The Music of Star Wars

Teacher Study Guide

Grades 4 to 12
MESSAGE FROM THE PRESIDENT AND CEO OF CANADA’S NATIONAL ARTS CENTRE

Over the many years I have worked in the arts, artists have told me time and again what a privilege it is to perform in front of young audiences. Children don’t hide their emotions. They are open to wonder, often audibly, and believe in magic. Young audiences also offer a welcome challenge: they don’t pretend to understand something they don’t, and if they don’t like the show, they’ll let you know. That kind of honesty keeps artists on their toes.

Our Music, Dance and Theatre departments relish the privilege and challenge of bringing the highest quality programming to your students. The NAC is also a wonderful resource for teachers, with tools like skill-building workshops, online study guides and professional development.

As you may know, we are currently in the midst of a major renovation that will enhance and improve your and your students’ experience at the NAC in the years to come. In the short term, however, this exciting project has an impact on our ability to deliver programming during the day throughout the 2016-2017 season. We apologize that the cancellation of some programs and the relocation of others may cause some inconveniences. When making your selections, please be sure to check the details carefully.

We look forward to seeing you and your students in the 2016-2017 season.

Yours truly,

[Signature]

Peter Herrndorf
President and CEO | National Arts Centre

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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.

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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;
★ **Biographical information** about the NAC Orchestra and the performers
★ **Classroom activities** for you to share with your students.

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!

Alain Trudel, Principal Youth and Family Conductor with the National Arts Centre Orchestra

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

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### Curriculum Expectations

#### The Arts: Music

“The Arts” 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. The music activities are suggestions that could be built into any existing grade 4-12 music program, as appropriate for the particular grade and program.

After the concert, a joint Listening Log could be completed about the works heard live. 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.

#### C2. Reflecting, Responding, and Analyzing:

apply the critical analysis process (see pages 12–20) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

**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.

**Grade 7:**
- C2.1 express analytical, personal responses to musical performances in a variety of ways
- C2.2 analyze, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create.

**Grade 8:**
- C2.1 express analytical, personal responses to musical performances in a variety of ways

#### 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 (see pages 9–11).

**Grade 4:**
- C3.1 identify the role of music in a community today and compare it to its role in a community of the past
- C3.2 demonstrate an awareness, through listening, of the characteristics of musical forms and traditions of diverse times, places, and communities.

**Grade 5:**
- C3.1 identify and describe some of the key influences of music within contemporary culture
- 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.

**Grade 6:**
- C3.1 identify and describe ways in which awareness or appreciation of music is affected by culture and the media
- 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.

**Grade 7:**
- C2.1 express analytical, personal responses to musical performances in a variety of ways
- C2.2 analyze, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create.

**Grade 8:**
- C2.1 express analytical, personal responses to musical performances in a variety of ways
- C2.2 analyze, using musical terminology, ways in which the elements of music are used in various styles and genres they perform, listen to, and create.
## Grades 1-8 Overall and Specific Expectations:
**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;
- **C2.1** Express detailed personal responses to musical performances in a variety of ways.
- **C2.2** Identify the elements of music in the repertoire they perform, listen to, and create, and describe how they are used.
- **C2.3** Identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members.

All 'Fundamental Concepts' could be referred to through the listening activities.

### Grades 9-12 Overall Expectations:
**B1. The Critical Analysis Process:** use the critical analysis process when responding to, analysing, reflecting on, and interpreting music.

## Grades 9 and 10: OVERALL Expectations
**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;
**B1. The Critical Analysis Process:** use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;
**B2. Music and Society:** demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities or cultures;
**C1. Theory and Terminology:** demonstrate an understanding of music theory with respect to concepts of notation.

## Grades 11 and 12: OVERALL Expectations
**B1. The Critical Analysis Process:** use the critical analysis process when responding to, analyzing, reflecting on, and interpreting music.

**B2. Music and Society:** demonstrate an understanding of the role and impact of traditional, commercial, and art music within various communities and cultures;

**C1. Theory and Terminology:** demonstrate an understanding of music theory with respect to the elements and other components of music, and use appropriate terminology relating to them;

**C2. Musical Genres and Influences:** demonstrate an understanding of musical genres, periods, and themes, and the influence of the environment on different forms of music.

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### Listening Guide (page 23) | Dedicated Listening Questions (page 19)

**Grades 9 and 10:** OVERALL Expectations
**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;
**B1. The Critical Analysis Process:** use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;
**B2. Music and Society:** demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities or cultures;
**C1. Theory and Terminology:** demonstrate an understanding of music theory with respect to concepts of notation.

**Grades 11 and 12:** OVERALL Expectations
**B1. The Critical Analysis Process:** use the critical analysis process when responding to, analyzing, reflecting on, and interpreting music.

**B2. Music and Society:** demonstrate an understanding of the role and impact of traditional, commercial, and art music within various communities and cultures;

**C1. Theory and Terminology:** demonstrate an understanding of music theory with respect to the elements and other components of music, and use appropriate terminology relating to them;

**C2. Musical Genres and Influences:** demonstrate an understanding of musical genres, periods, and themes, and the influence of the environment on different forms of music.

### Know Before You Go (Concert Etiquette) (pages 20 & 32)

**Grades 1-6 Overall and Specific Expectations:**
**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 1,2,3,4,5:** **C2.3** Identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members.
- **Grade 6:** **C2.3** Identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members.

**Grades 7-8 Overall Expectations:**
**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;

**Grades 9-12 Overall Expectations:**
**B1. The Critical Analysis Process:** use the critical analysis process when responding to, analysing, reflecting on, and interpreting music.
The Music of Star Wars

- NAC Orchestra
- Erik Ochsner, conductor
- Charles Ross, co-host
- Émilie Fournier, co-host
- Mark Petersen, director

Concert dates:
Wednesday, December 7th, 2016
12:30pm (Bilingual)

Concert location:
Centerpointe Theatres
101 Centrepointe Drive, Ottawa

Running time for all concerts:
Approximately 55 minutes without intermission

In this concert, students will hear excerpts from:

- John Williams: Star Wars Main Title
- John Williams: Princess Leia’s Theme
- John Williams: The Cantina Band
- John Williams: Here They Come!
- John Williams: Imperial March
- John Williams: The Asteroid Field
- John Williams: Yoda’s Theme
- John Williams: The Forest Battle
- John Williams: Throne Room
- John Williams: End Title
Introduction: John Williams

Which composer’s music do you think has been heard by more people than any other?
Bach? Mozart? Beethoven? Tchaikovsky?

The correct answer is none of these. It’s John Williams, still living and working at the age of 84 (he was born on February 8, 1932). Through more than one hundred film scores, many of them blockbusters like the Indiana Jones trilogy, three of the Harry Potter series, E.T., Close Encounters of the Third Kind, Superman, The Poseidon Adventure, Jaws, Jurassic Park, Home Alone, JFK, and especially the seven episodes of Star Wars, the music of John Williams is familiar to countless millions of people in some two hundred countries around the world. It all happened through the sophisticated, highly artistic synchronization of sound and image. Of all the major forms of artistic expression – music, painting, sculpture, architecture, dance, literature, theater – only one is unique to our century and the one just past – film, and the use of music to enhance, complement, supplement or even contradict visual images on the screen goes back to the earliest days of the “silents.”

John Williams— The Films

May 25, 1977 marked one of the most important dates in the history of cinema. That was the day Star Wars opened in theatres across North America. Combining a galactic fairy tale with a morality play, it captured the public’s imagination with such force as to become one of Hollywood’s most enduring legends and the most popular space adventure of all time.

Strangely enough, before it was launched, insiders predicted a grim future for the film. But it turned out to earn the studio that made it, 20th Century Fox, its greatest profit in a single year up to that time. As for its music, George Lucas, who produced the film and co-wrote its story, knew he was taking a big risk in using the traditional large symphony orchestra for a sound track. Disco was all the rage. But when he heard the music Williams had composed, this became one of the few elements in the entire production that exceeded his expectations.

John Towner Williams wrote his first music for the screen over sixty years ago, a promotional film for the tourist information board of Newfoundland. His first feature film was Daddy-O, in 1958.

He received his first Oscar nomination nearly ten years later for Valley of the Dolls, a second nomination in 1969 for Goodbye, Mr. Chips, and his first Oscar for song score adaptations in Fiddler on the Roof in 1971. As the years rolled on, Williams accumulated more Oscar nominations than any other living person – fifty to date (winning five), which makes him second in history only to Walt Disney, who received 59. He has also been nominated for six Emmy Awards, winning three; 25 Golden Globe Awards, winning four; and 65 Grammy Awards, winning 22.

His most recent scores have been for The Book Thief (2013); the latest Star Wars episode, The Force Awakens, which opened last December; and his 27th collaboration with Steven Spielberg, The BFG, which opened in July.

Williams’ Work Outside of Film Scores

Even before he wrote his first little film score in 1958, Williams was composing serious classical music for the concert stage. One of his earliest compositions was a Piano Sonata, written in 1951 at the age of 19, and he has continued to turn out classical scores concurrently with his work for film. He has written symphonies, chamber music, and a whole series of concertos and concerted works for violin, viola, cello, flute, oboe, clarinet, bassoon, horn, trumpet, tuba, and harp.

Then there is the music he wrote for television: NBC Sunday Night Football, The Mission theme used by NBC News, the series Lost in Space and Land of the Giants, and music for the first season of Gilligan’s Island.
Another side of Williams’ creative output is the music he has composed for important ceremonial occasions. These include a fanfare for City of Boston on the occasion of its 350th anniversary in 1980. In 1986 he wrote a Liberty Fanfare for the centennial of the Statue of Liberty, an arrangement of the American national anthem for Game 1 of the 2007 World Series, and a piece (Sound the Bells!) in honor of the wedding of Crown Prince Naruhito and Crown Princess Masako of Japan in 1993. He has provided music for no fewer than four Olympic Games (1984, 1988, 1996, and 2002). In 2003, the International Olympic Committee accorded Williams its highest individual honor, the Olympic Order. His Air and Simple Gifts was written for and played at the inaugural ceremony in Washington D.C., moments before Barack Obama took the oath of office in January 2009. Talk about a super-achiever!

Williams is also much in demand as a conductor, especially for his film scores. Among the many other honors in Williams' life, he was conductor of the Boston Pops from 1980-1983, and he returns regularly to lead this distinguished ensemble. This past June [2016], he received the America Film Institute’s Life Achievement Award, the first time in 44 years this award has gone to a composer. Williams has composed the scores for eight of the Top 20 highest-grossing films at the U.S. box office (adjusted for inflation).

**Musical Education of John Williams**

Williams had a fairly traditional musical education, studying composition, arranging, piano, and conducting in New York and Los Angeles. While serving in the US Air Force, he showed an early talent for arranging and orchestration. Following military service, Williams studied at the famed Juilliard School of Music in New York, worked as a jazz pianist in the city’s jazz clubs, then moved to Los Angeles, where he quickly became known as a studio pianist, orchestrator, and a versatile composer who could write jazz, symphonic and film music with equal ease.

**Fun Fact:** Actors Robin Williams And Christopher Reeve, the original Superman that Williams wrote the filmscore to, were roommates when they went to Julliard.

Two of the biggest names in cinema today are George Lucas and Steven Spielberg. Both are directors, producers, and entrepreneurs; they are also personal friends and professional colleagues. It was Spielberg who introduced Lucas to John Williams when Lucas was looking for a composer for his space epic Star Wars. What a choice Williams turned out to be! With a style grounded in lavish orchestration, spectacular brass writing (Williams played trumpet, trombone and tuba in his earlier years), lushly romantic string melodies, and a spirit of swashbuckling adventure, the music he composed for Star Wars has left an indelible stamp on the history of original film scores. This style Williams learned from classical composers from composers of the late nineteenth and early twentieth centuries, composers like Piotr Illich Tchaikovsky, Alexander Zemlinsky, Serge Prokofiev, Gustav Holst, and especially Richard Strauss, as well as from the superb composers working in the Hollywood film studios like Franz Waxman, Bernard Herrmann, George Steiner, Alfred Newman, and Erich Wolfgang Korngold. Korngold is particularly notable, for, like Williams, he was a composer equally at home in the concert hall and the film studio. In fact, Korngold recycled some of his film music into a violin concerto, and one of his film scores, Deception, actually incorporates the live performance of his cello concerto into its storyline. Quite a few twentieth-century figures regarded as mainly “classical” composers have also made significant contributions to the silver screen. These include Camille Saint-Saëns (the first important classical composer to do so, for L’Assassinat du Duc de Guise in 1908), Dmitri Shostakovich, Serge Prokofiev, Aaron Copland, William Walton, Ralph Vaughan Williams, Leonard Bernstein, and John Corigliano (The Red Violin).

**Williams’ Approach to The Music of Star Wars**

John Williams’ underlying approach to the music for Star Wars was based on a compositional procedure he learned from the nineteenth-century composer Richard Wagner. For his epic, fourteen-hour, four-opera cycle Der Ring des Nibelungen (The Ring of the Nibelung), Wagner created nearly a hundred little musical tags known as leitmotifs, or “leading motifs.” (You can think of them as signature tunes, if you like.) Each of these themes or melodic fragments is associated with a particular character, object, emotion, or event. They can be used flexibly with modifications and adaptations of melodic shape, rhythm, mood and/or tempo in keeping with the developing storyline.
Williams employed Wagner’s leitmotif technique extensively in all his Star Wars scores. For example, the motif associated with Luke Skywalker (also at times with Obi-wan Kenobi and with the Force itself) is first heard as a long, arching, melodic line in the solo horn — softly glowing, a touch nostalgic perhaps, but also infused with quiet confidence and a sense of wonder. The theme takes on a different “color” when heard a bit later doubled by violins, and a different mood altogether when hammered out fortissimo by the full orchestra. Or take Princess Leia’s theme, introduced by a somewhat sinuous figure in the flute that then turns into a full-fledged melody. The ominous, malevolent Darth Vader requires something entirely different. There is nothing gentle or endearing about him. His music (also known as the Imperial March) is brutal, rigid, militaristic, unrelenting in its forward momentum. For demonstration purposes we’ll hear it first played by a solo bassoon, but in its full, powerful majesty it is often played by the entire orchestra, heavily weighted with low brass. The Rebel Fanfare, indicative of victories and successes by the rebel forces, is more of a rhythmic motif than a melodic one, each little cell introduced by a quick “pickup” note. As each musical number is performed later by the full orchestra, try to identify as many examples as you can of these four leitmotivs (there are of course many more).

All the music on this program comes from the first three Star Wars films to appear in the theater: Star Wars (1977, later subtitled A New Hope), The Empire Strikes Back (1980), and Return of the Jedi (1983). These were re-positioned as Episodes IV, V and VI following a fifteen-year hiatus that ended with the arrival of three “prequels”: Episode I: The Phantom Menace (1999), Episode II: Attack of the Clones (2002), and Episode III: Revenge of the Sith, (2005). After another hiatus of ten years, the first of three scheduled sequels opened last December amidst a renewed flurry of Star Wars mania: Episode VII: The Force Awakens.

The music of John Williams is under copyright. The official movies and recordings can be purchased at the Disney Star Wars store: https://www.disneystore.com/star-wars/mn/1023301/
or at Amazon Star Wars: https://www.amazon.ca/s/ref=nb_sb_ss_c_1_9?url=search-alias%3Daps&field-keywords=star+wars&sprefix=star+wars%2Caps%2C155

**Star Wars Main Title**

This has become one of the most widely recognized sounds heard ‘round the world — that great “crash” from the cymbals erupting out of silence and accompanied by the roar of drums, the “assembling” of trumpets, and then a single, proudly striding trumpet, with almost blinding brilliance, proclaiming the grand processional Main Title Theme against the background of a full orchestra in all its glory. It is small wonder that Williams won an Oscar for Best Musical Score for Star Wars. The Empire Strikes Back and The Return of the Jedi received nominations for this title. Star Wars and The Empire Strikes Back both won BAFTA awards and Golden Globe awards for their music. Star Wars also won three Grammys. So indelibly has Williams’ music become identified with Star Wars that one cannot think of one without the other. Just try watching that opening without any sound — a background of the night sky with its millions of stars over which we watch lines of print slowing receding into the depths of space.

**Princess Leia’s Theme**

Princess Leia Organa is one of Star Wars’ leading characters, and we meet her in the first scene of the film, but the leitmotif associated with her appears for the first time only after the film has been running for about 35 minutes. This occurs at the moment when she emerges from the droid R2D2 in the form of a miniature hologram before Obi-Wan Kenobi and Luke to deliver her plea for assistance in the rebels’ struggle against the evil Empire.

**The Cantina Theme**

This music is unlike any other in Star Wars, and rightly so, as the cantina’s setting is unlike anyplace else in the film. Luke and Obi-Wan arrive at the Mos Eisley Spaceport on the planet Tatooine where, as Obi-Wan tells Luke, “you will never find a more wretched hive of scum and villainy.” Symphonic music is replaced by an ensemble consisting of trumpet, saxophone, clarinet, Fender Rhodes piano, steel drum, synthesizer and various percussion. The liner notes for the 1997 Special Edition release of the Star Wars soundtrack describe the concept behind this music as “several creatures in a future century finding some 1930’s Benny Goodman swing band music ... and how they might attempt to interpret it.”
Here They Come!

These words are uttered on three occasions in the course of the first *Star Wars* film. Leia’s observation that imperial starfighters are in hot pursuit of the Millennium Falcon (Han Solo’s space ship) brings about another aerial engagement. The raging battle takes place as Luke, Leia and Han combine their efforts to zap as many starfighters as possible while remaining out of range of fire.

Imperial March

About twenty minutes into *The Empire Strikes Back* we hear this “march” music for the first time. Darth Vader has just learned where the rebel forces are hiding out and initiates procedures to go after them. The music is indeed march-like, though we never see an actual march on the screen. (You might consider it the “idea of a march” rather than the real thing.) Throughout this and numerous other scenes, whenever Vader is attacking or planning to attack Luke and his friends, we often hear this march music.

The Asteroid Field

To escape the pursing forces of the Empire, Han steers his Millennium Falcon into a highly dangerous field of asteroids — thousands of rocks floating through space and ranging in size from a baseball to a small mountain, any one of which could seriously damage or demolish the spaceship upon impact. The droid C3PO blithely advises Han that “the possibility of successfully navigating an asteroid field is approximately 3,720 to 1.” But the daredevil Han successfully weaves his way through this threat as the music screams with high octane energy.

Yoda’s Theme

While Han and Leia are negotiating that deadly asteroid field, Luke is headed for Dagobah, where he will meet Yoda, the diminutive, 800-year-old humanoid creature and former trainer of Jedi knights. Yoda too gets a theme of his own, a rising line that unfolds in gentle waves of string writing — warm, consoling, confident. We hear it first as Yoda muses regretfully on Luke’s lack of patience and the possibility that Luke is still too immature to learn the ways of the Jedi. A bit later the music swells to glorious heights as Yoda demonstrates the power of the Force by bringing Luke’s spaceship up “on its own accord” from the muck into which it had sunk.

The Forest Battle

This is the only music we hear today from *The Return of the Jedi*, but it accompanies one of the film’s most exhilarating and memorable scenes — an extended sequence in which the rebel heroes (Luke, Han, Leia) are assisted in defeating the Empire forces by a small army of furry, pint-sized creatures called Ewoks. Using only primitive materials found in nature (logs, rocks, bows and arrows, etc.) the Ewoks overcome the Empire troops. The music is naturally fast-paced and thrilling, yet while watching all the breathless excitement in the film, one can easily overlook the significant contribution the music makes here. In today’s show you can concentrate on what a virtuosic piece of orchestral writing this really is.

The Fender Rhodes piano is an electric piano invented by Harold Rhodes. It generates sound using keys and hammers in the same manner as an acoustic piano, but instead of strings, the hammers strike thin metal tines, which are then amplified via an electromagnetic pickup.
We return to the music of the first *Star Wars* film for our finale. This scene comes at the end of the film, where Princess Leia bestows awards on Luke and Han for their victory in blowing up the Death Star and for their great bravery and courage under fire. The music is suitably grand and ceremonial, leading off with a full-orchestra development of Luke’s theme. After the picture of supreme joy fades from the screen, music developed from the Main Title continues on for another five minutes to accompany the end credits, which run into the hundreds.

**Recognition from the American Film Institute**

In 2005, the American Film Institute chose Williams’ score for the first *Star Wars* film as the greatest American film score of all time. The soundtrack to *Star Wars* was additionally preserved by the Library of Congress into the National Recording Registry for being “culturally, historically, and aesthetically significant.”

**The saga continues ...**

*Star Wars* Episode VIII is currently in production, and is due out exactly a year from now, on December 15, 2017. Luke Skywalker and Princess Leia will still be played by the irrepressible Mark Hamill and Carrie Fisher (now both in their sixties!), and of course John Williams will supply the soundtrack. Can you wait?

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**Did you know?** George Lucas claims that Darth Vader means ‘Dark Father”. Darth being a variation of dark and Vader coming from the Dutch word for "father" which is "vader," but is pronounced differently; the German "vater" has a closer pronunciation to the name.

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Learn more about different composers’ lives and Music on [ArtsAlive.ca](http://ArtsAlive.ca) (see Music, Great Composers)
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**
- **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**

★ 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.

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**Did you know:** 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

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.

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

The NAC Orchestra BRASS SECTION contains:

- 2 trumpets
- 5 French horns
- 3 trombones
- 1 tuba

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.

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?
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.

★ 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!

Did you know that a timpani looks like a big cauldron? But don’t try making soup in it!
Map of the NAC Orchestra Sections

timpani & percussion
second violin
harp
first violin
flute
clarinet
trompet
trombone
cello
viola
bassoon
French horn
tuba
double bass

Teacher Study Guide

The Music Of Star Wars
The Critical Analysis Process: • initial reaction • analysis and interpretation • consideration of cultural context • expression of aesthetic judgment • ongoing reflection

The Creative Process: • challenging and inspiring • imagining and generating • planning and focusing • exploring and experimenting • producing preliminary work • revising and refining • presenting and performing • reflecting and evaluating

Concepts and Elements of Music: rhythm, tempo, metre, pitch, texture/harmony, dynamics, form; creating mood with elements of music

Listening/Viewing

**please note: due to copyright laws, we cannot identify clips to watch/listen to for these activities. There are many clips and music recordings available.

For grades 9-12, the NAC Music Box has several appropriate activities, Music and Cinema: Setting Images to Music: http://artsalive.ca/collections/nacmusicbox/en/#!/index.php?pageid=lessons/filmandmusic
Some of these activities at this site could be adapted for grades 4-8 students!

Watch a video clip from one of the Star Wars series, first with the sound off, then a second time with the soundtrack. Draw a chart to record the ideas:

<table>
<thead>
<tr>
<th>Action Viewed</th>
<th>Characteristics of the Music (elements!) that would ‘match’ or move the action along</th>
<th>Characteristics of the Music when the soundtrack is heard.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. E.g. Characters chasing each other...</td>
<td>Tempo-very fast (presto) Dynamics-fortissimo Rhythm-many short, even notes...</td>
<td>Tempo-very fast (vivace) Dynamics-start softly, became louder – crescendo Rhythm &amp; Pitch-heavy, long low notes with many short high notes...</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Repeat the listening activity, but go in the opposite direction – listen to the music without the video, and have students imagine the action!

<table>
<thead>
<tr>
<th>Characteristics of the Music (elements) heard</th>
<th>Action imagined</th>
<th>Action when viewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.e.g. Tempo-very fast (vivace) Dynamics-start softly, became louder – crescendo Rhythm &amp; Pitch-heavy, long low notes with many short high notes...</td>
<td>Heroine and her police force chasing invaders</td>
<td>Heroine and her army hiding in the forest, and jump out and chase the invaders...</td>
</tr>
<tr>
<td>2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Have students share their findings in pairs/small groups. On sticky notes, write common ideas, post on a larger class chart and discuss the findings. Encourage the use of accurate music elements vocabulary with a chart such as the ones following (younger students would use The Elements of Music – A Beginning List, and older students would use The Elements of Music-Intermediate School)

Teacher Study Guide
THE ELEMENTS OF MUSIC Intermediate /Secondary

**PITCH**
- **MELODY**: high/low, ascending/descending, upward/downward movement, intervals-steps, skips, repeated notes, flat/wavy/jagged contour, major/minor tonality.

**HARMONY AND TEXTURE**
- **thick/thin**: few/many resting places
- **melody alone (monophonic)**: one melody with accompaniment
- **more than one melody together (polyphonic)**: consonant/dissonant, melodic ostinato

**DURATION**

**BEAT**
- steady beat/no beat
- strong/weak

**RHYTHM**
- long/short notes
- silence rests
- even/uneven
- ostinato – repeated rhythm patterns

**METRE**
- duple
- triple
- simple: 2/4, 3/4, 4/4
- compound: 6/8, 6/4, 9/8
- irregular: e.g. 5/4, changing

**TIMBRE/TONE COLOUR**
- voices
- body percussion
- found sounds (keys, rulers ...)
- nature sounds (birds singing, wind in trees ...)
- non-pitched percussion (woodblocks, triangles ...)
- pitched percussion (barred instruments)
- instruments of the orchestra
- electronic

**FORM**
- repetition/contrast
- sections/phrases
- unity
- introduction/verse/chorus
- round/canon
- AB, ABA, ABACA (rondo)
- theme and variation

**EXPRESSION**
- **Dynamics**: crescendo, decrescendo; forte (f – loud), fortissimo (ff – very loud), mezzo forte (mf – moderately loud); piano (p – soft), pianissimo (pp – very soft), mezzo piano (mp – moderately soft)
- **Mood**: Lively, happy, frantic, sad, joyful, carefree, relaxed, gentle, agitated, angry...
- **Tempo**: allegro (quickly and in a lively way), moderato (at a moderate speed), andante (somewhat slowly, at a walking pace), largo (slowly), adagio (slowly and gracefully), and vivace (briskly, quickly, brightly)
- **Articulation**: staccato-detached, legato-smooth

Teacher Study Guide

The Music Of Star Wars
Logon to NACMusicBox.ca TIMELINE and listen to orchestral works performed by the NAC Orchestra!

Star Wars Main Title

“When I thought of a theme for Luke and his adventures, I composed a melody that reflected the brassy, bold, masculine, and noble qualities I saw in the character.”
—John Williams on writing the “Main Title”[src] http://starwars.wikia.com/wiki/Star_Wars_Main_Title

Listen to this theme that is played at the beginning of all eight Star Wars films. Read the information on p.10 about this piece. Why do you think that this theme is suitable for the character, Luke? (Describe specific concepts/elements of the music; e.g. ‘it starts with a strong melody made with large skips, which could represent the power of Luke….’)

Listen to the whole of the piece, following the Listening Map, and add descriptions.
Also, do an internet search for other interesting ‘Star Wars Main Title Listening Map’.

Watch the presentation of the 2004 Kennedy Center Honors – John Williams – where film director, Steven Spielberg comments about how important Williams’ music scores were for Spielberg’s films. It continues with a personal history of Williams’ background in music. Write down some of the important information shared. (You will briefly hear some of the Star Wars themes), as well as other film motifs/melodies. Listen at 13:28 for the medley of Williams’ themes played by The President’s Own United States Marine Band: https://www.youtube.com/watch?v=aPX8jhd6ygg

By John Williams

PART TWO

The Critical Analysis Process: • initial reaction • analysis and interpretation • consideration of cultural context • expression of aesthetic judgement • ongoing reflection

The Creative Process: • challenging and inspiring • imagining and generating • planning and focusing • exploring and experimenting • producing preliminary work • revising and refining • presenting and performing • reflecting and evaluating


PERFORMING with and LISTENING to the STAR WARS Main TITLE (Theme)

I. Initial Reaction:
1. Listen to the Star Wars Main Title, and respond by writing (e.g. in a music journal): How do you feel when you hear this piece of music? Why?
[Teacher Tip: Try this with both younger and older students, having them express the rhythms through movement will help them feel the music/perform it more expressively]
II. Analysis and Interpretation/Performing:
2. Read the 1st main rhythm of the music: clap/count/use time names (tah, ti-ti, ti-ka-ti-ka-, tam-ti...). Assign specific body percussion sound to each rhythm unit and perform the first section, counting the number of times the rhythm is played/when it is varied, etc.

\[= \text{foot stamp;} \quad = \text{clap;} \quad = \text{pat legs ...}\]

3. Read the 2nd main rhythm, but create arm movements with no sound and ‘show’ the rhythms in the air. Describe the difference between the 2 main rhythms.

4. Sing the melodies along with the rhythms or play on instruments (scores for recorder, band instruments, strings, boomwhackers are available on-line).

5. Discuss the differences between the 2 main rhythms/melodies; identify the form (introduction/A/B with interlude/A/Coda (ending) etc. [Students may decide on a slightly different identification – the major structure is ABA, but different analysts may have different ideas as well...this can be searched in the internet).
III. Cultural Contexts; IV. Judgment
6. Read the Program Notes in this Guide, from “Williams employed Wagner’s leitmotif technique … by the full orchestra”. Why is this an example of a ‘motif’? Who does it represent? (Luke Skywalker). When is this theme heard – in this movie/in other Star Wars movies?

7. Analyze/discuss/debate why this theme has become synonymous with the Star Wars brand. Think about the rhythm, the melodic intervals, the timbre assigned to play the two melodies in the theme, the rhythmic accents, articulation, repetition…

8. Have a debate with a partner by taking on the following roles: 1. The composer who is excited about composing this theme; and 2. The director of the Star Wars movie who is hearing it for the first time, and isn’t sure that he/she likes it for the movie! Have larger class debates/discussion!

9. Express final thoughts about this theme by adding to the journals: After performing, analyzing and considering the Star Wars Main Title theme, discuss feelings about the music—how does it make you feel/is it successful as film music/does it prepare viewers/listeners for the action in the movie, etc.

### PART THREE

**The Critical Analysis Process:** • initial reaction • analysis and interpretation • consideration of cultural context • expression of aesthetic judgment • ongoing reflection

<table>
<thead>
<tr>
<th>Gr. 4-8 C3. Exploring Forms and Cultural Contexts:</th>
<th>demonstrate an understanding of a variety of musical genres and styles from the past and present, and their sociocultural and historical contexts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gr.9-10 B2. Music and Society:</td>
<td>demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities and cultures;</td>
</tr>
<tr>
<td>Gr.11-12 B2. Music and Society:</td>
<td>demonstrate an understanding of social and cultural influences on and effects of traditional, commercial, and art music;</td>
</tr>
<tr>
<td>Gr.11 B2. Music and Society:</td>
<td>demonstrate an understanding of the role and impact of traditional, commercial, and art music within various communities and cultures;</td>
</tr>
</tbody>
</table>

**Gr.9-10 C2. Characteristics and Development of Musical Forms:** demonstrate an understanding of the development, function, and characteristics of various forms of music;

**Gr.11-12 C2. Musical Genres and Influences:** demonstrate an understanding of musical genres, periods, and themes, and the influence of the environment on different forms of music;

**Gr.12 C2. Characteristics and Development of Musical Forms:** demonstrate an understanding of the origins, development, and characteristics of various forms of music.
View 'Star Wars' composer John Williams in a vintage 1980 documentary chronicling the creating of 'The Empire Strikes Back' music score: www.youtube.com/embedhu7_dMhdciw

**Independent Study Questions** for Older Students/Class Viewing/Discussion with younger students:

1. View the documentary about the complex Creative Process that John Williams followed in writing the music score for the film, *The Empire Strikes Back*.

2. Compile a list of steps taken by Williams to compose, orchestrate, rehearse the London Symphony Orchestra, and record the music score that we hear with the film?

3. What parallels does John Williams make with music from previous historical periods (e.g., Mozart)?

4. How has the music ‘industry’ stayed the same from Baroque times to today? How has it changed?

5. What changes have happened in the film music industry since this documentary was made to today? (i.e. 1980 to 2016), e.g., in 1980, recordings were made on reel-to-reel audio tapes; in 2016 recordings are digital…)

**Canadian Connection: Film Music Composer. Mychael Danna**

6. Research a present-day composer of film scores, Mychael Danna, originally from Burlington, Ontario. He won an Oscar for ‘Best Original Score’ for his music in the film *Life of Pi*. His biography http://www.mychaeldanna.com/md-bio-long.pdf describes some of the process he uses, and an interview with Danna delves further into his process: https://www.youtube.com/watch?v=WNowe5m31cg. Note that Danna also refers to John Williams in his bio! What parallels can you find between Williams and Danna?

7. Imagine that you are a composer, hired to create a film score in 2016. What would your process be for producing the soundtrack? What can you learn about the Canadian/American opportunities for musicians and the film industry? What current digital recording technology would enhance your task of producing a soundtrack?

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**The Critical Analysis Process:**

- initial reaction
- analysis and interpretation
- consideration of cultural context
- expression of aesthetic judgment
- ongoing reflection

**The Creative Process:**

- challenging and inspiring
- imagining and generating
- planning and focusing
- exploring and experimenting
- producing preliminary work
- revising and refining
- presenting and performing
- reflecting and evaluating

**Concepts and Elements of Music:** rhythm, metre, tempo, pitch, form, texture, harmony, dynamics, articulation; creating mood with elements of music
This project could be completed before or after attending the NAC concert!

After following the Critical Analysis Process with the Star Wars Main Title, assign small groups of students to prepare an engaging, interactive presentation about one piece through research, listening, analysis, discussion, and frequent consultation/feedback/reflection with the teacher. Students choose from the remaining pieces in the concert. [Start with the Program Notes in this Guide!]

1. PRINCESS LEIA’S THEME
2. THE CANTINA BAND
3. HERE THEY COME!
4. IMPERIAL MARCH
5. THE ASTEROID FIELD
6. YODA’S THEME
7. THE FOREST BATTLE
8. THRONE ROOM AND END TITLE
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?
NAC Orchestra
Concerts on Demand
Concerts sur demande
de l’Orchestre du CNA

FREE ONLINE STREAMING CONCERTS
The NAC Orchestra is only a click away
CONCERTS GRATUITS EN CONTINU SUR LE WEB
L’Orchestre du CNA en un clic

NACmusicbox.ca
boiteamusique@CNA.ca

Teacher Study Guide

The Music of Star Wars
**Listening Guide**

**BEAT**
Is there a strong pulse (like walking), or little sense of a beat, (like floating)?
Is the speed (tempo): fast (allegro), medium (moderato), or slow (adagio)?

**METER/TIME SIGNATURE**
2/4, 3/4, 4/4, 6/8 are most common. Listen for the strong beat, then find the grouping of beats in 2s, 3s, 4s. Try conducting in 2 (down/up) or 3 (triangle) to feel duple or triple time.

**MELODY**
Is the tune memorable? Does it have leaping from high to low (disjunct) or notes moving in close steps (conjunct)? Is the playing smooth (legato) or detached playing, like hot potato (staccato)?

**HARMONY**
Is more than one pitch sounding at the same time (example do + mi + so, or the “I chord”). One person singing alone creates unison, not harmony! Are the combined sounds modern, jazzy, more traditional?

**DYNAMICS**
How dramatic is the music? Are there loud and soft sections? The music terms (and symbols) are:
- pianissimo (pp) – very soft
- piano (p) – soft
- mezzo piano/mezzo forte (mp, mf) – medium soft/medium loud
- forte (f) – loud
- fortissimo (ff) – very loud

**TIMBRE**
Can you identify what is making the music: voice (male/female, adult/child), woodwinds, brass, strings, or percussion?
Listen to free online music by famous international and Canadian composers with NACmusicbox.ca TIMELINE

Visit NACmusicbox.ca today!

NACmusicbox.ca TIMELINE has hundreds of music recordings from the Baroque period to the 21st century, and resources for teachers, students and music fans.

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!

Teacher Study Guide

The Music of Star Wars

27
L'Académie Jedi
Brown, Jeffrey
Scholastic, 2014.

The Strange Case of Origami Yoda
Angleberger, Tom

Star wars, l'atelier de créations galactiques
Burton, Bonnie
Huginn & Muninn, 2015.

Star Wars
Lost Stars
Gray, Claudia
Disney/Lucas Film Press, 2015.

Star wars, the clone wars aventures
Les chantiers de la destruction
Gilroy, Henry
The Music of Star Wars – La musique de Star Wars
December 7 décembre 2016

Star Wars in 100 Scenes
Fry, Jason
Dorling Kindersley, 2014.
791.4375 FRY

Premières armes
Wolverton, Dave
Pocket jeunesse, 2002.
WOLVE

Star Wars
Legacy. Book 1
Ostrander, John
OSTRA

L'invasion droïde
Hachette jeunesse, 2010.
INVAS

The Princess, the Scoundrel, and the Farm Boy
An Original Retelling of Star Wars: A New Hope
Bracken, Alexandra
BRACK

Le secret de la cocotte Wookiee
Angleberger, Tom
Seuil, 2014.
ANGLE
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”. During the NAC’s construction, the piano is being stored at the Canadian Museum of Nature.

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.
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.
Erik Ochsner, conductor

Erik Ochsner’s versatility as a conductor has stretched across a broad range of repertoire, from conducting as few as five performers in contemporary and modern works to leading 300 performers in “live to projection” concerts of films like *Lord of the Rings*, *Pirates of the Caribbean*, *Bugs Bunny at the Symphony*, and *Pixar in Concert*. Erik is equally comfortable on the concert stage, or leading opera, oratorio, and multi-media performances and has appeared with orchestras and ensembles in Adelaide, Albuquerque, Beijing, Detroit, Indianapolis, Kaohsiung, Krakow, Leipzig, Melbourne, New York, Ottawa, Reykjavik, Rochester, Round Top Festival Institute (Texas), St. Louis, Shanghai, Stockholm, Tampere, Wellington, and Wolf Trap, Virginia.

Previous conducting engagements include conducting *Star Trek* (2009) at the Sony Centre for the Performing Arts in Toronto with the Kitchener-Waterloo Symphony. In December 2014, Erik conducted the SONOS Chamber Orchestra in a Hip Hop *Nutcracker*, which uses the complete Tchaikovsky score while the dancers on stage tell the story through hip hop.

Recent highlights include conducting the first concert ever in the new Krakow (Poland) Arena for a National Children’s Day Concert, featuring Disney’s *Pixar in Concert* with 10,000 children in the audience. Previously, Erik served as assistant conductor of the Brooklyn Philharmonic Orchestra, toured worldwide as rehearsal conductor for composer/conductor Tan Dun —which led him to be assistant conductor of the Boston Symphony with Yo-Yo Ma, assistant conductor and chorus master for the Shanghai workshop Metropolitan Opera— commissioned *The First Emperor*, in addition to *Tea: A Mirror of Soul*, which is available on DVD.

Charles Ross, co-host

Canadian actor Charles Ross has a pretty sweet job as a professional Geek.

As writer and performer of his trilogy of trilogies: *One Man Star Wars* and *One Man Lord of the Rings*, and *One Man Dark Knight: A Batman Parody*, Charlie has toured the globe since 2002, delighting audiences with his unique and frenetic solo shows.

Born in northern British Columbia, Canada, Charlie spent his early years with his head in the clouds, longing for galaxies far, far away. It was the discovery of a passion for acting (and a move to more southerly climes) that brought this geek-at-heart back to earth.

At university, Ross formed a friendship and collaborating partnership with actor/writer/director, TJ Dawe. TJ has directed five of Ross’s solo shows- the first being the wildly successful *One Man Star Wars*.

After sold-out tours of North America’s Fringe theatre festivals, *One Man Star Wars* and *One Man LOTR* have taken on a life of their own. Licensed by George Lucas and Saul Zaentz: carrying the official banner of *Star Wars* and *Lord of the Rings* - it’s fair to say that Charlie now dwells in geek heaven.

With thousands of performances, in hundreds of cities, across four continents: from off-Broadway NYC to the Sydney Opera House, the West End of London to the sands of Dubai, or from Hong Kong to India - chances are these shows have been there. The worldwide love affair with these Trilogies is phenomenal- and it’s been a dream come true, for Charlie Ross, to celebrate that love with the generations of fans around the world.

You can find out more about Charlie, TJ, One Man Lord of the Rings and Star Wars through Facebook and Twitter.

https://www.twitter.com/charlie__ross and https://www.twitter.com/OneManStarWars


https://www.facebook.com/One-Man-Lord-of-the-Rings-285605143733/timeline/?ref=bookmarks

Or visit www.onemanstarwars.com and www.onemanlotr.com

One Man Star Wars Trilogy performed with permission of Lucasfilm Ltd. All ‘Star Wars’ elements property of Lucasfilm Ltd. All rights reserved.
**Mark Petersen, director**

Mike Petersen is a writer, director, actor, and puppeteer who has performed across Canada, throughout the U.S. and in Japan, Australia, Nigeria, Britain, Singapore and Poland with such companies as Mermaid Theatre, Neptune Theatre, Festival Antigonish, Kaleidoscope Theatre, the Edinburgh Puppet Company, Poland's Teatr Arlekin, and Theatre Beyond Words.

Film and television credits include *Fraggle Rock, Labyrinth, Black Harbour, Emily of New Moon,* and the award-winning CBC pre-school series *The Mighty Jungle.* Mike created and performed in *As You Puppet* at Young People’s Theatre in Toronto, and also played host “Papageno” in *Music & Truffles,* a series of classical music concerts for children produced by Anton Kuerti.

He appeared opposite Kevin Spacey in the feature film *Casino Jack* and acted with Dean Cain in the Hallmark Christmas special *The Case for Christmas.*

Mike recently completed 65 episodes of *Toopy & Binoo Vroom Vroom Zoom* (now airing on TreeHouse), and he is a proud member of Theatre Direct's Dora Award nominated ensemble performing in the tabletop puppet play, *Old Man and the River.*

In his developing role as a teacher of puppetry, Mike has worked alongside Graham Whitehead at Mermaid Theatre, Allen MacInnis at YPT, Lynda Hill at Theatre Direct, Eric Woolfe at Eldritch Theatre, Ann & David Powell at Puppetmongers Theatre, Seanna Kennedy at Lower Ossington Theatre, and Bruce Dowe, director of the Canadian premier of *Thank You For Being A Friend: the ultimate Golden Girls experience.*

**Émilie Fournier, co-host**

Émilie Jean-Fournier started her career as a model. While working in that field, she spent time on several film sets, where she discovered her passion for media and communications.

After obtaining a bachelor’s degree in public communications, she freelanced (2008–10) for the website of *Québec Scope* magazine, then worked as an event planner in the fashion and music industries. In 2009 she moved to Montreal to study at the Promedia radio and television school.

Motivated, inquisitive and determined, in 2010 Émilie landed a job at TVA as one of the channel’s new faces and host of the *Hors circuit* video clips, and became a reporter and blogger for Montreal Fashion Week. In 2011 she co-hosted *Les auditions de Star Académie en prolongation,* and in 2012 she hosted *Star Académie en prolongation.* That same year she became a social media reporter for *Salut, Bonjour! Week-end;* in 2013 she was assigned to arts news, then to the show’s fashion and beauty beat.

Émilie has also worked in radio as a reporter for Rouge FM. Last year she was appointed producer of Web content and new media at Productions Déferlantes, one of Quebec’s most dynamic media production companies.
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.