



NATIONAL ARTS CENTRE
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Canada is our stage. Le Canada en scène.



NAC ORCHESTRA
STUDENT MATINEE CONCERTS
2016-2017 season

*Presented in
association with*



with the NAC Orchestra

How The Gimquat Found Her Song



Teacher
Study Guide

Kindergarten to Grade 6

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

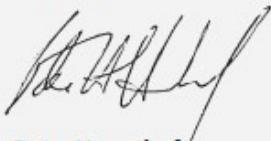
Over the many years I have worked in the arts, artists have told me time and again what a privilege it is to perform in front of young audiences. Children don't hide their emotions. They are open to wonder, often audibly, and believe in magic. Young audiences also offer a welcome challenge: they don't 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.

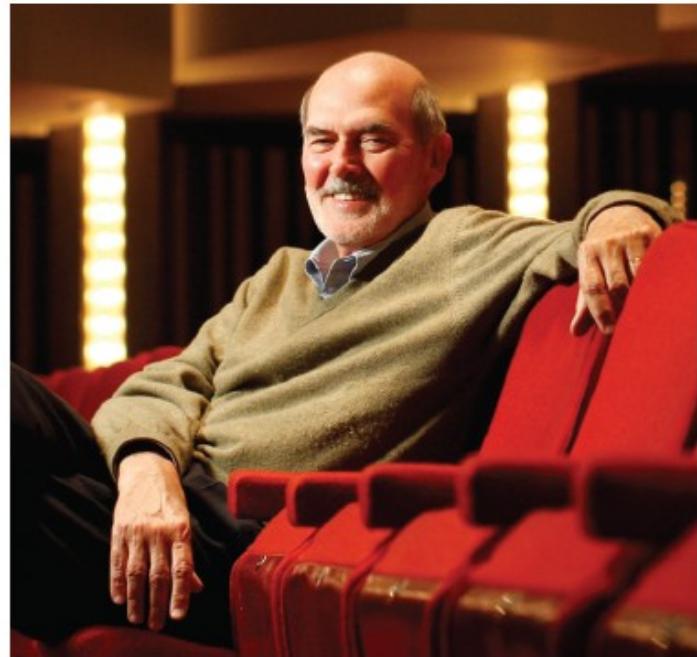
As you may know, we are currently in the midst of a major renovation that will enhance and improve your and your students' experience at the NAC in the years to come. In the short term, however, this exciting project has an impact on our ability to deliver programming during the day throughout the 2016-2017 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,



Peter Herrndorf
President and CEO | National Arts Centre



Peter Herrndorf, President and CEO | National Arts Centre



Alexander Shelley, Music Director, NAC Orchestra

PHOTO: STEPHEN MASTERS

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



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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 Platypus Theatre
- ★ **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, NAC Orchestra



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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 14-20) 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 16-20) 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)

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.



Concert Program

(subject to change)

NAC Orchestra

Jean-Claude Picard, conductor

Platypus Theatre

Peter Duschenes, writer, artistic director and actor

Danielle Desormeaux, actor

Wendy Rockburn, stage manager

Concert dates:

Tuesday, April 4, 2017

10:00 A.M. (English)

12:30 P.M. (French)

Concert location:

Centrepointe Theatres,
101 Centrepointe Drive, Ottawa

Running time for all concerts:

Approx. 55 minutes

In this concert, students will hear excerpts from:



All music arranged by ***Mario Duschenes***:

BIZET

Prelude, Carmen Suite

VIVALDI

Spring from The Four Seasons (1st movement)

DUSCHENES

Sad Dance

DUSCHENES

Jiminy Cricket I

DUSCHENES

Awakening

DUSCHENES

Gregorian Chant

ANONYMOUS

Tordion

BACH

'Bist du bei mir', BWV 508

MOZART

Overture to The Marriage of Figaro

BERLIOZ

Symphonie Fantastique (5th Movement)

BRAHMS

Lullaby

OFFENBACH

'Can-Can' from Orpheus in the Underworld

DUSCHENES

Smokey Jazz

RAVEL

"Pavane de la belle" from Mother Goose Suite

RAVEL

"Le Jardin Féérique" from Mother Goose Suite

Text: **Peter Duschenes**

Stage direction and puppet design: **Peter Duschenes & Meredyth Babcock**

Originally produced by: **Michael Duschenes**

**Please see the Audience Participation activity :
"Magic Chant" on page 14**

Program Notes

The Story

What is a bird if she has no song? So ashamed by her silence is the rare and awkward Gimquat bird that she has taken refuge in a hollow tree where she pines and bemoans her woeful state. One day, however, she meets a magician who opens a whole new world to her, taking her on a fantastic journey through space and time in search of the perfect song. Starting in a monastery, then moving on to Leipzig (where the audience will become Johann Sebastian Bach's choir!) with stops in Vienna, Berlin and New Orleans among many more, Gimquat and the audience discover the music of the ages.

Here are some of the people we will meet in *How the Gimquat Found Her Song*:

Prehistoric People



Imagine a time 40,000 years ago when people lived in caves and survived by hunting wild animals using sticks and stones as weapons. These people were also the first musicians; creating very simple musical instruments by banging different sized rocks and sticks together and by using their voices to call to each other across the vast expanses of wilderness that separated them.

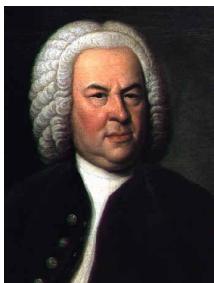
Benedictine Monks

If you had lived in Europe in the year 1000 and had been walking by a monastery, you might have heard, floating over the high walls of the great stone building, a prayer being sung in what we now call plainsong or Gregorian chant. With the rise of Christianity, monasteries became the main centres of music in Europe. In these monasteries men called monks who had decided to devote their lives to God sang out their prayers several times a day. They would sing all together, in unison (all on one note) perhaps dropping the note to a lower note at the end of a line of prayer. This gave the prayers a solemn and meditative quality and helped the monks to concentrate on God. It is called "Gregorian" chant because the rules for how it was to be sung were set down by Pope Gregory. This is perhaps the simplest form of music we know and it is the basis for all western music that has been developed since.

Medieval Troubadours and Minstrels

Between the years 1000 and 1600 music began to develop into more complex forms, no longer used just for praying nor sung on just one or two notes. If you had been a young man or woman in the medieval ages and you had needed to earn a living, perhaps you would have become a minstrel or a troubadour traveling around the various countries of Europe. You would have entertained crowds of people in every small town by singing pretty melodies, accompanying yourself with a small drum called a tambor or with a simple wooden flute called a recorder, and dancing a lively dance.

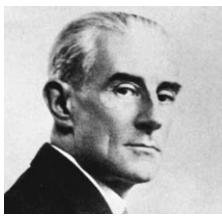
Johann Sebastian Bach (1685 - 1750)



A musical genius from a family of many generations of musical geniuses, Johann Sebastian Bach was born in Germany in 1685. His era was called the Baroque period and by this time music had developed greatly. Vocal music had become much more dramatic and the first operas were written. Instrumental music became much more complex with the first orchestras being formed made up mostly of string instruments and the occasional flute, oboe, bassoon or trumpet. Bach wrote lots and lots of music; music for kings and princes, for dukes and emperors. But he didn't have an easy life: his mother died when he was only nine and a year later his father also died. He was married twice and had many children, 20 altogether, but 11 died while they were still very young. Bach's music was known for its long graceful melodies which he weaved in and out and around like an endless flowing river. Some of Bach's most beautiful works are his orchestral suites which are collections of dances.

Bach was the greatest composer of the Baroque era and his music plays an important part in our story. During Gimquat's search for her song she will need your help during the Baroque era in singing a chorale by J.S. Bach. A chorale is a song from a religious work called a cantata.

Maurice Ravel (1875 - 1937)



Maurice Ravel was born on March 7, 1875 in Ciboure, France and died December 28, 1937 in Paris. At the age of 14, he became a student at the prestigious Paris Conservatoire. He studied with composer Gabriel Faure. Ravel along with Claude Debussy is regarded as one of the finest composers of the Impressionist Period. Impressionism in music is a musical style that stresses tone color, atmosphere, and fluidity. Ravel composed hundreds of works but his most well known are *Bolero*, *Pavane for a Dead Princess*, *Le Tombeau de Couperin* and the *Mother Goose suite*. A true highlight of Ravel's career was his collaboration with the Russian impresario Serge Diaghilev, for whose Ballets Russes he composed the masterpiece Ravel's *Daphnis et Chloé*.

Wolfgang Amadeus Mozart (1756 - 1791)



Born on January 27, 1756, in Salzburg, Austria, Wolfgang Amadeus Mozart was a musician capable of playing multiple instruments and started performing in public when he was only six years old!! Over the years, Mozart became associated with a variety of European venues and patrons, composing hundreds of works that included sonatas, symphonies, masses, concertos and operas. Mozart's father, Leopold Mozart, was responsible for his musical education. By the age of six, Mozart was on tour with his sister (Nannerl) and their father, giving concerts in many courts all over Europe. These "tours" were very difficult on the family as the travelling conditions were poor. They were often very sick and had to cancel many engagements.

While in Rome, Wolfgang heard Gregorio Allegri's Miserere performed once in the Sistine Chapel. He wrote out the entire score from memory, returning only to correct a few minor errors!! Mozart was one of the most famous composers of the Classical Period. The Classical Period refers to music written between 1750 to 1820. Mozart died at the young age of 35 in 1791.

Learn more about different composers' lives and Music on ArtsAlive.ca (see Music, Great Composers)



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

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.



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

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.

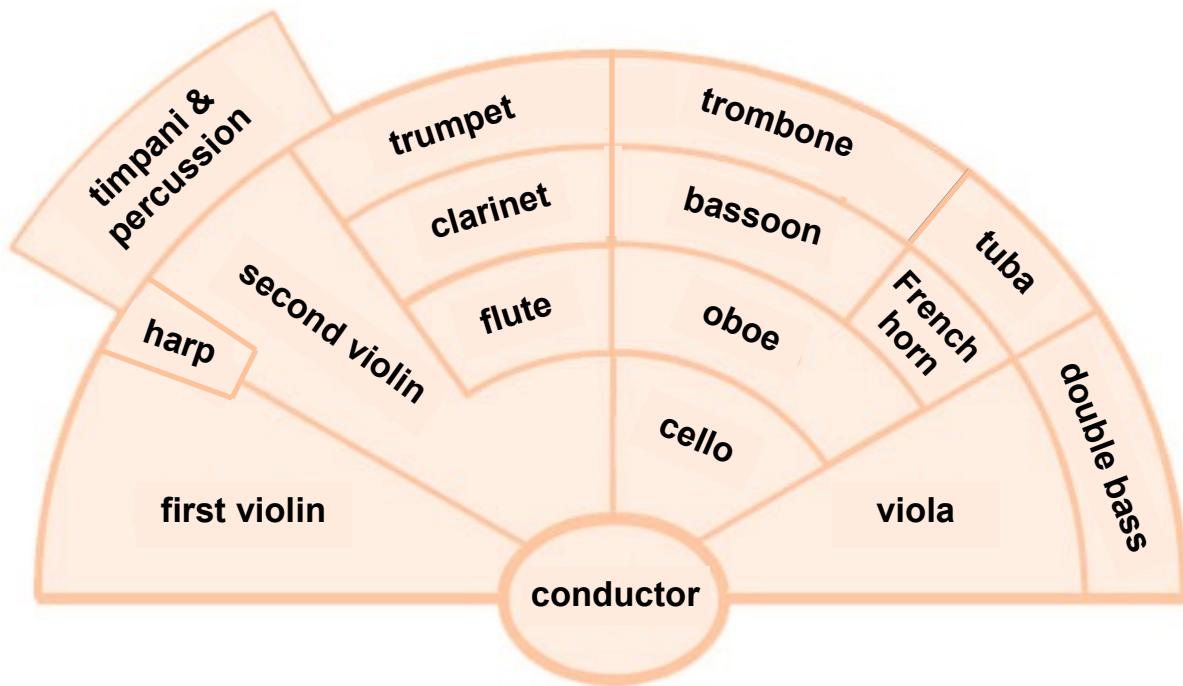
Did you know that a timpani looks like a big cauldron? But don't try making soup in it!

- ★ 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



Classroom Activities

Activity #1: Audience Participation

The Magic Chant

This chant is the key to opening the door to the magical world of *How The Gimquat Found Her Song*. Please learn the chant before you come to the concert hall.

Jiminy Cricket, Raggedy Ann

Winnie the Pooh, Yosemite Sam

Up in the air, through space and through time,

A new place in history, not yours and not mine



Activity #2: Reflection Questions

Ask the students to answer the following statements:

1. I imagine that the Gimquat has no song to sing because...

I think she feels...

2. I like to sing when...

3. When I sing, I feel...

4. This is my picture of the Gimquat when she finds a song of her own and sings it:

Activity #3: Instruments of the Orchestra

Introduce students to the orchestra. (See page 13)

Use Arts.alive.ca/Music **Instrument Lab** to explore the sounds, construction, and appearance of various instruments.

Arts Curriculum:

Grades 1 & 2 - Four families of instruments

Grade 3 - Identify instruments in the percussion section

Grade 4 - Identify the instruments of the woodwind, brass, string and percussion

Grade 5 - Classify instruments of the orchestra as being woodwind, brass, strings or percussion

Grade 6 - Describe the construction and use of an instrument



Activity #4: Concert Etiquette

Discuss when it is (during applause, at intermission) and when it is not appropriate to speak (when performers are speaking or performing) when attending a live performance at:



- a theatre
- a concert hall
- a stadium (e.g. the Scotiabank Place)
- a park

Discuss/describe in detail what happens at a performance, from the time you walk into the foyer of the venue (concert hall, theatre, etc). Example: show ticket, usher shows you to your seat, the orchestra is on stage warming up, the concertmaster walks on stage (applause) and tunes the orchestra, the conductor walks on stage (applause) and the concert begins...

Activity #5: Post-Concert Activity

Select four statements to complete. Think, and then write.

The Gimquat, a silent bird without a song, made me think of...

The music I heard reminded me of...

I never knew that...

I think the search for a unique song might symbolize...

When I think that nobody is listening to me, I feel...

To help others to listen with respect to me, I could...

The audience that would most appreciate this presentation because ...



Activity #6: Create a Parody Song

Old Tune, with New Lyrics!

How the Gimquat Found Her Song

(Tune: Twinkle, Twinkle Little Star)

*Now the Gimquat has a song,
She can sing it all day long
When you have a song to sing
You can do most anything!
Now the Gimquat has a song,
She can sing it all day long!*

Well-known nursery songs like “Twinkle, Twinkle, Little Star”, “Mary had a Little Lamb” and “Frère Jacques” contain patterns that make them easy to learn. There is often a pattern in the lyrics (metre, or number of syllables per line), the musical phrases, and the rhyming scheme.

1. Advertise your favourite food or food group. Make new lyrics for a well-known song. Make the syllables fit the rhythm. Copy the rhyming pattern! (Example: cheese, please, you, blue, cheese, please, or A A B B A A). When you have a good opening line, brainstorm rhyming words for the last word in line one. Too difficult? Find a synonym for that word, and try again.
2. Print your song in large letters on 11x17 or chart paper. Plan the lettering carefully (pencil), so that the layout is in poetry form to highlight the patterns and rhyming scheme. When traced over in marker, will your classmates be able to see your song from a distance? Check! Illustrate your song.

Activity #7: Breathing Techniques

You don't have to be an athlete to think about breathing technique! In fact, to speak or sing well, proper breathing technique is very important. Correct breathing even has an effect on how you feel and think!

It is easy to find out what proper breathing technique feels like. Try the following now or before you go to sleep: Lie down on your back and place your hands flat across your abdomen. You will feel your stomach expand as you inhale, and settle back down as you exhale. This happens because a large muscle called the diaphragm muscle expands and makes room in the body for more air in the lungs.

Tips for proper breathing:

1. Sit or stand tall. Pretend that you are a puppet on a string and you hang by a string connected to the crown of your head. You are as tall as you can be, and you feel no tension. If standing, your feet are slightly apart, and your knees are not locked, but are relaxed and slightly bent.
2. Roll your shoulders up, back and down. Never raise your shoulders when you take a deep breath, because this creates tension in the shoulders and elongates the torso.
3. Always feel your abdomen expand as you take a deep breath.
4. Try breathing in through the nose and out through the mouth. When singing or playing an instrument, breathe in and out through your mouth.



Activity #8: A Listening Log

Choose a work that is outlined on **page 7** of this guide. Listen carefully to a recording of that piece. What elements (e.g. Beat, metre, time signature, etc.) can you identify in that piece that make it special?

Play the recording for your students, stopping at appropriate moments to point out these elements to your audience.

Hint: Use the Listening Guide on **page 20** as a guide.

Date	Composer Name of Piece Performer	Describe your feelings. Which music elements are featured? See “Listening Guide” on page 20 for help

Activity #9: Musical Colours



Provide students with pencil crayons or crayons and paper and invite students to sit by themselves. While listening to the music, students draw a pattern or picture using the pencil crayons or crayons.

Discuss what the colours mean to them and why they chose those colours.

Activity #10: Teachers Notes—Listening Activities



Use the Listening Log to teach students to listen for details and to learn music vocabulary. Keep listening samples short and intriguing to start. Select music you love from your own collection or from the library. Use music illustrating contrasting moods, styles of music, historical periods of music, and cultural backgrounds. When the students realize that there is interest in and respect for music of many time periods and a wide variety of cultures, this will encourage students to appreciate different tastes, show tolerance and respect, and be proud of their cultural background.

Ask each student to take a turn being responsible for the “listening selection of the day”, encouraging them to bring music from home that is appropriate for school and that others might not have heard before... to “stretch” the ears of their classmates. Make a music certificate for “most original and interesting selection of the week”. Ensure that all selections are listened to carefully and with respect.

Activity #11: Medieval Times



Learning in Silence, Learning about Silence

Composers need silence to create. Silence is rare in today's fast-paced high-tech world, where we are surrounded by noise pollution. Imagine being as silent as the Gimquat before she found a song? Have your class plan a **Monk's Day!** Discuss how and why monks in monasteries took vows of poverty and even vows of silence. Make preparations together:

- Create a “Vow of Silence”, plan a special class lunch (porridge; vegetables and beans; soup; bread).
- Decide on the duration of the Monk’s Day (example: recess to recess, morning, all day). What challenges will you face?
- People tend to rely on verbal communication. What silent ways of communicating express needs and feelings, often more accurately than words? (eye contact, body language, gestures, writing, etc.). Together, you might select a “penance” if someone breaks the silence during the activity.

Possible activities:

- Take a vow of silence
- Try a short fast (example: no snack time, as a monk’s first meal is at noon)
- Wear simple “Monk’s” clothes (hoods, loose robes)
- Listen to Gregorian chant while trying meditative deep breathing, crossing your arms and holding elbows (yoga/self-calming/brain gym); while completing an art activity (enhance right brain activity); while doing math (enhance focus)
- Create a new Gregorian chant using the notes (tone bells) “do, re, mi” and adding the low “la” for additional challenge end chant on “re” (C,D, E + low A,. end chant on D). Sing to solfège, or sing a melisma in Latin (example) silencium, or your school motto!

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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

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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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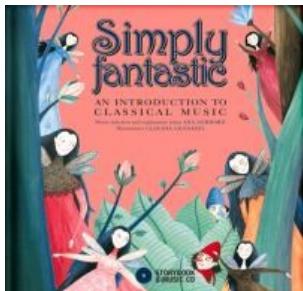
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April 4 avril 2017



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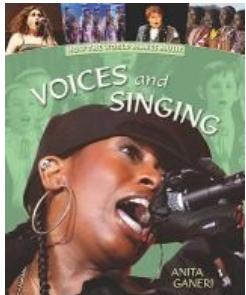
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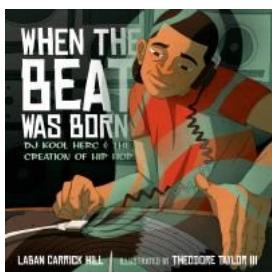


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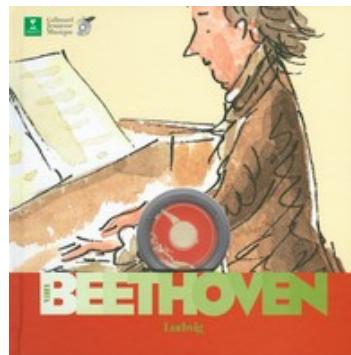
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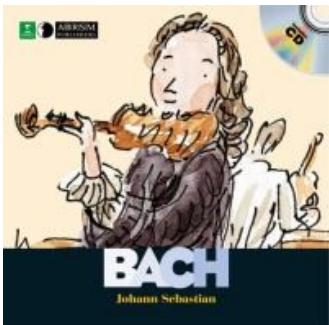
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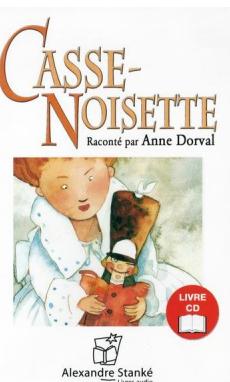
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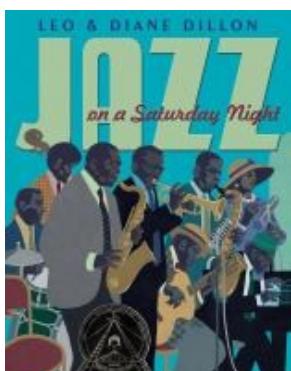
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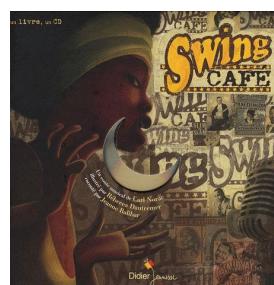
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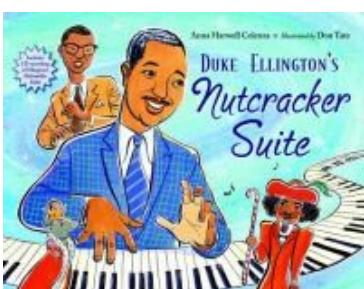
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CELEN



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,
Music Director
NAC Orchestra**

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 master classes 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.

Jean-Claude Picard, Conductor



Canadian conductor Jean-Claude Picard came to international attention when he won the highly coveted Assistant Conductor position of the Royal Scottish National Orchestra in May 2013, following a recruitment process that attracted applicants worldwide. After a highly successful two years in his role, the RSNO appointed him to the position of Associate Conductor for the third year of his extended tenure with the orchestra. He conducts the RSNO in nearly 30 performances each year, from outreach events to full Season concerts. Jean-Claude is known for bringing high intensity and unforced flair to his performances, while being described as a very communicative and engaging conductor by fellow artists and audiences alike.

Recent and forthcoming engagements include performances with the Royal Liverpool Philharmonic Orchestra, Orchestre Symphonique de Québec, City of Birmingham Symphony Orchestra, Canada's National Arts Centre Orchestra, Manchester Camerata, Toronto Symphony Orchestra, Royal Scottish National Orchestra, productions of Tchaikovsky's *The Nutcracker* and Prokofiev's *Cinderella* with Scottish Ballet and the Red Note Ensemble. Jean-Claude has also been invited to conduct the Zurich Tonhalle Orchestra, Porto National Orchestra, Manhattan School of Music Symphony Orchestra and Pärnu City Orchestra as part of his studies with Neeme Järvi, David Zinman, Jorma Panula, Kurt Masur, Paavo Järvi and Leonid Grin.

Jean-Claude was selected by Kurt Masur as the winner of the prestigious 2013 Mendelssohn Scholarship, enabling him to undertake further private studies under the Maestro in Leipzig, as well as being invited to conduct the Leipzig Symphony Orchestra.

Teaching and musical education are of great importance to Jean-Claude. He recently gave several classes in conducting at the Royal Conservatoire of Scotland, taught flute at the Geneva Conservatory of Music, and was a guest flute teacher at the International Flute Festival of Costa-Rica.

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*.

For further details, check out Platypus Theatre's website: www.platypustheatre.com,

Peter Duschenes, Writer, Artistic Director, Actor



"Listen, just listen, to the music abounding In every small thing of our daily surroundings."

—Peter as the Wizard in *How the Gimquat Found Her Song*

Peter is the poppa of this platypus puddle. 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.

Danielle Desormeaux, Actor (Gimquat)



Danielle is one of the more adaptable creatures in the Platypus Theatre touring company. You can see her as the Gimquat in *How the Gimquat Found Her Song*, as Corky in *Bach to the Future*, as Emily in *Emily Saves the Orchestra* and as a hobo in *Rhythm in Your Rubbish*, a production she helped create. She is a highly-accomplished actor who has worked extensively in theatre, in film, and also as several animated characters on TV. She is also an experienced improviser and clown, and has written and created a number of critically-acclaimed works. Danielle has been a part of the Platypus touring company for 17 years but will never forget "the first time I heard a live orchestra playing on stage with me it literally took my breath away. I couldn't believe how powerful the sound was. Then I thought: Wow! Best job ever!"

Wendy Rockburn, Stage Manager



Want to know who and what goes where and when and how? Wendy's the one who has it well under control. Since 2005, Wendy has expertly juggled all of the details for Platypus Theatre productions, from monster's heads to lighting cues. Not only does she manage the Platypus touring company's stage, but she also works with theatres all over Eastern and Central Canada. And as often as possible, she jets off to far places to photograph the world, and has been known to skydive over the desert in Namibia or outrace a gaucho in Argentina. Her favorite part about Platypus shows is watching the kids follow every turn in the story in rapt attention. And the climax of the Gimquat still makes her cry, even after all of these years. No wonder we're wild about Wendy!

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.