Canada’s National Arts Centre Orchestra and Platypus Theatre present

Emily Saves the Orchestra

Boris Brott, conductor

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Now celebrating its 10th year, the National Youth and Education Trust is supported by Astral Radio, Sun Life Financial, Michael Potter, Founding Partner TELUS, supporters and patrons of the annual NAC Gala and the donors of the NAC Foundation’s Corporate Club and Donor’s Circle.

Cover illustration by Marc Audet
Welcome Educators!

To my Education Colleagues,

In order to ensure Canada’s future as an innovative, creative society, the role of Music Education in our schools has never been more important than it is today.

Your National Arts Centre Orchestra boasts many of Canada’s most talented musicians, all of whom enthusiastically share my belief in enriching the lives of young people through music. I invite you and your students to come to the National Arts Centre’s Southam Hall to experience performances by one of the world’s finest orchestras, conducted by our Principal Pops Conductor Jack Everly, and conductors Boris Brott and Alain Trudel.

This season, we again offer three concerts – for all grade levels – that connect directly to the Ontario and Quebec curriculum for music. Primary students will be introduced to the instruments of the orchestra in Platypus Theatre’s Emily Saves the Orchestra while a brand-new Halloween-themed NAC production called A-BACH-cadabra! will introduce the life, times, and music of the great composer Johann Sebastian Bach to students at the junior-intermediate level. At the high school level, students will discover the connection between orchestral music and Hollywood’s silver screen in Rodgers and Hammerstein at the Movies. We are also pleased to offer comprehensive study guides before the concerts.

I hope you will enjoy the programs we’ve created for you and your students this season and thank you for making music a part of your teaching curriculum.

Sincerely,

Pinchas Zukerman
Music Director, National Arts Centre Orchestra
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 conductor, the performers and the NAC Orchestra
- **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. If you have any comments about the study guide or the performance please write to us at mused@nac-cna.ca.

See you at the National Arts Centre!
The “Full-Day Early Learning Kindergarten Program” and “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:

- **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 to] 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.

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.

### Listening Activities: Elements of Music (page 20)

**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:**

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

**Grade 1:**

- C2.1 Express initial reactions and personal responses to musical performances in a variety of ways.
- C2.2 Describe ways in which the elements of music are used for different purposes in the music they perform, listen to, and create.

**Grade 2:**

- C2.1 Express personal responses to musical performances in a variety of ways.
- C2.2 Describe ways in which the elements of music are used for different purposes in the music they perform, listen to, and create.

**Grade 3:**

- C2.1 Express personal responses to musical performances in a variety of ways.
- C2.2 Describe ways in which the elements of music are used in the music they perform, listen to, and create.

**Grade 4, 5, 6:**

- C2.1 Express detailed personal responses to musical performances in a variety of ways.
Definitions: Symphony, Movement, Concerto, Sonata  (page 14)

These terms describe forms in the music students will hear at the concert. While “symphony, movement, concerto and sonata” are not specifically identified as “Fundamental Concepts” in grades 1-6 music, students are asked to describe the music they hear using the Critical Analysis Process (Overall Expectation C2: Reflecting, Responding, and Analysing). The continuum of the element “Form” is listed below, and students would then identify and describe how phrases, sections or movements are the same, similar or different, according to their corresponding grade. Students would also describe the music using the other elements of music listed under “Fundamental Concepts” for each grade.

**Fundamental Concept “FORM”:**
- **Grade 1** • **form:** phrase, call and response
- **Grade 2** • **form:** phrase, binary (AB) form, simple verse and chorus
- **Grade 3** • **form:** section, ternary (ABA) form
- **Grade 4** • **form:** verse and chorus; piece with an introduction and/or a coda; simple repeats
- **Grade 5** • **form:** compositions in four or more sections (e.g., AABA, ABAC [alternation between a chorus, A, and improvisations, B and C], rondo [e.g., ABACADA])
- **Grade 6** • **form:** theme and variations; repeats (e.g., first and second endings)

Exploration of the terms “symphony, movement, concerto and sonata” would be developed through Expectations C3 and C3.2 with grades 1-6 students as they compare aspects of the music compositions, the composers and their historical context using the Study Guide’s “Program Notes.”

**C3. Exploring Forms and Cultural Contexts:** Demonstrate an understanding of a variety of musical genres and styles from the past and present, and their socio-cultural 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).

Stories in Music  (page 15)

**Kindergarten Overall and Specific Expectations**

**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.

[continued on next page]
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:

♦ 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.

Musical Chairs (page 15); Name the Instrument (page 16)

These two activities are part of developing understanding of the Fundamental Concept ‘Timbre’; orchestral instrument classification — the materials, construction and sound quality.

Grade 1-6 Fundamental Concept: TIMBRE

Grade 1 • timbre: vocal quality (e.g., speaking voice, singing voice), body percussion, sound quality of instruments (e.g., non-pitched and pitched percussion), environmental and found sounds.

Grade 2 • timbre: classification of instruments by listening to their sound (e.g., wind [woodwind, brass], stringed, electronic, membrane, pitched percussion instruments).

Grade 3 • timbre: classification of instruments by means of sound production (e.g., sounds produced by strumming, striking, shaking, blowing).

Grade 4 • timbre: homogeneous sound of ensemble instruments (e.g., individual instruments of the orchestra or other performing ensemble).

Grade 5 • timbre: tone colour for particular purposes (e.g., use of trumpets for a fanfare, flutes for depicting birds, various instruments for creating specific moods).

Grade 6 • (review of Grade 5 Timbre concepts).

Concert Etiquette (page 20)

Kindergarten Overall and Specific Expectations

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.

[continued on next page]
**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

**Orchestra Workout (page 21)**

**Kindergarten Overall and Specific Expectations**

**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

**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:*
- 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
It’s a wild adventure when 10-year-old Emily attends a performance of Beethoven’s Ninth Symphony. Enchanted by the lure of the beautiful music, Emily is drawn onstage. But her bold behaviour brings more than she bargained for as she soon finds herself face to face with the master of darkness and noise, the monster Cacopholous. Emily must now battle the beast to save the music and the Orchestra. Hailed as a “visually stunning production,” this theatrical concert explores the musical elements of rhythm, melody and harmony through the music of the world’s greatest composers.

In this Student Matinee concert, students will hear excerpts from:

**TCHAIKOVSKY**
- The Nutcracker, Op. 71
- Trepak (Russian Dance)

**BEETHOVEN**
- Symphony No. 6 in F major, Op. 68 “Pastoral”
  - IV. Thunderstorm — Allegro
  - V. Shepherd’s Song — Allegretto
- Symphony No. 9 in D minor, Op. 125 “Choral”
  - IV. Finale: Ode to Joy

**DUSCHENES, MARIO**
- Organized Chaos

**KABALEVSKY**
- Komedianti (The Comedians), Op. 26
  - II. Gallop: Presto

**KHACHATURIAN**
- Gayane Suite No. 2
  - VI. Sabre Dance

**GRIEG**
- Peer Gynt Suite No. 1, Op. 46
  - I. Morning

**DUKAS**
- La peri (The Fairy): Fanfare

**ROSSINI**
- William Tell: Overture

**PACHELBEL**
- Canon

**DVORÁK**
- Slavonic Dance No. 1 in C major, Op. 46
**Johann Pachelbel (1653-1706)**

Johann Pachelbel, a German organist and composer, was one of the leading musicians in the German Baroque tradition that culminated in the work of Johann Sebastian Bach. He was born in Nuremberg and in his youth attended the gymnasium (school) and studied music. At 15 he entered the university in Altdorf, but financial problems forced him to leave. In Regensburg from 1670 to 1672, he was tutored in music by Kaspar Prentz, who introduced him to contemporary Italian composition.

Pachelbel quickly became one of the leading organists in Germany. After serving at St. Stephen's Cathedral in Vienna (1673 – 1677), he became court organist in Eisenach (1677 – 1678). He served in many other posts, but in 1695, returned to Nuremberg and died there, buried on March 9th.

**Pachelbel’s Canon**

Although not strictly a canon, it is built on a bass pattern which repeats throughout the piece. As one part after another enters, the texture grows more and more complex and, after the climax, the work comes to a comparatively calm close.

**Gioachino Antonio Rossini (1792-1868)**

There wasn’t a composer in his time that enjoyed more success in his lifetime than did Rossini. He had prestige, wealth, popular acclaim and influence unknown to others. He is known for his composition of Italian opera. He wrote many that are still performed frequently around the world. He wrote operas both in the buffa and seria styles. (Buffa: comical opera; Seria: thematically serious opera)

**Rossini’s William Tell: Overture**

This was the last opera that Rossini composed. Every fan of cartoons will recognize this piece immediately. Suddenly visions of cowboys and the wild west will race through everyone’s minds, regardless of age; Its high-energy finale is particularly familiar through its use in the American radio and television shows of The Lone Ranger. The Finale is an ultra-dynamic "cavalry charge" gallop heralded by horns and trumpets, and is played by the full orchestra.
Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven, one of the three or four most famous composers in the history of music, was born in Germany but spent most of his life in Vienna, the capital of Austria. Beethoven is often referred to as a "titan," a person with a personality so strong that he forced the world to accept the way he did things, rather than agree to do things the way everyone else did them. Up until the time of Beethoven, composers were treated like servants. Beethoven made the world see composers as special people who deserved all our respect and admiration for the difficult work they do.

Check out the “Introducing Beethoven” Teacher Resource Kit available for free download on ArtsAlive.ca Music (see Resources, Resources for Teachers) for more information about Beethoven's life, times and music!

Beethoven’s Symphonies Nos. 6 “Pastoral” and 9 “Choral”

Beethoven wrote nine symphonies. A symphony is a work for a large ensemble of instruments (an orchestra) in (usually) four parts, or movements, generally laid out according to certain rules of form. Beethoven loved to walk in the woods and fields outside Vienna, and he showed this love in one of his greatest symphonies, the Sixth, written in 1808. But we all know that the peace and beauty of nature are occasionally disturbed by frightening storms. One movement of Beethoven's Sixth Symphony (the fourth) depicts such a storm in music. You can hear the first raindrops fall, the thunder coming nearer, the wind getting stronger, and then the explosion of water from the sky. Drums, trombones and piccolo (a small flute with a high, shrill sound) add extra force to this powerful music.

The Sixth Symphony, the Pastoral, draws on Beethoven’s love of nature, which he depicts in a series of musical scenes. Very different from Classical structure, the Pastoral is longer and more complex. By the Ninth Symphony, Beethoven had incorporated poetry, vocal soloists, and choir, as well as starkly contrasting moods.

By the time the Ninth Symphony premiered in Vienna in 1824, Beethoven was almost completely deaf. Nevertheless, he insisted on conducting the orchestra himself. He continued conducting even when the piece had ended because he could not hear that the orchestra had stopped playing. One of the singers tugged at his sleeve so that he would turn around to face the audience — an audience wild with applause. Beethoven’s Ninth Symphony continues to move the hearts of people everywhere. It was played during the Beijing student protests in China in 1989 and at the dismantling of Germany’s Berlin Wall in 1990. It has become a symbol of unity, of love, and of the overwhelming power of music to change forever those who hear it.
Pyotr Illyich Tchaikovsky (1840-1893)

Pyotr (or Peter, as we would say in English) Illyich Tchaikovsky was born in a small town called Votkinsk in Russia's Ural Mountains. When he was eight years old he moved with his family to the capital city of St. Petersburg. As a child Tchaikovsky was a very good musician but his parents didn't think that it was an “acceptable” profession, so when he grew up they made him study law instead. But even in law school, Tchaikovsky continued to study music. Eventually, he gave up his legal job and went to the St. Petersburg Conservatory. After he graduated, he moved to Moscow to teach at the new conservatory there – the conservatory is now named after Tchaikovsky.

A wealthy widow named Nadezhda von Meck was a big fan of Tchaikovsky's music and for many years was his patroness. She sent him money on a regular basis so that he wouldn't have to worry about making a living and could concentrate on composing. The strange thing was that Nadezhda von Meck didn't want to meet Tchaikovsky so for 14 years they only communicated by writing letters to each other. Tchaikovsky dedicated his Fourth Symphony to his patroness.

Tchaikovsky's The Nutcracker, Op. 71: Trepak (Russian Dance)

Trepak is the name of one of the most famous and popular dances in Tchaikovsky’s ballet The Nutcracker. It is based on the traditional Ukrainian folk dance which demonstrates excitement, athletic ability, and celebration. The Russian Trepak is usually performed by men and features prisiadka which is a move where the men kick out their legs from a squatting position.

In Tchaikovsky's Trepak you will hear a repeated pattern that gradually gets faster and faster throughout the dance. When listening to this dance you can tell when the dancers do their high jumps and spins as the music suddenly gets louder, or is accented, where the dancers jump. Tchaikovsky composed The Nutcracker ballet in 1891-92. The Nutcracker has become perhaps the most popular of all ballets in the Western world and is performed primarily around Christmas time.

Antonin Dvorák (1841-1904)

Antonin Dvorák grew up in a musical family in a small Bohemian village called Nelahozevec. He learned to play the organ, viola, violin and piano by age twelve. Dvorák absorbed the rhythmic and imaginative folk music that pervaded his rural area at the time, something he would use later as a composer. At the age of 16, he began to study music formally in Prague. He became involved in a new trend called Nationalism.

He travelled to America where he worked at the National Conservatory of Music in New York for two years. He only taught three hours a day for eight months a year! (for $15,000 a year. Not bad!) He returned home and for the last ten years of his life he continued to compose.

Nationalistic music uses the rhythms and folk songs of a particular country. Dvorák used the melodies and characteristic rhythms from Czechoslovakia to demonstrate the beauty of his country's music. (Later he would use American folk music to highlight this “New World Symphony” when he lived in the United States.)
Edvard Grieg (1843-1907)

Edvard Grieg was the most important Norwegian composer during the nationalist–Romantic period. Edvard was the fourth of the five children in his family. His mother taught him piano lessons and he started composing when he was 14. The first big step in Grieg's career occurred the summer he was 15. An influential man in Grieg's family, Ole Bull, visited the family and persuaded his parents to send him to the Leipzig Conservatory. There he studied under a number of teachers and found increasing success with his career as a composer.

Grieg's Peer Gynt Suite No. 1, Op. 46

It is the largest and best-known of Grieg's dramatic and vocal works. Grieg wrote music to words written by Henrik Ibsen. (Most vocal compositions work that way… the composer writes the music to words already written by a poet or writer.) A suite is a work made up of many small works that all have a similar theme, or help to tell a story.

Paul Abraham Dukas (1865-1935) and La Peri: Fanfare

This French composer, music critic and teacher was so self-critical, he destroyed many of his own compositions and just left the world with the ones his high ideals approved of. La Peri was the last composition he published. He had even written it “for a bet”, and was persuaded by the insistence of friends not to destroy it. The fanfare was added later on, as an afterthought and yet remains as one of the most popular aspects of the entire work.
Aram Khachaturian (1903-1978)

A Soviet composer of Armenian origin, Aram Khachaturian first studied at the Moscow Conservatoire. He was a prolific composer and his vigorous music reflects the influence of the folk songs he heard as a child.

Dmitry Borisovich Kabalevsky (1904-1987)

Not only was Kabalevsky a Russian composer, but also a pianist and writer. He didn’t, like many famous composers, start composing at a young age. His father was a mathematician who felt that his son should have a career much like his own. However, Kabalevsky’s talents as a pianist became more and more evident and finally he committed himself to being a pianist, and then finally, a composer.

Kabalevsky’s *Komedianti* (The Comedians), Op. 26

This was perhaps Kabalevsky’s most popular light work. Soon after he wrote this, war broke out and he became committed to writing music supporting the war effort; numerous songs, hymns and cantatas.

What is a symphony?
A symphony is a long, highly organized composition for full orchestra, usually in four movements.

What is a movement?
A movement is the largest, unified division of a musical composition, separated by pauses.

What is a concerto?
A concerto is a musical composition, usually in three movements, in which a solo instrument performs a solo part accompanied by a full orchestra.

What is a sonata?
A sonata is a piece of music, usually in three or four movements, for a solo instrument or a solo instrument accompanied by a piano – for example, a flute and piano.
The Music Machine

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

Stories in Music

1. Listen to the “Ode to Joy” from Beethoven’s Symphony No. 9. Ask the students to write a story or draw a picture based on the music. What story is the music telling? What might have been going on in Beethoven’s life when he wrote this piece?

2. Open a discussion about the mood of a piece of music. What is it that makes a piece of music sound sad or happy, frightening or triumphant? Do certain instruments create certain moods? Is it the tempo? The dynamics? The use of major or minor chords? Ask the students to think about music that they know, any kind of music. What is it, besides the words, that make us feel a certain way when listening? How does the music tell its story?

Musical Chairs

Ensure students are familiar with the various families within the orchestra such as: the string, wind, brass and percussion families. Have students divide into groups named for the musical families and arrange themselves in the classroom as an orchestra would be from the stage. Make this situation into a game similar to musical chairs, now renamed appropriately to musical families. During the music, the students are free to move to and from the delegated instrumental sections; once the music has been stopped, the student you choose must be able to tell you which instrumental family he/she is currently in.

CLASSROOM ACTIVITY IDEA

Play a clip of Slavonic Dance No. 1 for your class, split them up into groups and have them choreograph a little dance of their own to perform for the class!
Name the Instrument

A. Fill in the name of the instrument and identify which of the four instrument families (strings, woodwind, brass or percussion) the instrument belongs to.

B. Colour each of the instruments.

STUDENT NAME: _________________________

1. Instrument: ____________________________
   Family: ________________________________

2. Instrument: ____________________________
   Family: ________________________________

3. Instrument: ____________________________
   Family: ________________________________

4. Instrument: ____________________________
   Family: ________________________________
5. Instrument: ____________________________
   Family: ________________________________

6. Instrument: ____________________________
   Family: ________________________________

7. Instrument: ____________________________
   Family: ________________________________

8. Instrument: ____________________________
   Family: ________________________________

9. Instrument: ____________________________
   Family: ________________________________
10. **Instrument:** ____________________________  
    **Family:** ____________________________

11. **Instrument:** ____________________________  
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12. **Instrument:** ____________________________  
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13. **Instrument:** ____________________________  
    **Family:** ____________________________

14. **Instrument:** ____________________________  
    **Family:** ____________________________
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<th><strong>Instrument</strong></th>
<th><strong>Family</strong></th>
<th><strong>Answer</strong></th>
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<tbody>
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<td>French horn</td>
<td>Brass</td>
<td>Bassoon</td>
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<tr>
<td>2</td>
<td>Timpani</td>
<td>Percussion</td>
<td>Maracas</td>
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<tr>
<td>3</td>
<td>Trumpet</td>
<td>Brass</td>
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<td>Cello</td>
<td>Strings</td>
<td>Clarinet</td>
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<td>Woodwind</td>
<td>Tambourine</td>
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<td>Violin or Viola</td>
<td>Strings</td>
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<td>Triangle</td>
<td>Percussion</td>
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Concert Etiquette

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

A) a theatre
B) a concert hall (e.g. The National Arts Centre’s Southam Hall)
C) a stadium (e.g. Scotiabank Place)
D) 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… Refer to Know before you go on page 36 as a guide.

Listening Activities: Elements of Music

Choose a work that is outlined on page 9 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 classmates, stopping at appropriate moments to point out these elements to your audience.

Hint: Use the Listening Guide on page 22 as a guide.

The Amazing World of Sound

1. You can create different musical pitches by placing your lower lip on the rim of a glass bottle and blowing across the top of the bottle. Try filling several bottles with different amounts of water. Can you play a scale on the bottles? Can you write a piece that someone else could play? Try knocking on the bottles with a pencil or a stick.

2. Create a list of sounds you think would go well together. Consider dynamics (loudness or softness), timbre, colour, and sound quality – as a composer would when choosing instruments. E.g. bees buzzing, steam, cat meowing, birds singing, wind chimes, airplanes flying, pots clanking together, doorbell, someone knocking, vacuum cleaner, children jumping into water.

3. Have a group of students sit quietly in a circle with their backs toward the centre. Choose a “conductor” to stand in the centre and touch one person at a time; the person touched must speak, in any voice from whisper to loud talking voice. Any one of the students with their backs turned to the centre must try to identify the speaker. Can they identify their friends by the timbre and quality of their voices? Is this the same skill that helps identify different instrument voices? Do we hear the same thing when our eyes are open as when they are shut?
Orchestra Workout

Take your class to the gym to tumble on mats, run around the gym, skip ropes, bounce balls and play with hoops to the music included in the concert (or another classical recording). It will be fun, good exercise and will help you all gain energy from the music.

Listen for the increases and decreases in the tempo (speed or pace of the music) and move accordingly. Encourage large movements when the sound crescendos (gets louder) and smaller movements when it decrescendos (gets quieter).
MELODY
This is the part of the music you can hum, whistle, or sing to yourself. You might call it a tune. Some melodies bounce all over the place, which may be difficult for you to sing, but are easy to play on an instrument like the violin.

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

TEMPO
This is the speed of the music. The speed may vary from very slow to very fast. Most composers use Italian words to describe the tempo: adagio, for example, means very slow; andante, moderate; allegro, lively; and presto, very fast.

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

TIMBRE
The specific kind of sound each instrument makes is its timbre. The bright violin sounds different from a darker-toned viola or from the deep, low cello, even if it’s playing exactly the same note.

HARMONY
Underneath the melody are clusters of notes called chords, each of which sounds different. These chords can stand alone or they can support a melody. Some chords sound gentle and pleasant, some may sound harsh or unpleasant. The composer uses these to create the kind of mood he wants at each moment.
This list of materials is also available on the Ottawa Public Library website:
http://ottawa.bibliocommons.com/list/show/70643687_22950011539087/91803612_emily_saves_the_orchestra

**BOOKS STARRING… BEETHOVEN**

- *The Mysteries of Beethoven’s Hair* by Martin Russell (Book – 2009) 780.92 BEETH-M
- *Beethoven’s World* by Jennifer Viegas (Book – 2008) 780.92 B415v

**TCHAIKOVSKY IN BOOKS**

- *Tchaikovsky* by Ann Rachlin (Book – 1993) 780.92 T249R2
- *Tchaïkovski* par Ann Rachlin (Livre – 1994) T249R
- *Tchaikovsky Discovers America* by Esther Kalman (Book – 1994) KALMA
- *James Mayhew Presents Ella Bella Ballerina and the Sleeping Beauty* by James Mayhew (Book – 2008) MAYHE

**BOOKS ABOUT THE ORCHESTRA, COMPOSERS AND MUSIC**

- *Two Scarlet Songbirds: A Story of Anton Dvorak* by Carole Lexa Schaefer (Book – 2001) SCHAE

*Please contact your local Ottawa Public Library branch for further information: www.biblioottawalibrary.ca*
Those Amazing Musical Instruments! Your Guide to the Orchestra through Sounds and Stories by Genevieve Helsby (Book – 2007) 784.19 H484

The Composer is Dead by Limony Snicket (Book – 2009) SNICK

The Story of the Orchestra: Listen While You Learn about the Instruments, the Music, and the Composers Who Wrote the Music by Robert Levine (Book – 2001) 784.2 L665


**MUSIC CDs**

Beethoven’s Wig: Sing along Symphonies, Richard Perlmutter (Music CD – 2002) 780 P451b1

Beethoven’s Wig: 2 More Sing along Symphonies, Richard Perlmutter (Music CD -2004) 780 P451b2

Beethoven’s Wig: 3 Many More Sing along Symphonies, Richard Perlmutter (Music CD – 2006) 780 P451b3

Beethoven’s Wig: 4 Dance along Symphonies, Richard Perlmutter (Music CD – 2008) 780 P451b4

*Symphony No. 9 “Choral”, Ludwig van Beethoven (Music CD – 2005) 782.2184 B415S9c

The Best of Tchaikovsky, Peter Ilich Tchaikovsky (Music CD- 2004) 784 T249be

Tchaikovsky Discovers America, Peter Ilich Tchaikovsky (Music CD – 1993) 780 T429c

Tchaikovsky’s Nutcracker: An Interactive Musical Adventure for Kids by Peter Ilich Tchaikovsky (Music CD – 2005) 784.21556 T249N1

Le lac des cygnes: conte musical, Peter Ilich Tchaikovsky (Musique sur disque compact – 2000) 784.21556 T249L

*Pachelbel’s Canon and Other Baroque Favorites, Taverner Consort (Music CD – 2004) 780.9032 T232

*Adult or Teen material

Please contact your local Ottawa Public Library branch for further information: www.bibliooottawalibrary.ca

The Kids Collection of Greatest Classics Vol. 3 (Music CD – 2002) 784.2 K46

*Greatest Hits, Gioacchino Rossini (Music CD – 2005) 784.2 R835g784.21556 T249NI784.21556 T249NI

**DVDs**

Beethoven Lives Upstairs (DVD – 2002) BEETH

The Nutcracker (DVD – 1997) 792.842 N976E

Rossini’s Ghost (DVD – 2002) ROSSI

The Swan Lake Story: A Dance Fantasy (DVD – 2007) 792.842 S972a

Fantasia (DVD – 2000) FANTA

**CD ROMS AND BOOKS ON CD**

Tchaïkovski pour les enfants: Caisse Noisette: Le lac des cygnes par Carole Bourgon (Livre – 2002) BOURG

Tchaikovsky’s Nutcracker: The Music Game (Games and Interactive Media – 2003) 784.21556 T249NM

*Adult or Teen material*

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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!
About the National Arts Centre and the performers

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. 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.

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.
Consistent praise has followed this vibrant orchestra throughout its history of touring both nationally and internationally, recording, and commissioning Canadian works. Canada’s National Arts Centre Orchestra, under the direction of renowned conductor/violinist/violist Pinchas Zukerman, continues to draw accolades both abroad and at its home in Ottawa, where it gives over 100 performances a year.

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

In addition to a full series of subscription concerts at the National Arts Centre each season, tours are undertaken to regions throughout Canada and around the world. Since the arrival of Pinchas Zukerman, education has been an extremely important component of these tours. Teacher Resource Kits have been developed for distribution to elementary schools in the regions toured and across Canada, and the public has been able to follow each tour through fully interactive websites which are now archived on the NAC's Performing Arts Education Website at www.ArtsAlive.ca Music.

Pinchas Zukerman has led the Orchestra on tours within Canada in 1999, 2002, 2004, 2005, 2006 and 2008, to Europe and Israel in 2000, and the United States and Mexico in 2003, with educational activities ranging from masterclasses and question-and-answer sessions to sectional rehearsals with youth and community orchestras and student matinees. The Orchestra’s tour of Western Canada in 2008 included over 140 education events. The Orchestra’s Atlantic Canada Tour in November 2011 included 79 education events.

The NAC Orchestra has 40 recordings to its name, six with Pinchas Zukerman: Haydn, Vivaldi, Beethoven, Schubert and two of Mozart (a CD of flute quartets, and a CD of orchestral music and string quintets). The commissioning of original Canadian works has always been an important part of the National Arts Centre’s mandate, with over 90 works commissioned to date.

The NAC Orchestra offers a number of programs dedicated to fostering a knowledge and appreciation of music among young people. In addition to a highly popular subscription series of TD Family Adventures with the NAC Orchestra, the Orchestra presents a variety of opportunities for schools to learn about classical music: Student Matinees and Open Rehearsals both allow students to hear the Orchestra perform in its home at the NAC. In addition, Musicians in the Schools programs, including ensemble performances and instrument sectionals, take the music to the students in their schools.
Maestro Boris Brott began playing the violin when he was three years old and first performed with the Montreal Symphony when he was only five. At the age of 14 he won a scholarship to study conducting and shortly afterwards, when he was still a teenager, founded the Philharmonic Youth Orchestra of Montreal. When he was 18, Boris Brott became the assistant conductor of the Toronto Symphony Orchestra. At 24, he won the Dimitri Mitropoulos International Conducting Competition in New York and became Assistant to Leonard Bernstein.

He is now well known within Canada and beyond for having developed no fewer than six different Canadian orchestras and guest-conducted around the world. He is especially interested in helping young artists and developing new audiences for music. In addition to conducting the New West Symphony in Los Angeles, California, of which he is Music Director, Maestro Brott conducts the McGill Chamber Orchestra in Montreal. Boris Brott, along with his wife Ardyth, attorney and children's author, runs the Brott Spring, Summer, and Autumn Music Festivals based in Hamilton, Ontario, which has as its centrepiece the National Academy Orchestra, Canada’s National Orchestra training school. In 2006 he was appointed to the Order of Ontario.
Platypus Theatre

On January 28, 1990 a 40-foot monster interrupted a concert of the Kitchener-Waterloo Symphony in Kitchener, Ontario. In a battle that involved puppets, masks, actors, 45 musicians and some of the world’s most beautiful symphonic music, the Monster and the audience “duked” it out to see who would triumph - noise or music. Of course music won and the evil monster Cacopholous was destroyed. That was the beginning of Platypus Theatre, a company that has dedicated itself to presenting classical music to young audiences with theatrical performances in an intelligent, entertaining and participatory way.

Since that first performance, Platypus Theatre has been receiving rave reviews from orchestra managers, critics, educators, musicians, parents and children from coast to coast. The company has performed more than 250 times with over 50 orchestras in Canada, the United States and Asia, including some of the world’s finest, such as the National Arts Centre Orchestra, Montreal Symphony, Toronto Symphony and Vancouver Symphony. In the United States the company has performed with such notable orchestras as the Houston Symphony, the Minnesota Orchestra, the Seattle Symphony and the Atlanta Symphony, and in Asia with the philharmonic orchestras in Hong Kong and Malaysia.

The name Platypus came about because, like the animal that lives partly on land and partly in the water, Platypus Theatre lives partly in the world of music and partly in the world of theatre.

Platypus has seven theatrical symphony concerts to its credit: “Rhythm in Your Rubbish”, “How the Gimquat Found Her Song”, “Emily Saves the Orchestra”, “Bach to the Future”, “Song of the Forest”, “Charlotte and the Music-Maker” and “A Flicker of Light on a Christmas Night.”
When Peter Duschenes was 13 his brothers were putting on a marionette production of Igor Stravinsky’s *The Soldier’s Tale*. They didn’t really want their little brother involved but at the last minute they needed someone to do the voice of the Soldier: Peter to the rescue! That was his first taste of doing theatre and also of combining theatre with music. 16 years later, after earning a Masters degree in theatre from the California Institute of the Arts, Peter and his brother, Michael, founded Platypus Theatre to once again combine theatre with classical music. As the Artistic Director of Platypus, Peter has been widely praised for his innovation in presenting symphonic music to young audiences. His ability to bring the concert stage to life by combining theatre and music has led to numerous commissions with orchestras across the country. An award-winning playwright, Peter’s writing credits include all seven of Platypus’ symphony plays as well as the one-act play, *Lost River*, which was the 1991 winner of the Theatre BC’s Canadian National Playwriting competition. The symphonic adventure of Platypus Theatre’s *Music under a Midnight Moon* (also known as *Rhythm in your Rubbish*), which the NAC Orchestra performed in January 2009 as part of its Family Adventures with the NAC Orchestra series, was originally commissioned by the NAC Orchestra for school audiences and has since been performed all over the world. As an actor Peter has performed with companies across Canada and the United States, appearing most recently as Richard in Shakespeare’s *Richard II* at Quantum Theatre in Pittsburgh, PA and as Louis Ironson in *Angels in America* at the Centaur Theatre in Montreal. Peter lives in Ottawa with his wife Sarah and their children, Magda and Theo.

Danielle Desormeaux is a multi-disciplined artist based in Montreal where she works as actor, puppeteer, instrumentalist and vocalist in English and in French. Recent film and television credits include the Oscar-winning *Affliction*, Denys Arcand’s *Stardom, Four Days, Lassie, Are You Afraid Of The Dark?*, and *The War of 1812*. Danielle is a series regular on the animated series *The Kids From Room 402* and has lent her voice talents to numerous cartoons, television documentaries and radio-dramas, including *Arthur, The City Mouse and the Country Mouse, The Little Lulu Show, Caillou, Riopelle, The Vikings, The Ball and the Pins* and *A Recipe for Murder*. She regularly performs as a singer and instrumentalist with a variety of musical groups including Out of the Mouths of Babes and Diviners, an a cappella R&B/Gospel quintet looking forward to the release of their first CD. On the boards, Danielle has appeared at the National Arts Centre, Place des Arts, Centaur Theatre, The Saidye Bronfman Centre, Upper Canada Playhouse, and The Great Canadian Theatre Company. She created and performed in Clowns Gone Bad’s recent critically acclaimed collectives *MocShplat and Umlout.*
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 that the bows that are used to play some stringed instruments are made of wood and horsehair?
The NAC Orchestra WOODWIND SECTION contains:

- 2 flutes
- 2 oboes
- 2 clarinets
- 2 bassoons

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

These instruments are basically tubes (either wood or metal) pierced with holes. As a musician blows through their tube, they cover different holes with their fingers to produce different notes.

Some wind instruments use a reed to produce sound. A reed is made of thin wood which vibrates against the lips as a musician blows into the instrument to create a sound.

Of the four woodwind instruments of the orchestra, only the flute doesn’t require a reed.

Clarinets are single reed instruments, whereas oboes and bassoons are double-reed instruments. It means that the oboists and bassoonists use double-reeds against their lips to create a sound.

Most wind instruments are made from wood, like ebony, except for the flute, which is almost always made of silver.

The NAC Orchestra BRASS SECTION contains:

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?

- 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.
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
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.
Be sure to check out all of this season’s NAC Orchestra Student Matinee Teacher Study Guides available for free download on the ArtsAlive.ca Music website! (see Music Resources, Resources for Teachers)

Kindergarten to Grade 6

Emily Saves the Orchestra

- Tuesday, May 8, 2012  10 a.m. to 11 a.m. (English)
- Tuesday, May 8, 2012  12:30 p.m. to 1:30 p.m. (English)
- Wednesday, May 9, 2012  10 a.m. to 11 a.m. (French)

Grade 4 to 8

A-BACH-cadabra

- Monday, October 31, 2011  10 a.m. to 11 a.m. (English)
- Monday, October 31, 2011  12:30 p.m. to 1:30 p.m. (English)
- Tuesday, November 1, 2011  10 a.m. to 11 a.m. (French)

Grade 7 to 12

Rodgers and Hammerstein at the Movies

- Thursday, October 20, 2011  11 a.m. to 12 p.m. (Bilingual)
- Friday, October 21, 2011  11 a.m. to 12 p.m. (Bilingual)