The National Arts Centre Orchestra presents

Discover your Orchestra!

Richard Lee, conductor

Teacher Study Guide
Kindergarten to Grade 3
Welcome Teachers!

Concert Programme

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Audience Participation

We invite you and your students to play the recorder and sing along with the NAC Orchestra during the concert. The piece we have selected for your participation, found on page 18 of this guide, is an arrangement for “Twinkle, Twinkle Little Star”. The conductor will announce when it is time to sing.

This programme is made possible by the National Youth and Education Trust supported by Founding Partner TELUS, Sun Life Financial, Michael Potter and Véronique Dhieux, supporters and patrons of the annual National Arts Centre Gala and the donors of the NAC Foundation’s Corporate Club and Donor’s Circle.
Dear Teacher,

Last year, you brought nearly 15,000 students to the National Arts Centre to hear great music performed by the NAC Orchestra. I can't tell you how overwhelmed I am by your commitment and this demonstration of support. It is proof that there exists in our schools a belief that music and music education have a fundamental role to play in the development of our youth, and ultimately our Canadian society. I can assure you we will continue to hold ourselves to the highest standards in the creation of educational programming that we hope you find is as entertaining as it is enriching.

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 programme and content of the performance. In it you will find:

♦ Programme 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 NAC!

Should you have any questions regarding Music Education at the National Arts Centre, please contact us:

General information
Tel: 613-947-7000 x 390 ♦ Email: mused@nac-cna.ca
Discover your Orchestra!
The National Arts Centre Orchestra
Richard Lee, conductor

Concert Dates:
Tuesday, March 3, 2009
10:00am – 11:00am (English)
12:30pm – 1:30pm (English)

Wednesday, March 4, 2009
10:00am – 11:00am (French)

Location for all concerts:
Southam Hall, National Arts Centre

Running time for all concerts:
60 minutes without intermission

Throughout the concert, students will hear excerpts from:

ANDERSON The Waltzing Cat
TCHAIKOVSKY “March” from The Nutcracker
BRITTEN “Sentimental Saraband” from Simple Symphony, Op. 4
BRAHMS Variations on a Theme by Haydn
COPLAND Fanfare for the Common Man
MENDELSSOHN Symphony No. 5 in D Major, Op. 107 “Reformation” 4th movement
TCHAIKOVSKY Symphony No. 4 in F minor, Op. 36 “Romeo and Juliet” 1st movement
J. STRAUSS Sr. Radetzky March
MOZART Twinkle, Twinkle, Little Star

*Sing along with the NAC Orchestra!
About the National Arts Centre and the Performers

Canada’s National Arts Centre

Situated in the heart of the nation's capital across Confederation Square from Parliament Hill, 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.

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 programme to incorporate visual arts into the fabric of the building has resulted in the creation of one of the country’s most unique permanent art collections 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 free standing 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.

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.

The NAC is strongly committed to being a leader and innovator in each of the performing arts fields in which it works - classical music, English theatre, French theatre, dance, variety, and community programming. It is at the forefront of youth and educational activities, supporting programmes for young and emerging artists and programmes for young audiences, and producing resources and study materials for teachers.
The National Arts Centre Orchestra

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, now 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. The Orchestra’s tour of Western Canada in October and November 2008 will include over 100 education events.

Pinchas Zukerman has led the Orchestra on tours within Canada in 1999, 2002, 2004, 2005 and 2006, to Europe and Israel in 2000, and the United States and Mexico in 2003, with educational activities ranging from master-classes and question-and-answer sessions to sectional rehearsals with youth and community orchestras and student matinees.

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 programmes dedicated to fostering a knowledge and appreciation of music among young people. In addition to a highly popular subscription series of TD Canada Trust 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 to allow students to hear the Orchestra perform in its home at the NAC. In addition, Musicians in the Schools programmes including ensemble performances and instrument sectionals take the music to the students in their schools.
Richard Lee
conductor

Richard Lee has bathed in music from the time his mother gave him his first toy piano at age 3. At age 5, he started taking courses on a real piano and soon picked up the violin.

Richard Lee chose to register at the University of Toronto to pursue his graduate studies in musical interpretation, on the violin and viola at the same time. He worked with top level professors, including Lorand Fenyves, Rennie Regehr and Ken Perkins, then turned to conducting. His first masters were Pierre Hétu and Dwight Bennett, followed later on by Yoav Talmi, Jorma Panula, Gustav Meier, Kirk Trevor and Zdenek Bílek.

During his university studies, Richard Lee was the principal violin of the University of Toronto Symphony Orchestra, a position he held for three years. He won numerous prizes and distinctions, including the Kathleen Parlow and Nick Gelmych violin scholarships, as well as an Eaton Graduate Fellowship. He obtained his master’s degree in orchestral conducting from the University of Toronto, under the tutelage of Raffi Armenian, thanks to the Victor Feldbrill National Graduate Fellowship. Mr. Lee is also an alumnus of the National Arts Centre’s Conductors Programme (in 2002).

In 2005, Richard Lee was appointed Assistant Resident Conductor of the Orchestre symphonique de Québec. Prior to that, he was Assistant Resident Conductor of the Thunder Bay Symphony and had conducted the Lakehead University Wind Ensemble. He has been musical director of the Korean Canadian Symphony Orchestra, in Toronto, since 1997. He has also conducted the Vancouver Symphony Orchestra, the Huntsville Festival Orchestra, the University of Toronto Symphony Orchestra and the Czech Republic’s Bohuslav Martinů Philharmonic. A teacher, he has taught music for the Toronto District School Board.

Since September, Richard Lee has been a guest professor at the Université Laval Music Faculty. This will be Richard Lee’s conducting debut with the National Arts Centre Orchestra.
All about the Orchestra

What is the National Arts Centre 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 (NACO) is a symphony orchestra, not too small, not too big, just the right size for your enjoyment and pleasure.

The NACO 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 **NACO WOODWIND SECTION** contains:

- 2 Flutes • 2 Oboes
- 2 Clarinets • 2 Bassoons

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

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

The **NACO BRASS SECTION** contains:

- 2 Trumpets • 5 French horns
- 3 Trombones • 1 Tuba

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

Did you know that most brass instruments have a special spit valve that allows water, condensation generated by blowing in the instrument, to be expelled?
The **NACO PERCUSSION SECTION** contains:

1 set of Timpani
2 other percussionists who play Xylophone, Marimba, Snare Drum, Wood Block, Cymbals and tons of other interesting sounding instruments.

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

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

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

- tuba
- horn
- oboe
- cello
- viola
- bass
- conductor
- first violin
- second violin
- harp
- percussion & timpani
- clarinet
- flute
- bassoon
- trumpet
- trombone
- harp
- percussion & timpani
**Programme Notes**

Prepared by Robert Markow

LEROY ANDERSON (1908-1975)

*The Waltzing Cat*

We all know a cat can't really dance, let alone do a waltz (an elegant formal dance of the 18th century with a characteristic rhythmic pulse of "Um-pah-pah"). But can an orchestra meow? Well, yes, sort of. In a piece called *The Waltzing Cat*, the violins make short downward slides from one note to another, imitating the effect of a cat's "meow." (The technical term for this is "glissando," an Italian word.)

The composer of *The Waltzing Cat*, LEROY ANDERSON, worked in the Boston area as a conductor, organist, arranger and orchestrator. He became especially famous for his "Pops" and light classical pieces like *Bugler's Holiday*, *Jazz Pizzicato*, *Syncopated Clock*, *The Typewriter*, *Sandpaper Ballet*, *Blue Tango* and *Plink, Plank, Plunk*. All feature simple tunes and amusing rhythmic patterns, making them instantly memorable. *The Waltzing Cat*, written in 1950, certainly belongs in this category.

PIOTR ILYICH TCHAIKOVSKY (1840-1893)

*“March”* from *The Nutcracker*

Can you imagine Christmas without Santa Claus? No? That’s almost like Christmas without a performance somewhere near you of *The Nutcracker*, a two-hour ballet with music by the Russian composer Piotr Ilyich Tchaikovsky. Ever since *The Nutcracker* was first performed more than one hundred years ago, it has whisked millions of children all around the world off into an imaginary, magical kingdom they can never forget, where impossible dreams come true (parents love it also!). Tchaikovsky worked closely with the great choreographer Marius Petipa (that’s the person who decides how the dancers will move). Petipa’s instructions to the composer resembled what happens in film music today, where every bit of music is perfectly timed to match the action and to create moods.

The story takes place at Christmastime. When the curtain goes up, we see a large living room with a huge, beautiful Christmas tree waiting to be decorated. When the parents begin to work on the tree, the children come rushing in, full of excitement. The parents cannot decorate the tree with the children running about, so they get them to march in a single line. Doesn’t Tchaikovsky’s music sound like it was written just for children to march to?
BENJAMIN BRITTEN (1913-1976)
“Sentimental Saraband” from Simple Symphony, Op. 4

It is easy to remember where Benjamin Britten came from: Britain! He was one of the greatest English composers of the twentieth century. Britten was also a prodigy. That means he was able to do adult things while he was still a child. (Mozart was also a prodigy.) When he was twenty years old he wrote a piece called Simple Symphony. A symphony is a composition for a large number of instruments (strings, woodwinds, brass and maybe some percussion) in several sections, or movements. Now, twenty years old is... well... OLD to be a prodigy! But much of the music Britten used in his Simple Symphony comes from much earlier music he wrote when he was around ten or eleven! Can you imagine yourself writing music like Britten’s at that age? And this is good music! One of the movements is called “Sentimental Saraband.” A saraband is a kind of dance that was popular in Europe about three hundred years ago. “Sentimental” means that it is sort of sad, like you’re thinking of somebody you really like but who isn’t with you right now.

JOHANNES BRAHMS (1833-1897)
Variations on a Theme by Haydn

Johannes Brahms (pronounced “Bromms”) was one of the great German composers of the nineteenth century. Franz Joseph Haydn (pronounced “Hl-din”), another great composer, lived about one hundred years before Brahms. Brahms had the idea to use a theme by Haydn and write a series of eight variations on it. (Variations are modifications or changes to the original; you can vary the speed, the rhythm, the mood, the kinds of instruments, or even the theme itself.) Just one little problem – the theme Brahms used isn’t by Haydn! But Brahms didn’t know that. In fact, no one knew until only about fifty years ago – long after Brahms had died – that the theme is probably by one of Haydn’s students, and that even he had borrowed it from an old hymn tune known as the St. Anthony Chorale. But it doesn’t really matter who wrote this theme – it is beautiful, easy to sing, easy to remember and can be varied in so many ways. Maybe you can make up your own variation on “Haydn’s” theme.
AARON COPLAND (1900-1990)

Fanfare for the Common Man

Aaron Copland (pronounced “COPE-lind”) was one of America’s most famous, popular and successful composers. He lived most of the 20th century – 90 years – and his year of birth is easy to remember: 1900. Copland gave Americans a kind of serious music that really sounded American, not European. The themes, rhythms and colours all reflected a specifically American folk heritage: The Tender Land, Rodeo, Billy the Kid, and so forth. His Fanfare for the Common Man also belongs in this category.

A fanfare is a short piece of music usually played by brass instruments to announce or call attention to something or someone. For this reason, they are usually loud, and Copland’s certainly is. Watch out for that first note! (As they say, you can’t miss it.) Copland wrote his Fanfare for the Common Man in 1942 while World War II was going on. Lots of fanfares have been written for famous men, but Copland wanted to write one for the millions of ordinary soldiers who were doing all the dirty, dangerous work and never got any credit. That’s why he called it a fanfare for the “common” man – ordinary, normal people who did their jobs and did them well and deserved to be praised. Since it was first performed, more than sixty years ago, it has been heard on thousands of occasions and played by everything from the U.S. Air Force Band to an ensemble of one hundred clarinets.

FELIX MENDELSSOHN (1809-1847)

Symphony No. 5, 4th movement

You remember what a symphony is from Benjamin Britten’s Simple Symphony, right? Well, a German composer named Felix Mendelssohn wrote symphonies too. Like Britten, he too was a prodigy, and was writing symphonies when he was just ten years old. And some of these symphonies weren’t so simple! Later, as a young man, he wrote one that has become known as the Reformation Symphony. Also like Britten and his Simple Symphony, Mendelssohn wrote much of this symphony when he was only twenty. What is a “Reformation” Symphony? Generally speaking, a reformation means changing something you think is wrong or not very good and making it better. But Mendelssohn wasn’t concerned with writing a better symphony. The Reformation he was concerned with was a religious movement that led to the establishment of the Lutheran Church in the sixteenth century. Mendelssohn wrote his Reformation Symphony in honour of the 300th anniversary of the Augsburg Confession, a document outlining the tenets of the Protestant faith as professed by Martin Luther and serving as the foundation of the Reformation. Martin Luther was both a religious leader and a musician. He composed many chorale tunes, the most famous of which Mendelssohn used in his symphony. The name of this tune is “A Mighty Fortress is Our God.” You can hear it played alone first by the flute, then by all the woodwind instruments. At the end of the symphony the full orchestra plays it in blazing colours.
PIOTR ILYICH TCHAIKOVSKY

*Symphony No. 4, 1st movement*

Remember the cute little March from *The Nutcracker*? That was written by the Russian composer Piotr Ilyich Tchaikovsky. But everything Tchaikovsky composed wasn’t so delicate and pretty. In the first movement of his Fourth Symphony we hear a very different side to his musical mind. This music is full of power, fury and passion. It doesn’t tell a story, but it reflects something of Tchaikovsky’s mind when he wrote it. The year when he wrote it, 1877, he made the terrible mistake of marrying a woman much younger than he was and someone he didn’t love at all. He was so miserable that he threw himself into the freezing cold river. Nevertheless, he survived. That year he also began a strange relationship with another woman, this one much older than he was. This woman really understood Tchaikovsky, helped him with all his problems, gave him a lot of money and did all this for ten years, yet it was a “strange” relationship because *the two never met!* Their relationship was only by letters (sort of like text messaging today).

The symphony opens with a fanfare, but this is a very different kind of fanfare from the one we heard by Aaron Copland. Here it sounds almost scary! Tchaikovsky wrote that, to him, this fanfare reminded him of “a force that prevents our hopes of happiness from being realized.” This fanfare returns later in the movement. Can you hear when the composer is feeling happy, when he is hoping for better times in the future, when he is miserable, angry or all stressed out?

**JOHANN STRAUSS Sr. (1804-1849)**

*Radetzky March*

Everyone loves a good march. (Remember that march by Tchaikovsky from *The Nutcracker*?). Johann Strauss wrote some of the best. Actually, there were two composers named Johann Strauss - the father born in 1804 and the son born in 1825, both in Vienna. The son also wrote so many wonderful waltzes that he is known as the “Waltz King.” Father Strauss began a family music business that became extremely successful for many, many years. He put together a small group of musicians who played light, tuneful music at cafes, coffee houses, restaurants and dance halls. Strauss led these musicians in his own music and music of other composers. People just loved it! They couldn’t get enough of it! Strauss orchestras popped up all over Vienna, and dozens of composers wrote music for them to play. Father Strauss’ most famous piece is the *Radetzky March*. This march is named in honour of a famous military leader by the name of Johann Josef Wenzel Graf Radetzky. (In English this comes out as John Joseph Wenceslaus Count Radetzky.) Radetzky lived a very long life – almost 92 years (1766-1858). The march became so popular that it turned into Austria’s unofficial national anthem. You will certainly want to pretend you are proudly marching in Count Radetzky’s army while you listen to this march. You may want to clap your hands too.
TRADITIONAL

Twinkle, Twinkle, Little Star

Do you know the song “Twinkle, Twinkle, Little Star” (“Ah! vous dirai-je, Maman” in French). Of course you do! But do you know where it came from? The words to the English version were written by the English poet and novelist Jane Taylor in five stanzas of four lines each. It was published in 1806 (when Taylor was 23 years old) as “The Star” in a collection called *Rhymes for the Nursery*. But the tune is older than the words. It first appeared in a volume called *Les Amusements d’une Heure et Demy* by a M. Bouin, published in Paris in 1761. The words for the French version go back even further, though the exact date is unknown. The first time words and music were put together was in 1774 in Brussels (Belgium), with the French text. A few years later, the Viennese composer Wolfgang Amadeus Mozart wrote a set of variations on the tune for solo piano. German, Hungarian and Dutch Christmas carols use this same theme. If you know the TV show *Sesame Street*, you might remember an incident in which Don Music tries to write a little piece with this tune. So there you are! That’s everything you need to know about “Twinkle, Twinkle Little Star”!

Turn to page 18 and sing *Twinkle, Twinkle, Little Star*!

We’ll be singing it with the NAC Orchestra during the concert!
**Musical Glossary**

**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)?

**Metre/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.

**Rhythm** — Are sound patterns simple, or complex? Are they fast patterns (like eighth notes) or long notes (like whole notes)? Is the rhythm jazzy and syncopated (on the off-beat)?

**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 + sol, 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

**Texture** — describes the density of sound: one sound (thin), or two sounds layered, or many sounds layered, performed simultaneously (thick). Polyphonic music has many layers, starting at different times, like singing the round *Frère Jacques*.

**Timbre** — Can you identify what is making the music: voice (male/female, adult/child), woodwinds, brass, strings, or percussion?

**Form** — is how music is organized in repeating or recognizable sections. Examples: ABA, Sonata, Theme and Variations, Rondo, Symphony
Audience Participation

Sing Mozart’s Music!

Please learn Mozart’s “Twinkle, Twinkle, Little Star.” We will perform it with the NAC Orchestra at the concert.

Twinkle, Twinkle, Little Star

Twinkle, twinkle, little star, how I wonder what you are!

Up above the world so high, like a diamond in the sky.

Twinkle, twinkle, little star, how I wonder what you are.
Performance Hall Etiquette

Teachers:
Help us ensure that everyone enjoys the performance!

As a teacher bringing your students to a performance at the National Arts Centre, please keep in mind that you are responsible for the behaviour of your students. It is up to you to ensure that the students behave in a respectful and attentive manner towards the performers on stage as well as NAC staff and fellow audience members. Use the guidelines below to brief your students about behaviour in the performance hall before you attend your NAC performance.

✓ Performers on stage rely on the audience for the energy to perform: audiences need to be attentive, quiet and respectful in order to help create the magic of live performance.

✓ Performers can see and hear everything that you do, just as you can see and hear everything that they do, so:

- Please save your snacks, drinks, candies and gum for another time - the performance hall is no place for eating and drinking.
- Please discuss what you like and dislike about a performance - but definitely do it after you leave the hall, not during the performance.
- It is important that you be comfortable in your seat in the hall - but please don’t leave your seat once the performance has started. It’s distracting to those on stage.
- Be sure to turn off cell phones, pagers and anything that beeps before you enter the hall.

✓ Musicians love to have their performance acknowledged by your applause, but remember to wait until the whole piece is over. Some composers choose to write music in several movements. It may seem like the end of the piece when the performers come to the end of a movement, but often a piece of music is made up of several movements. If you get confused about when a piece of music is finished, watch the performers on stage—you’ll be sure to know when the piece is over when the conductor turns and faces the audience.

✓ Remember that there are a lot of people who work very hard to put on a performance: not just actors, dancers and musicians, but administrators, front-of-house and technical staff. Everyone will have a different opinion of what they see on stage, but consider that constructive criticism is always appreciated more than purely negative criticism.

✓ Through the performing arts we can explore other points of view, learn new and different 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
INTRODUCTION TO THE ORCHESTRA
See “All about the Orchestra” on pages 8-10. Use ArtsAlive.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

MUSICAL FAMILY 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 (strings, wind, brass and percussion) and arrange themselves in the classroom as an orchestra would be on 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 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.

MAKE A STRING INSTRUMENT
♦ String two or three elastics of varying thicknesses and lengths around an empty tissue box or other cardboard box with a hole cut out of one side (ideally, have students bring in their own box or provide them each with a box). Compare the pitch of the thin and thick, and loose (longer) and tight (shorter) elastics. Is there any way to make the pitch higher or lower on the same elastic? Have the students record their observations.
♦ Discuss similarities between their box with elastics and stringed Instruments.
♦ Show pictures of the violin, viola, cello, and bass and have the class put them in order from highest pitch to lowest pitch. Ask students to write out their conclusions about stringed instruments from their experiment and discussion.
♦ Post pictures of each instrument in a string quintet (two violins, viola, cello and bass) in your classroom.
♦ Have students listen to excerpts of each individual instrument to distinguish what each instrument sounds like. As a review, play the excerpts again and ask students which instrument is playing.
CONCERT POSTER
Design a poster to promote the performance you will see at the National Arts Centre. Display your poster in the classroom or elsewhere in your school.

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?

LEROY ANDERSON’S THE WALTZING CAT
A. Tell or read the Nursery Rhymes *Puss in Boots* and *Three Little Kittens*.

B. Fat Old Cat (fingerplay)
   
   **A fat, old cat came creeping, creeping, creeping** *(creep left hand slowly along)*
   
   **And stopped to have a nap.** *(Let that hand be still.)*
   
   **Five little mice came scampering, scampering, scampering.** *(Right hand scampers around close to the cat.)*
   
   **Oops!** *(The cat hand snatches one finger on the right hand. Hide the mouse hand behind back)*
   
   **Four little mice came scampering, scampering, scampering.** *(The right hand scampers this time with only four fingers showing.)*
   
   **Oops!** *(The cat hand snatches another finger on the right hand. Right hand behind back again.)*
   
   **Three little mice came scampering, scampering, scampering.** *(The mouse hand scampers with only three fingers showing. Continue the pattern.)*
   
   **Oops!**
   
   **Two little mice came scampering, scampering, scampering.**
   
   **Oops!**
   
   **One little mouse came scampering, scampering, scampering.**
   
   **Oops!**
   
   **The fat, old cat came creeping, creeping, creeping**
   
   **And stopped to have a nap.**

C. In this piece, violins do **glissandos** (glides from one pitch to another) to make the cat meow. Listen for the violin meows. Practice vocal play. Do glissandos with the voice. Start on a high note and slide down. It should sound like a siren.

D. Clap the waltz rhythm 1-2-3, 1-2-3 (stress the one beat), or **OOM-pah-pah, OOM-pah-pah**.

E. Walk the waltz rhythm: right foot, left foot, right foot - left, right, left, etc.

F. Each student could decorate their hands as dancers, using the middle finger as the right leg and pointer finger as the left leg and waltz around on their desk top. They could even make a puppet stage and create a puppet show of one of the Nursery Rhymes from section A, including a waltz routine to this music.
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 Performance Hall Etiquette on page 19 as a guide.

LISTENING ACTIVITIES: ELEMENTS OF MUSIC
Choose a work that is outlined on page 4 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 Musical Glossary on page 17 as a guide.

JOHANN STRAUSS’ RADETZKY MARCH
A. Become a marching band. Wear decorated (newspaper) hats and use imaginary band instruments or rhythm instruments played in time to the music. You could even form march formations. Divide the class into three or four groups and place each group in a different part of the room. Have them march together to meet in the middle of the room or exchange places. Help them practice the “left, right, left, right ‐ 1,2,3,4” step of a march.
B. Listen for the string and wind sections “dancing” on the top of this music.

ORCHESTRA WORK-OUT
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).
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.

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: ____________________________________
    Family: ______________________________________

12. Instrument: ____________________________________
    Family: ______________________________________

13. Instrument: ____________________________________
    Family: ______________________________________

    Family: ______________________________________
NAME THE INSTRUMENT—ANSWERS

1. **Instrument:** French horn  
   **Family:** Brass

2. **Instrument:** Timpani  
   **Family:** Percussion

3. **Instrument:** Trumpet  
   **Family:** Brass

4. **Instrument:** Cello  
   **Family:** Strings

5. **Instrument:** Flute  
   **Family:** Woodwind

6. **Instrument:** Violin or Viola  
   **Family:** Strings

7. **Instrument:** Triangle  
   **Family:** Percussion

8. **Instrument:** Bassoon  
   **Family:** Woodwind

9. **Instrument:** Maracas  
   **Family:** Percussion

10. **Instrument:** Tuba  
    **Family:** Brass

11. **Instrument:** Clarinet  
    **Family:** Woodwind

12. **Instrument:** Tambourine  
    **Family:** Percussion

13. **Instrument:** Cymbals  
    **Family:** Percussion

14. **Instrument:** Xylophone  
    **Family:** Percussion
MUSICAL WORDSEARCH

As you look for the hidden words, remember that they can be horizontal, vertical or diagonal—fowards or backwards!

ANDERSON
BRASS
BRAHMS
CONDUCTOR
FANFARE

MENDELSSOHN
MOVEMENT
PERCUSSION
SARABAND
SYMPHONY

STRINGS
TCHAIKOVSKY
VARIATIONS
WALTZ
WOODWINDS
MUSICAL WORDSEARCH—SOLUTION

M E N D E L S S O H N Z A H Z
I S D T U S B Y T J M T M E W
O N D D C U S N M V R L C G P
P H I N K H E A A P T A D B E
F R J A I M A R R O H W B Y R
A I K F E W I I S B Q O X V C
N W J V M A D N K C H Y N P U
F G O I T F R O T O E X G Y S
A M H I Z N S S O I V R I T S
R Z O S M H A R B W U S R T I
E N U L A O D E H Z N I K E O
S A R A B A N D A S N U F Y N
G Z I T Q J V N P G F H F D X
R F C F J K A A S J J D U M Y
A N C Y S O R O T C U D N O C
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Marchon-Arnaud, Catherine En avant la musique Hachette Jeunesse, c.1993
Koscielniak, Bruce The Story of the Incredible Orchestra Houghton Mifflin, c.2000

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Bottner, Barbara Hurricane Music Putnam, c.1994
Deetlefs, Rene The Song of six birds Andersen Press c.1999
Eversole, Robyn The Flute Player Orchard Books, c.1995

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Harris, Pamela K., Clarinet Child’s World, c.2001
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Hooper, Caroline R. La clarinette Usborne, c.1996
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Lynch, Wendy  Woodwind  Heinemann Library, c.2002
Shipton, Alyn  Les bois et autres instruments à vent  Heritage, c. 1994
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Walton, Simon  La flûte, la clarinette et les instruments à vent  c. 1994
Walton, Simon  Playing the Flute, Recorder and Other Woodwind  Stargazer Books, c.2005

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Côtes, Gilles  Le violon dingue  Éditions de la Paix, c.2003
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Dreesen, Jaak  Le concert  Circonflexe, c.2005
Gray, Libba Moore  When Uncle Took the Fiddle  Orchard Books, c.1999
Hassan, Yaël  Le professeur de musique  Casterman, c.2000
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McPhail, David  Mole Music  Holt, c.1999
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Harris, Pamela K.  Violins  Child’s World, c.2001
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Spilsbury, Richard  Should I Play the Violin?  Heinemann Library, c.2007
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Isadora, Rachel  Ben’s Trumpet  (sound recording) Live Oak Media, c.1998
Karlns, Mark  Music over Manhattan  Bantam Doubleday, c.1998
Leonard, Marcia  Big Ben  Millbrook Press, c.1998
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NON-FICTION
Archibald, Paul Playing the Trumpet and Brass Stargazer Books, c.2005
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Davis, Wendy From Metal to Music Children’s Press, c.1997
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Lilegard, Dee Brass Children’s Press, c.1988
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Bynum, Eboni Jamari’s Drum Groundwood Books c.2004
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VIDEO RECORDINGS
Drumming for Kids (DVD)
Musical Max (Video recording)
Percussion Power to create Inc. (DVD)
Sense of Touch National Film Board of Canada (Video recording)
Zin! Zin! Zin! a Violin (Video & DVD)
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—Grade 3

Discover your Orchestra!
Tuesday, March 3, 2009 10:00am-11:00am (English)
Tuesday, March 3, 2009 12:30pm-1:30pm (English)
Wednesday, March 4, 2009 10:00am-11:00am (French)

Grades 4—8

Bravo Beethoven!
Tuesday, April 7, 2009 10:00am-11:00am (English)
Tuesday, April 7, 2009 12:30pm-1:30pm (English)
Thursday, April 9, 2009 10:00am-11:00am (French)

Grades 7—12

Broadway Spectacular
Thursday, November 20, 2008 11:00am-12:00pm (bilingual)
Friday, November 21, 2008 11:00am-12:00pm (bilingual)