing

Identify that the conductor holds a **baton** and **keeps the beat** for the orchestra to follow, and makes his **gestures** (conducting pattern) become larger for louder dynamics and slower when a slower tempo is to be played.

- ★ Have students **conduct the triple metre pattern** with their hands or by holding a pencil and following the pattern of 3 (down, out, up):
- ★ Listen to and sing songs in triple metre and **practise** all of the ways of demonstrating it from the chart: ie. *My Hat it Has 3 Corners, Happy Birthday, Fais Dodo, Amazing Grace.*



Compare meters !

After listening to both the **Entrance of the Queen of Sheba** and the **Movement #4 of the Holberg Suite**, compare duple and triple metre.

- ★ Discuss the difference between the conducting pattern of duple and triple metres, and how the feeling changes with the metre. Some students might suggest that duple metre feels like they should march, while triple metre feels like they should dance a waltz!

Listen to other pieces of the program, and determine if they are in **double** (2's) or **triple** (3's) **metre** by using their body percussion patterns, movement patterns, scarves, conducting patterns, depending upon the age and experience of the students.

With older students, determining the key signatures as well would be beneficial of all pieces they sing, listen to, or play.

- ★ Keep track of the pieces you listen to and identify the metre! **Create a chart** like the one next page and identify the metre of each piece with the previous activities- whether it is in duple or triple metre. Continue the identification with songs students sing and play.
(Teacher answers included on chart next page)

Discuss the Conductor

Piece of Music (Teacher Version)	Duple (2)	Triple (3)
Hornpipe - <i>Water Music</i> George Frideric Handel https://www.youtube.com/watch?v=uCDOGLyYJEI		<input checked="" type="checkbox"/>
**When the Saints Go Marching In Traditional, Arranger Alain Trudel Original Louis Armstrong: www.youtube.com/watch?v=wyLjbMBpGDA	<input checked="" type="checkbox"/>	
**Tico-Tico Zequina Abreu, Arranger Alain Trudel https://www.youtube.com/watch?v=AOHH1EkMWP4	<input checked="" type="checkbox"/>	
Arrival of the Queen of Sheba George Frideric Handel https://www.youtube.com/watch?v=-TGKJ9MgCOQ	<input checked="" type="checkbox"/>	
Movement #4 'Air' - Holberg Suite Edvard Grieg https://www.youtube.com/watch?v=LuTSFZ8poaA		<input checked="" type="checkbox"/>
**Variations on "Twinkle, Twinkle, Little Star" Wolfgang Amadeus Mozart Last variation (from 7:20-8:17) https://www.youtube.com/watch?v=Ezvj-De6bxY	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

**In the concert, you will hear these pieces of music, but arranged by Alain Trudel'



Instruments and musicians -
National Arts Centre Orchestra



Music Machine

How do students create a music machine?

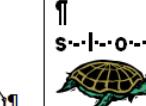
- ★ One student stands at the front of the class and begins a machine like **gesture accompanied by a sound**. (ie. bending and straightening the knees accompanied by the vocal sounds "Hal!....Peep!....Hal!....Peep!....etc.) The student repeats the gesture and sound over and over.
- ★ Another student joins the first and **adds to the machine, creating a gesture of their own with an accompanying sound**. (It adds to the fun and to the understanding of how different components of music work together if the gestures are related - like a conveyor belt. For example, if the first student creates gesture that looks like a machine passing objects from one side of their body to the other, the second student could create a gesture with which they received the passed object and threw it up in the air, the third student could catch it and flatten it and so on...).

Plan and record your own created movement and sound on the 'MUSIC MACHINE' page. Then watch and listen to other students' creations and fill in the chart.

Reflect on the music machine !

- ★ **Share** your written ideas/drawings with another student and **discuss** how similar or different the ideas and the music vocabulary used are. An example is included to help you get started!
- ★ **Reflect on the machine that you and your classmates created!** Use the music vocabulary from your chart, and add others, e.g., I heard a loud machine that had detached, high beeping and low soft scraping sounds....
- ★ **Discuss the following questions:**
 - How did the music change when more than one machine sound was heard at the same time? (The texture is getting thicker as more sounds are added)
 - Which sounds and movements were effective? Why? (use the music vocabulary words to describe)

MUSIC MACHINE: Create your own unique machine movement and sound, and perform it as part of a group making a 'machine'. As the machine 'works', all movements should relate to one another! Describe your movement and sound here.

PITCH	DYNAMICS	SOFT	TEMPO	ARTICULATION
high  eee	boom  low 	loud 	soft  purr	=fast  slow 
Sound:		Draw/describe the sound with music vocabulary above (or other music vocabulary you may know!):		Draw/describe how the movement represents the sound:
Sound #1 (My sound)				
Sound #2				
Sound #3				

FOR TEACHERS: Example of 'Music Machine Chart'

Sound:	Draw/describe the sound with music vocabulary above (or other music vocabulary you may know!):	Draw/describe how the movement represents the sound:
Sound #1 (My sound) 	Pitch-high to low to high Dynamics-loud Tempo-very slow Articulation-detached (b-o-i-n-g)	whole body moved slowly down and back up while bouncing and shaking

*Watch a group creating a machine with their voices and bodies for a drama activity:
[The Machine-2012 Saturday Academy in Drama; www.youtube.com/watch?v=uZblHVQf2zQ](https://www.youtube.com/watch?v=uZblHVQf2zQ)*

Teacher Note: This is an opportunity to integrate the Music curriculum expectations with Drama and Dance expectations.

To further explore the ideas of layering in music (element-texture), watch a clip from the Animusic series: www.animusic.org and a YouTube version of Animusic's 'Pipe Dreams':

<https://www.youtube.com/watch?v=hyClpKAIFyo>

Instrument Salad

Give each student an orchestral instrument name:



Violin, viola, cello, double bass, harp, trumpet, French horn, trombone, tuba, flute, clarinet, oboe, English horn, bassoon, contrabassoon, saxophone, timpani, snare drum, bass drum, cymbals, triangle, claves, woodblock, orchestral chimes, marimba, xylophone, piano...

Have students sort themselves into groups of instruments that have similarities.

After just a few minutes, students make a list of the characteristics that determined that they belong together:

- ★ For example: '*We all have strings stretched over a wooden body*' (strings)
- ★ Now identify each of the **instrument families** as 1. String, 2. Brass, 3. Woodwind, 4. Percussion.
- ★ Continue to help students identify how the instruments look with visuals and play excerpts of music to develop their understanding of how the instruments sound. (NAC's website www.artsalive.ca)
- ★ Students can **research an instrument** from each of the 4 families, and share the **3 most fascinating things** they found with a small group.

In a circle of chairs, **students sit randomly**. Keeping their instrument 'identity', the **teacher calls out a statement about an instrument**.

- ★ IF the statement applies to their instrument, they must **stand and run** to a new empty chair. Some statements could apply to lots of the instruments, while others could refer to just one!

The information on the orchestra in this guide would **help to create these statements**:

- *I am made of brass, but I do not usually have valves!* (trombone)
- *My sound is made by bowing or plucking strings!* (violin, viola, cello, double bass, harp)
- *I am most often made of brass!* (trumpet, French horn, trombone, tuba, saxophone)
- *I am one of the only instruments in the Woodwind family that does not have a reed!* (flute)

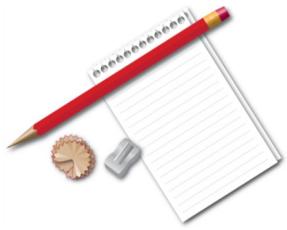
INSTRUMENT SALAD (all instruments switch places)

These instrument families both need 'wind' from the player in order to sound! (Woodwinds and Brass)

Reflection and Response About the Concert

Students write a response and reflection about the concert, using a Few of these guiding questions as starting points:

- ★ What was your most favourite moment in the concert? Why?
- ★ What was your least favourite moment in the concert? Why?
- ★ What surprised you?
- ★ Which piece(s) would you choose to hear again? Why?
- ★ Describe your emotions during a specific piece. Why do you think you felt that way?



Share and discuss some of the student reflections. Have students seated in a circle so they can see and hear each other, and encourage a positive and safe classroom climate where they will feel comfortable sharing their thoughts, feelings and ideas (answers are all acceptable as long as the student can give supporting evidence from the concert).

Try to answer questions students might have about certain aspects of the performance, or together plan to complete further research and exploration.

Concert Etiquette: Preparing students for their symphony experience

Teaching Objective

Students will examine, discuss and practice appropriate concert behaviour in different settings.

Preparatory Activities

1. Ask students to list places or situations where they might be part of an audience. Provide examples, such as a rock concert, hockey game, movie theatre, etc. Create a list of answers that everyone can see.
2. Discuss the ways that audience behaviour may vary in the different situations listed. Discuss how different venues or activities have varied expectations for audience behaviour. Discuss how an audience can positively or negatively affect the performer/athlete/entertainment and other audience members.



Teaching Sequence

1. Assign a group of two or more students to act out behaviour that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing hockey. Or, have the students perform a musical piece they've learned.
2. Instruct the rest of the class to pretend that they are the audience. With each group that performs, prompt the audience to act in various ways, covering a range of levels of appropriateness and respectfulness.
3. Have each group discuss they reacted to the audience while performing. How did the audience's actions affect how they felt and how well they performed?
4. A symphony hall is built to maximize the acoustics of the sounds made within it. Discuss how this would affect the sounds made by the audience.

Culminating Activity

Talk to the students about the upcoming concert at the symphony. (Refer to “**Know Before You Go**” on the last page of this guide.) Discuss with them what they should expect to happen and how they can appropriately show their appreciation and respect for the symphony.

Evaluation

Were students able to understand how and why audience behaviour might be different in different settings and venues? Did they understand the importance of their role as an audience member? Do they understand their role as an audience member of a symphony orchestra?

What is the NAC Orchestra made up of?



First of all, the NAC Orchestra is made up of 61 men and women, playing together on a variety of musical instruments. They are divided into four different sections (**string**, **woodwind**, **brass** and **percussion**) but they are united in one common goal: making music together. You might already know that orchestras are not always the same size. Smaller orchestras, with between 20 and 34 musicians, are called "chamber orchestras." Larger orchestras, with between 60 and 110 musicians, are called "symphony orchestras" or "philharmonic orchestras."

The NAC Orchestra is a symphony orchestra, not too small, not too big, just the right size for your enjoyment and pleasure.

The NAC Orchestra **STRING SECTION** contains:

20 violins

- ★ All these instruments, except the harp, have four strings.
- ★ Their sound is produced by the friction of a bow on a string, or plucking the strings by the fingers, allowing them to vibrate.
- ★ Plucking the strings is called *pizzicato* (meaning "plucked" in Italian).
- ★ Bigger instruments have lower sounds; for example, the sound of the violin is higher than the double bass.
- ★ Every string instrument is constructed of pieces of wood carefully glued together and covered with several coats of varnish – no nails or screws are used.

6 violas
(somewhat larger than a violin)

7 cellos
(definitely larger than the viola)

5 double basses
(twice the size of a cello!)

1 harp



Did you know that the bows that are used to play some stringed instruments are made of wood and horsehair?

The NAC Orchestra **WOODWIND SECTION** contains:



2 flutes
2 oboes
2 clarinets
2 bassoons

Did you know that reeds are made of cane, more commonly called "bamboo"?



- ★ These instruments are basically tubes (either wood or metal) pierced with holes. As a musician blows through their tube, they cover different holes with their fingers to produce different notes.
- ★ Some wind instruments use a reed to produce sound. A reed is made of thin wood which vibrates against the lips as a musician blows into the instrument to create a sound.
- ★ Of the four woodwind instruments of the orchestra, only the flute doesn't require a reed.
- ★ Clarinets are single reed instruments, whereas oboes and bassoons are double-reed instruments. It means that the oboists and bassoonists use double-reeds against their lips to create a sound.
- ★ Most wind instruments are made from wood, like ebony, except for the flute, which is almost always made of silver.
- ★ Flutes create the highest notes, bassoons create the lowest.

The NAC Orchestra **BRASS SECTION** contains:

2 trumpets
5 French horns
3 trombones
1 tuba

Did you know that most brass instruments have a special spit valve that allows water, condensation generated by blowing in the instrument, to be expelled?



- ★ Brass instruments are definitely the loudest in the orchestra; it explains why there are fewer brass players than string players.
- ★ They are made of long metal tubes formed into loops of various lengths with a bell shape at the end. The longer the length of tube, the lower the sound of the instrument will be.
- ★ The sound is created by the vibrations of lips as the musician blows into a mouthpiece that looks like a little circular cup.
- ★ Brass instruments have small mechanisms called valves that allow the sound to change, modifying the distance the air travels through the tube each time they are pressed or released by the player. However, the trombone has a slide that moves to change notes.

The NAC Orchestra **PERCUSSION SECTION** contains:

1 set of Timpani

2 other percussionists who play Xylophone, Marimba, Snare Drum, Wood Block, Cymbals and many other interesting instruments.

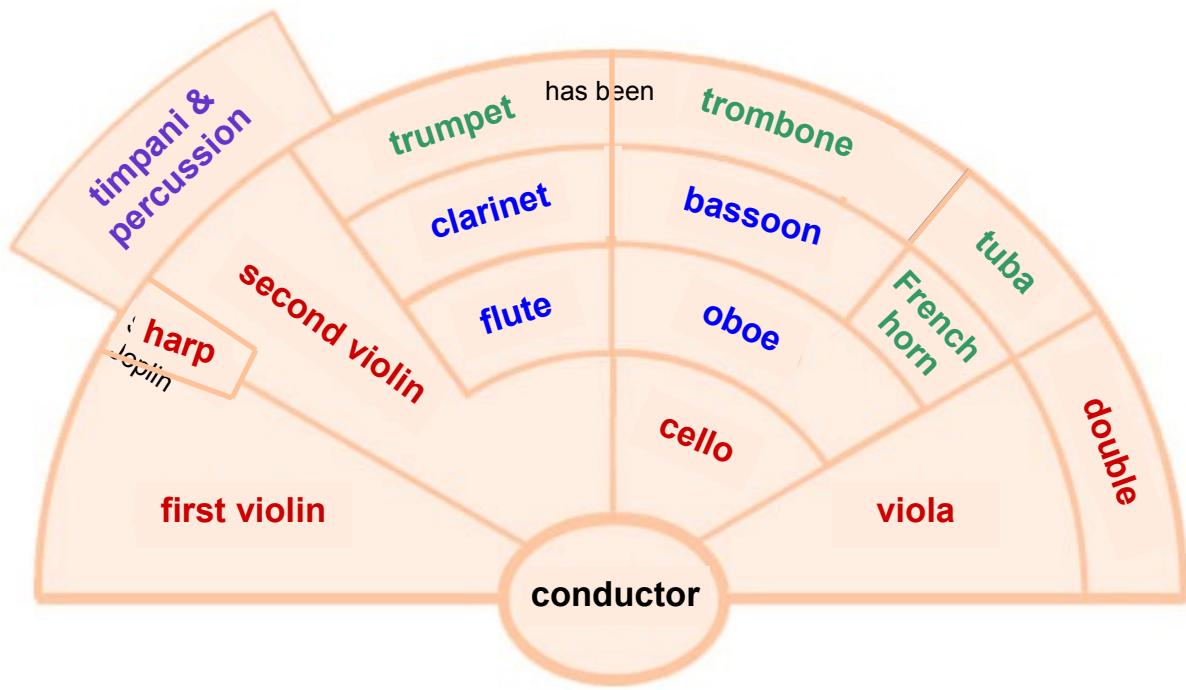
Did you know that a timpani looks like a big cauldron? But don't try making soup in it!

- ★ Percussion instruments help provide rhythm for the orchestra.
- ★ Within this family of instruments, there are 3 types: metal, wood and skin.
- ★ These instruments are either “pitched”(they produce a specific note, like the xylophone) or “unpitched” (they produce a sound that has no specific note, like the snare drum).
- ★ Percussion sounds are generally produced by hitting something with a stick or with the hands.
- ★ Different pitches are produced on the timpani by changing the skin tension either by tightening or loosening screws fixed to the shell, or by using the pedal.

*Visit the
Instrument Lab
on ArtsAlive.ca
Music to tweak,
tinker and listen to
all your favourite
instruments of the
orchestra!*



Map of the NAC Orchestra Sections



Listening Guide



MELODY

This is the part of the music you can hum, whistle, or sing to yourself. You might call it a tune. Some melodies bounce all over the place, which may be difficult for you to sing, but are easy to play on an instrument like the violin.



METER

This is the part of the music you can tap your foot to. You will usually find that the main pulses fit into groups of twos, threes, or fours. Try to follow the meter while the music is playing.



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.



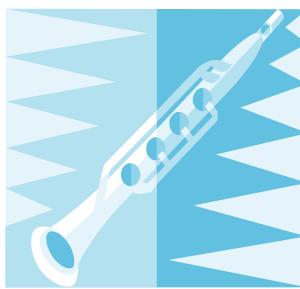
DYNAMICS

Dynamics refer to how loudly or softly the music should be played. In Baroque music the dynamics usually change abruptly rather than gradually.



TIMBRE

The specific kind of sound each instrument makes is its timbre. 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.



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 he wants at each moment.



Charlotte



Une musique pour Charlotte
par Ginette Arfousse
Livre - avec CD ANFOU



The Blizzard
by Betty Ren Wright
Picture Book WRIGH



Blizzards and Winter Storms
by Mark Stewart
Book - 551.555 S851

Frogs Play Cellos
and Other Fun Facts
by Laura Lyn DiSiena
Book - 784.19 DISIE



Yoyoman:Le mont Blizzard
par Cristophe Bélair
Livre - BELAI



Trouve ta voix
par Johanne Raby
Livre (avec CD)
783.04 RABY

Simply Fantastic
An Introduction to Classical Music
by Ana Gerhard
Book 781.17 GERHA



Drums
by Kate Riggs
Book
788.9 RIGGS



Le tambour
par Lorraine Adams
Livre
448.6 A214T



Les tambours du Burundi
DVD Français
305.23 TAMBO



La trompette
par Barrie Carson Turner
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Trumpet
by Kate Riggs
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A bibliography of Ottawa Public Library resources

Une bibliographie de la Bibliothèque Publique d'Ottawa



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About the National Arts Centre and the Performers



Situated in the heart of the nation's capital across Confederation Square from Parliament Hill in Ottawa Ontario, the **National Arts Centre** is among the largest performing arts complexes in Canada. It is unique as the only multidisciplinary, bilingual performing arts centre in North America and features one of the largest stages on the continent.

Officially opened on June 2, 1969, the National Arts Centre was a key institution created by Prime Minister Lester B. Pearson as a Centennial project of the federal government. Built in the shape of a hexagon, the design became the architectural leitmotif for Canada's premier performing arts centre. **The National Arts Centre was designated a national historic site of Canada in 2013.**

Designed by Fred Lebensold (ARCOP Design), one of North America's foremost theatre designers, the building was widely praised as a twentieth century architectural landmark. Of fundamental importance to the creators of the NAC was the belief that, beautiful and functional as the complex was, it would need more than bricks and mortar and, in the words of Jean Gascon, former Director of the NAC's French Theatre Department (1977-1983), "it would need a heart that beats."

A program to incorporate visual arts into the fabric of the building has resulted in the creation of a unique permanent art collection of international and Canadian contemporary art. Pieces include special commissions such as *Homage to RFK* (mural) by internationally acclaimed Canadian contemporary artist William Ronald, *The Three Graces* by Ossip Zadkine and a large freestanding untitled bronze sculpture by Charles Daudelin. In 1997, the NAC collaborated with the Art Bank of the Canada Council for the Arts to install over 130 pieces of Canadian contemporary art.

Glenn Gould's beloved piano, Steinway CD 318 is now on permanent display at the NAC. Acquired from Library and Archives Canada in June 2012, this significant cultural artifact is accompanied with an exhibition about Gould's life including an award-winning film produced by Canadian filmmaker Peter Raymont entitled "Genius Within: The Inner Life of Glenn Gould".

The NAC is home to four different performance spaces, each with its own unique characteristics. **Southam Hall** is home to the National Arts Centre Orchestra, to the largest film screen in the country and to the Micheline Beauchemin Curtain.

Today, the NAC works with countless artists, both emerging and established, from across Canada and around the world, and collaborates with scores of other arts organizations across the country.



Canada's National Arts Centre Orchestra

This vibrant orchestra has an acclaimed history of touring, recording, and commissioning Canadian works. **Canada's NAC Orchestra**, under the direction of renowned conductor/cellist/pianist Alexander Shelley, draws accolades both abroad and at home in Ottawa, where the Orchestra gives over 100 performances each year.



Alexander Shelley,
NAC musical director

The NAC Orchestra was founded in 1969 as the resident orchestra of the newly opened National Arts Centre, with Jean-Marie Beaudet as Director of Music and Mario Bernardi as founding conductor and (from 1971) Music Director until 1982. He was succeeded by Franco Mannino (1982-1987), Gabriel Chmura (1987-1990), Trevor Pinnock (1991-1997) and Pinchas Zukerman (1998-2015).

In September 2015 Alexander Shelley took up the mantle as Music Director, leading a new era for the National Arts Centre's Orchestra.

Inspiring future generations of musicians and audiences has always been central to Shelley's work. In 2014, he conducted an extended tour of Germany with the Bundesjugendorchester and Bundesjugendballett (German youth orchestras). In 2001, Shelley created "440Hz", an innovative concert series involving prominent German television, stage and musical personalities, which was a major initiative to attract young adults to the concert hall.

Born in the UK in 1979, Shelley first gained widespread attention when he was unanimously awarded first prize at the 2005 Leeds Conductors Competition and was described as "the most exciting and gifted young conductor to have taken this highly prestigious award. His conducting technique is immaculate, everything crystal clear and a tool to his inborn musicality." Since then he has been in demand from orchestras around the world.

In addition to concerts at the NAC, tours are undertaken across Canada and around the world. Education is a vital element, ranging from masterclasses and student matinees to sectional rehearsals with youth and community orchestras. Popular Teacher Resource Kits have been developed, and the public can follow each tour through interactive websites, now archived at ArtsAlive.ca.

The NAC Orchestra has 40 recordings to its name and has commissioned more than 90 original Canadian works.

Alain Trudel ★ Principal Youth and Family Conductor

Praised by *La Presse* for his “immense talent as conductor, musician and performer”, Canadian conductor Alain Trudel is Principal Youth and Family Conductor of the National Arts Centre Orchestra and Music Director of l’Orchestre symphonique de Laval.

Trudel has previously been Music Director of Orchestra London, Principal Guest Conductor of the Victoria Symphony Orchestra, and guest musical advisor for the Manitoba Chamber Orchestra. Trudel was the CBC Radio Orchestra conductor 2006–08, taking the orchestra to new heights of artistic quality, as well as public and critical acclaim.

He has conducted every major orchestra in Canada as well as orchestras in the UK, USA, Sweden, Russia, Japan, Hong-Kong, Malaysia and Latin America. Trudel made his Opera de Montréal debut in 2009 and conducted the live recording of their 30th anniversary gala. In 2010 he also made his debut at l’Opéra de Québec conducting their Gala and *Die Fledermaus* in 2011.

Always committed to upcoming generations of musicians, Trudel was Conductor of the Toronto Symphony Youth Orchestra and has regularly been invited to conduct the National Youth Orchestra of Canada.



Alain Trudel

Photo: Pierre Racine, Yamada

First known to the public as “the Jascha Heifetz of the trombone” (*Le monde de la musique*), Alain Trudel has been a guest soloist with orchestras worldwide including Philharmonique de Radio-France, Hong-Kong Philharmonic, Austrian Radio Orchestra, Festival Musica Strasbourg (France), Klangbogen Festival (Vienna), Akiyoshidai and Hamamatsu festival (Japan). Alain is also a respected composer, and the NAC Orchestra played his work during its 2012 Northern Canada Tour.

Alain Trudel was the first Canadian to be a Yamaha international artist, and is the recipient of numerous awards including the Virginia Parker, Charles Cros (France), and Heinz Unger prizes. He has been named an Ambassador of Canadian Music by the Canadian Music Centre and received a Queen’s Jubilee Medal in 2012.



Platypus Theatre

Since 1989, almost one million young audience members have been introduced to classical music through Platypus Theatre. After more than 500 performances with more than 60 orchestras worldwide, Platypus has established itself as one of North America's premiere music education theatre companies.

Original and engaging storylines are presented in an intelligent and interactive way, with music always taking the lead role. Children laugh, sing and empathize with the characters while learning musical concepts, styles, and much more. In 2006, one of Platypus' most cherished productions *How the Gimquat Found her Song* was produced for TV and went on to win several awards including Best Children's Program at the prestigious Banff World Television Festival.

In 1991, Platypus was the subject of a nationally broadcast documentary on CTV, followed by a PBS full-performance broadcast in 2000. During its 25th anniversary year, Platypus will premiere its eighth original production, *Latin Beats, Heroic Feats*, in partnership with four orchestras across Canada. Other Platypus Productions include *Emily Saves the Orchestra*, *Rhythm in your Rubbish*, *Bach to the Future*, *Charlotte and the Music-Maker*, *Flicker of Light on a Winter's Night*, and *Peter and the Wolf*.



Peter Duschenes ★ artistic director / actor



Thousands of young classical music fans have Peter to thank for introducing them to symphonic music. He co-founded the Platypus Theatre touring company in 1989 to make orchestral music accessible for youth, and more than half a million concert-goers have benefitted from his creativity.

As an award-winning playwright, Peter's writing credits include - among others - all eight Platypus productions, the television adaptation of *How the Gimquat Found Her Song* which won Best Children's Program at the prestigious Banff World Television Festival in 2008. In addition to his roles in Platypus shows, he has also acted and directed with companies across Canada and the United States.

When Peter isn't busy helping the Gimquat find her song, he and his wife Sarah are helping their children, Magda and Theo, find their socks.

Know before you go...



Etiquette

We recognize that there will be a diverse range of experience amongst your students (from those attending their first live performance to those who have attended many times) and so we encourage you to **review these guidelines** with them to ensure a positive event for all.

Arrive Early

For NAC Orchestra performances, please arrive **at least 30 minutes** prior to the performance.

Be Respectful!

- ★ **Dress code:** whatever your school requires you to wear is appropriate for a performance.
- ★ **Food or drinks are not permitted** in the performance hall.
- ★ Please **do not leave/return during the performance** – it disrupts the performance or audience and performers and ruins the magic!
- ★ **Please don't talk** – save your thoughts to share after the performance.
- ★ **Definitely no cell phones, cameras or iPods** – no texting, music or recording of any kind is allowed in the performance hall.

Show Appreciation

In a music performance, if you get confused about when a piece of music is finished, watch the performers on stage. You'll know when the piece is over when the conductor turns and faces the audience.

Enjoy!

Performers on stage rely on the audience for the energy to perform – so have fun, enjoy the experience and where it takes you! Through the performing arts we can explore other points of view, learn new and varied things about ourselves and about others. Everyone who views a performance will experience it in a different way. It is important to respect this process of exploration in yourselves and those around you.

- ★ We ask that Teachers and/or supervisors remain with students at all times.
- ★ Please also note: some school matinees will be shared with an adult audience.
- ★ For information on specific show content, please contact the appropriate NAC department Education and Outreach Coordinator.

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Offered through the award-winning ArtsAlive.ca website, TIMELINE is a multimedia tool which visually maps works performed by the NAC Orchestra on an interactive timeline spanning 300 years. Each work has an accompanying concert program, a composer biography and contextual trivia. For teachers, there are ready-to-use lesson plans, learning activities, listening exercises and much more!



Canada



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