Adventures in Canada's North

Teacher Study Guide
Kindergarten to Grade 8
Ottawa / Gatineau
APRIL 25 - MAY 4, 2013

From April 25 to May 4, 2013, Canada’s National Arts Centre will present Northern Scene, the sixth in a series of national Scene festivals celebrating and showcasing our country’s finest established and emerging artists.

Northern Scene will feature more than 250 artists from Yukon, the Northwest Territories, Nunavut, Nunavik, and Nunatsiavut to take over the nation’s capital. Musicians, actors, dancers, writers, visual and media artists, filmmakers, storytellers, and chefs will bring their unique talents to audiences throughout the region – a virtual Northern invasion!

Northern Scene will present a vast living portrait of this unique region - combining traditional and contemporary, shaking stereotypes and celebrating new voices. Don’t miss it!

To my Education Colleagues,

In my address to the NAC Orchestra patrons during the launch of the 2012-13 season, I emphasized the importance of not allowing the current economic downturn to erode the value system to which we as musicians and teachers aspire in this great country.

I implored our patrons to lobby their political representatives in support of music, and to “bring back music education to the elementary schools.”

My colleagues at the National Arts Centre and I are committed to the fundamental right of our children to have music in their lives, both at home and in their schools. We understand the financial constraints you all face as teachers in your service to your students. We have frozen the cost of our NAC Orchestra student matinee concerts to best serve your needs. It is my hope that you take advantage of the wonderful opportunities offered by the NAC Orchestra.

I assure you that we are determined to present the very best we can, to strive to enrich the lives of our youth and to continue to improve our programming as we consult with music educators in our local schools.

Sincerely,

PINCHAS ZUKERMAN
Music Director > National Arts Centre Orchestra
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The National Youth and Education Trust is supported by
Lead Partner CIBC, Astral Radio, Michael Potter, supporters and patrons of the annual NAC Gala
and the donors of the NAC Foundation’s Corporate Club and Donors’ Circle.
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 NAC Orchestra and the performers
- **Classroom activities** for you to share with your students

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

**See you at the performance!**
Aboriginal Context

Aboriginal Perspectives: The Teachers’s Toolkit: Curriculum Expectations (Grades 1-8):
“As part of the curriculum review process, expectations are being incorporated into many areas of the elementary and secondary curriculum to help teachers bring First Nation, Métis and Inuit histories, cultures and perspectives into the classroom. For Aboriginal students, the revised curriculum will help foster a strong sense of identity and a positive self-image. For all Ontario students, and educators, the new expectations add a rich new dimension to Ontario's curriculum, and strengthen opportunities to explore, appreciate, understand, and value the contributions of Ontario's Aboriginal communities to the social and cultural fabric of our province.”

In this student matinee, students will gain cross-cultural perspectives on the heritage of the Inuit (Arctic) and Dene (sub-Arctic) culture in Canada.

★ Grade 1: They will gain a knowledge and understanding of the physical and social needs of the residents of the area. Brief introduction to the Inuktitut language.

★ Grade 2: Identify ways in which heritage and traditions are passed on (e.g., stories; community celebrations; the Canadian flag, music, crafts, dance, food, recreation, clothing).

★ Grade 3: Describe what early settlers learned from First Nation peoples that helped them adapt to their new environment, e.g. knowledge about medicine, food, farming, transportation.

★ Grade 4: Describe a variety of exchanges that occur among the communities and regions of Ontario (e.g. Inuit artwork from Nunavut); Describe how technology (e.g., communications, transportation) affects the lives of people in an isolated community in Canada (e.g. the impact of snowmobiles on hunting in the Arctic; the effects of satellite television and the Internet on schoolchildren; the effect of air transport on the availability of products).

★ Grade 5: Using maps, students explore and compare a North American Aboriginal nation that existed at the time of European contact with an early civilization on another continent.

★ Grade 6: Identify and compare the ways in which people in various early civilizations met their physical and social needs, including how they interacted with and used the natural environment.

★ Grade 7: Outline the reasons why settlers came to New France; identify the social, political, religious, and economic factors that shaped the colony; and describe how settlers and fur traders interacted with the First Nation peoples; Identify and explain similarities and differences in the goals and interests of various groups in New France, including French settlers, First Nation peoples, and both French and English fur traders.

★ Grade 8: Canadian Confederation: Formulate questions to guide research on issues and problems (e.g., Why did the Northwest Territories join Confederation in 1870 while Yukon did not until 1898 and Nunavut in 19997).
The Arts: Music

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] 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] think critically about the music 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.

**Grade 7-8 The Creative Process, The Arts, Grades 1-8, Revised**

“Students are expected to learn and use the creative process to help them acquire and apply knowledge and skills in the arts. Use of the creative process is to be integrated with use of the critical analysis process in all facets of the (music) curriculum as students work to achieve the expectations....”

**Grade 7-8 Critical Analysis Process, The Arts, Grades 1-8, Revised**

“Students need to be guided through the stages of this process....they will become increasingly independent in their ability to develop and express an informed response to a work of...music. They will also become more sophisticated in their ability to critically analyse the works they are studying or responding to.”

**Grades 7 and 8: OVERALL Expectations**

C1. Creating and Performing: apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;

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;

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.

**Concert Etiquette** (page 44)

**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 1,2,3,4,5:**

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

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**Introduction to the Orchestra / What is the NAC Orchestra made up of? (page 40)**

This activity is part of developing understanding of the Fundamental Concept ‘Timbre’; orchestral instrument classification — the materials, construction and sound quality.

**Grade 1-8 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).
- **Grade 7** • tone colour of complex ensembles (e.g. jazz, gamelan, choral, orchestral).
- **Grade 8** • tone colours of world music ensembles and instruments (e.g., gamelan, shakuhachi, doumbek, sitar, djembe, ocarina).
Concert Program
(subject to change)

Adventures in Canada’s North
Canada’s National Arts Centre Orchestra
Alain Trudel, Principal Youth and Family Conductor

FEATURING:
Akinisie Sivuarapik & Evie Mark, throat singers
Kulavak (Nancy Mike & Kathleen Merritt, throat singers)
Simeonie Keenainak, accordion
Moira Campbell, folk singer
David Serkoak, drum dancer

In this concert, students will hear excerpts from:

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Join the NAC Orchestra for a unique musical journey to Canada’s North! Discover the dynamic Aboriginal culture of this spectacular region through storytelling, throat singing, dance, circus and film. Presented as part of the National Arts Centre’s Northern Scene.

Concert dates:
Wednesday, May 1st, 2013
10 a.m. (French)
12:30 p.m. (English)
Thursday, May 2, 2013
10 a.m. (English)
12:30 p.m. (English)

Concert location:
Southam Hall,
National Arts Centre

Running time for all concerts:
Approximately 55 minutes,
without intermission
In this concert, we will be exploring the dynamic aboriginal culture and unique landscape of Canada’s three northern territories: **Yukon**, the **Northwest Territories** and **Nunavut**.
INUIT HISTORICAL PERSPECTIVES

For more than four thousand years, Inuit — a founding people of what is now Canada — have occupied the Arctic land and waters from the Mackenzie Delta in the west, to the Labrador coast in the east and from the Hudson’s Bay Coast, to the islands of the High Arctic.

Thule are the ancestors of today’s Canadian Inuit. They lived by following the migratory patterns of land and sea mammals. Archeological evidence shows the Thule culture had skills and technology to harvest large whales, seals, caribou, muskoxen, fish and birds, depending on the season and location. Before Europeans arrived, Inuit handcrafted their own tools from resources found on the land and in the animals they harvested.

The Thule wandered by foot and dog team over large distances, depending on where harvests were plentiful. They lived in iglus (snow dwellings), which were often quite large. During the summer, they lived in tents (tupiqs) made of animal skins, or sod houses (qarmaqs). Everyone played an important role in the survival of the group. While men hunted for food, women made warm clothing from caribou and seal skins suitable for the harsh Arctic climate. Both men and women made the necessary tools. As soon as children were able, they began to learn adult roles. This way of life was practised for thousands of years until the arrival of European explorers, whalers, traders and, finally, settlers, who brought with them a new world and, indeed, a new way of life.
WHALING
Traditional Inuit lifestyle began to change in the 1700s, when the whalers went North. Whaling ships from Scotland and New England arrived just as the winter ice broke, staying until it formed again four months later. Whalers traded trinkets, tools and some food supplies with Inuit in exchange for guidance to the most promising whaling areas and help with butchering the mammals. Harvesting whales in enormous quantities over such an extended time period nearly depleted the Arctic whale population. The most threatened of this species was the bowhead whale.

Europeans lost interest in Arctic whaling when the whale population dropped dramatically. While the impact on the whalers was mainly financial, the decline and abandonment of whaling left Inuit without a source of income and modern supplies they’d learned to depend on for decades. Inuit relied on whales for meat, and they used the oil to keep the qulliqs burning. It was an integral part of Inuit lifestyle and diet.

FORGOTTEN SONGS
Scottish and American whalers brought contemporary music to Inuit when they brought fiddles and accordions on the voyages. Some whalers taught Inuit to play jigs and reels, and Inuit in turn taught their children. As a result, one can often hear folk tunes from another era in Inuit communities. In addition to the music, whalers also introduced the basics of square dancing, adaptations of which have become one of the most popular, joyous Inuit activities today.

THE FUR TRADE
The fur trade boomed when trading companies established trading posts throughout the Arctic. The Hudson’s Bay Company was the biggest. Inuit and other Aboriginal peoples provided the backbone of the industry by hunting, trapping and trading fur with established posts. They travelled miles carrying stacks of furs to trade for guns and ammunition, tobacco, tea, sugar, cloth, metal tools and other basic necessities. The fur trade affected every part of the Arctic. Trapping is still an important part of Inuit harvesting today, and fur is still used to make clothing. In more recent times, economic benefits have been seriously undermined by the activities of southern-based animal rights movements.

Although the fur trade tapered off in the 1930s, and became severely restricted in the 1970s, abandoned trading posts still remain, dotted across isolated areas of the Arctic. Even after the Hudson’s Bay Company ceased trading fur, the company had a store in almost every Inuit community until Northern Stores replaced them in 1987.

MISSIONARIES
One of the biggest influences on Inuit traditional culture was the arrival of Missionaries. The Moravians were the first, establishing the Nain Mission Station in Labrador in 1771. Over a century later, Catholic and Anglican Missionaries spread Christianity through the Arctic. Missions were often located near trading posts for convenience, and like the posts, received annual supplies by ship. In addition to being places of worship, they lent shelter and assistance. Christian doctrine presented a new world view to Inuit, which often clashed with traditional beliefs and values. Missionaries discouraged many aspects of Inuit culture — shamanism in particular. Until Europeans arrived, Inuit had never been exposed to diseases such as measles and tuberculosis, and their immune systems weren’t equipped to deal with the new viruses. Many Inuit died as a result.

Inuit and Europeans
MARCHING TO THE DRUM
The Moravians discouraged Labrador Inuit from performing traditional drum dances and songs because they were considered pagan rituals. The tradition lay forgotten for over a century until a group of high school students revived it by imitating the dances of Inuit in other regions.

GOVERNMENT
By the 1940s, Inuit were living a very different lifestyle than the previous generation. During World War II and the Cold War, Canadian government presence was established throughout the Arctic to demonstrate Canadian sovereignty and to deliver government services to Arctic residents. One of the most profound changes to Inuit culture, in addition to the influence of the church, was the government-led initiative to move Inuit from their traditional camps to larger permanent settlements. A program was launched to provide modern homes for Inuit families. Health, education and social services also became a regular part of community life and led to rapid population expansion both of Inuit and non-Inuit in these permanent settlements.

Within the first thirty years of settlement, Inuit became almost completely dependent on government assistance. Children were sent to residential schools and the ill were sent away for medical treatment. All of these decisions were made by government officials with little direct knowledge of Inuit. In four generations, Inuit went from being self-reliant, making every necessity of life from natural resources, to surfing the Internet. This dramatic revolution did not occur without heart-wrenching conflict. However, Inuit have proven their ability to adapt and change with their land claims agreements. Inuit as a collective society are determined to tackle the challenges of modernization head on.

Inuit Today
Inuit continue to maintain their unique culture within their distinct homeland. Despite modern influences and conveniences, Inuit have retained their language, core knowledge and beliefs. Family is the foundation of Inuit culture and the family is surrounded by a larger social network that includes the rest of the community, even the region. Inuit families are large and interconnected as intricate bonds are formed through childbirth, marriage and adoption.

Since the 1970s and early 1980s, satellite television and radio signals have brought world events and popular programming into Inuit homes. DVDs, video games and Internet access are also widely available. Organized sports play a large role in local recreation, as do movie theatres and fast food outlets. Despite all of the modern amenities, however, thousands of years of tradition still shape the nature of the communities.

MAGIC BOX
Television didn’t come to the Arctic until the 1970s and 80s, when the Anik Satellite was sent into orbit. Some Inuit today still talk about the arrival of “magic boxes” in their living rooms that provide 24 hours of entertainment, and better still, Hockey Night in Canada. Television has changed the face of the Arctic.
Hunting is still one of the most important aspects of Inuit culture and lifestyle. Despite the availability of store-bought food, Inuit continue to rely on country food as a source of nutrition and clothing.

Inuit cherish their youth, elders and the generation between them. Elders are given the utmost respect in any community because of their knowledge and wisdom, which they in turn teach to younger generations. Their continuous contribution has kept the Inuit tradition alive.

Many families leave permanent communities during the spring and summer to set up camps. This is an important part of Inuit tradition. Far from modern distractions, the young are immersed in their language, developing their skill and helping to ensure the long-term survival of the culture.

COMMUNITY LIFE

Inuit communities are relatively small, with populations ranging from 150 to 5,000 residents. Most have a few stores, municipal buildings, an airport, houses, a school or two, an arena and a health centre. To gain a better perspective of the average community size, think of Iqaluit, Nunavut's capital city. Iqaluit is one of the biggest communities in the Arctic. It is the government and commercial hub of Nunavut, and its airport is the gateway to Baffin Island. The entire population of Iqaluit reached 6,200 residents in 2009.

INUIT REGIONS OF CANADA

There are four Inuit regions in Canada, collectively known as Inuit Nunangat. The term “Inuit Nunangat” is a Canadian Inuit term that includes land, water, and ice.

Inuit consider the land, water, and ice of their homeland to be integral to their culture and their way of life.
Inuit culture is a very rich and diverse culture. Its expressions of art come in many forms and varieties. Since Inuit have lived in many regions across the north it has created diversity in art forms as well. Many events over the years particularly in Nunavik have embraced the rhythms and sounds of the fiddle; influenced by French and other European settlers. Lithography over the past fifty years has become a staple medium of many Inuit artists. The popular music scene has greatly evolved over the last 20-30 years. More and more musical artists are now emerging, seeing great new talents from the north. Technologies like the internet, broadband connections, easier access to communication tools and social networking have created and explosion of new talent over the last few years. Other traditional Inuit art forms which evolved completely within Inuit culture such as drumming, drum dance, throat singing and sculpting. All of the above offer Inuit ways to share and express their culture, communicate vision and offer a voice to other Inuit and the rest of the world. Embroidery and sewing is another art form which started from the necessity of being about to make strong durable clothing evolved into adding beautiful beadwork and embroidery into garments. Many of the intricate artwork takes countless hours of diligence and passion for the craft. The results are truly breathtaking.

**INUIT THROAT SINGING**

Throat singing can be heard around the world in various forms, but Inuit have developed a very unique style, methods and sounds all their own. Throat singing was traditionally performed between two women. The songs are sung as a friendly competition; played as a game. One person sets the rhythm, the pace the sound and the other follow. The first person to outlast or not laugh is the winner, as each song tends to end in laughter.

Many throat songs were created to mimic the sounds of daily life or surrounding natural elements and wildlife. As an example a song called “The Cleaning” mimics the sounds you would hear as the rails of the Qamutik was being cleaned; while another mimics the sound of a saw. These games helped to entertain children and women while the men were out hunting. Throat singing was banned by the Christian clergy for decades but in modern day has been accepted. Since then throat singing has seen resurgence in modern Inuit culture and is being restored to its former place of importance in Inuit culture. Many celebrations within Inuit communities be they northern or southern community events are accompanied by the sounds of throat songs.

Today throat singing is being passed on to the younger generation to be sure that this amazing piece of Inuit culture remains an honored tradition. It was traditionally passed on to daughter but now young boys are also taking their turn trying out the great game.

**DRUMS AND DANCE**

The Inuit drum is a traditional instrument seen across the north. Drumming was primarily done by men in most communities but not always the case. Drumming was performed at various celebrations, whether it was celebrating the first successful hunt of a young boy or the birth of a child. Drumming was banned by religious figures and government and was seen to be unholy or represented a danger to the philosophies to the church. In modern day Inuit can proudly be seen and heard celebrating an event or their culture once again. There are many young Inuit children who are more than happy to learn this great art form and help to continue proudly celebrating a rich culture.

Inuit drums were traditionally made from caribou skin stretched over driftwood which was softened and made into a ring. The drum has a handle which protrudes downward to hold and rotate the drum. The handle was often covered in fur such as seal skin. The Inuit drum is played differently than most drums in that it is not the skin which is struck but rather the rim of the drum. Drumming is often accompanied by dancing such as the polar bear style, in which the drum held low and the drummer dances around mimicking a polar bear while playing. Drumming is also what sets the pace for songs often enough. The drum can be heard accompanying certain kinds of songs appropriately called “ayaya”.

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*Inuit Arts, Music, and Dance* is courtesy of the Inuit Cultural Online Resource. To learn more about Canadian Inuit Culture, logon to: www.icor.ottawanuitchildrens.com
The music of Alexina Louie (1949 – ) bears a personal stamp derived from a unique blend of her Chinese background, an exotic instrumental palette, both traditional and non-traditional elements of western music, poetic images, nature, historical studies and a fascination with heavenly phenomena.

Born in Vancouver to Chinese parents, Louie undertook musical studies at the University of British Columbia and the University of California at San Diego, where she received her Masters of Arts in Composition in 1974. For the remainder of the decade she resided in southern California, teaching theory, piano and electronic composition, then returned to Canada to establish residence in Toronto, where she has lived since 1980.

Louie's music receives frequent performances, radio broadcasts and awards both in Canada and abroad. In 1986 Louie became the youngest ever to be named “Canadian Composer of the Year.” She won a Juno Award in 1988 for Best Classical Composition (Songs of Paradise, performed by the National Arts Centre Orchestra in 1986), a second Juno for Shattered Night, Shivering Stars in 2000 (recorded by the NAC Orchestra on CBC Records), and has been the subject of a Rhombus Media documentary film. She has three times received the SOCAN Award (1990, 1995, 2003) for being the most frequently performed Canadian composer. Commissions by Canada's most prestigious soloists and musical organizations pour in at a rate that allows Louie to pursue a career exclusively devoted to composition - a rare luxury among composers of serious concert music, most of whom also teach and perform other duties.

Always eager to explore new musical domains, Louie composed a work for two Inuit throat singers and chamber ensemble (clarinet, bassoon, trumpet, trombone, violin, double bass and percussion) called Take the Dog Sled, which was premiered in three Nunavik communities by the Montreal Symphony in September, 2008. Created in close consultation with throat singer Evie Mark, it is a poetic and profound yet extremely playful work that weaves traditional Inuit throat singing into a western musical framework.
Simeonie Keenainak’s *Aqsarniit (Northern Lights)*

On clear, starry nights; the Aqsarniit (Northern Lights) dance across the arctic sky.

Simeonie Keenainak is an amazing accordion player whose tunes inspire his audience participants to clap and get up to dance too, twirling and jigging across the floor, just as the ‘Aqsarniit’ do across the night sky!

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Simeonie Keenainak’s *Avaala (Song for the Seal)*

This is a song that a hunter would sing when hunting seals on the ice in the spring during the evening. The hunter would sing this song very loudly – almost yelling – to cover up the sound of his feet crunching in the snow as he approached a seal lying on the ice. The Seal, who is naturally curious, would listen to the song and stay on the ice, distracted and almost seeming to enjoy the song – mesmerized – until the hunter got close enough to catch it!

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Alain Trudel’s *Souvenirs Nordiques (Northern Memories)*

*Souvenirs nordiques* is a suite of traditional songs and dances from Canada’s Far North.

“When I was directing the CBC Radio Orchestra in a concert celebrating the opening of the Iqaluit radio station, we had the opportunity to share the stage with Simeone Keenainak. That encounter sealed forever my love for the folk music of the Far North, and many of the melodies that I have included in this modest suite stem from that great man’s interpretations.” - Alain Trudel, September 2012

The suite begins with an evocation of the song Qingauiit, popularized by the group Tudjaat, and then segues into the folk dance Iqajallaut (where the couple dance with backward kicks). It is followed by *High Wind*, a classic by Manfred Janssen, a popular singer from the Yukon, and then gives way to the irregular rhythms of the *Chant du Phoque (Song of the Seal)*, a song used to arouse the animal’s curiosity so that it will approach the hunter. The conclusion of the suite begins with a few variations on *Aqsarniit* (Aurora borealis), augmented by the traditional version of *Nunavut*. The return of Qingauiit, always in the background and prominent in the introduction of the piece, closes the final dance in a coda performed in grandiose style.

*Souvenirs nordiques* was commissioned by the National Arts Centre Orchestra for their tour of Northern Canada (October-November 2012) and also for the National Arts Centre’s Northern Scene festival (April 2013).
Science: Our Changing Seasons

Our climate is changing, as are our four seasons. Here are some ideas for you to discuss.

What is climate change?
Climate change is a shift in the “average weather” that a given region experiences over a period of time. Average weather includes all the features we associate with the weather, such as temperature, wind patterns, and precipitation. While our natural climate is and always has been changing, some changes might result in extreme weather events, like tornados and hurricanes. Other changes may appear to be beneficial. For example, an arid area that receives additional rain might produce more crops. And a cold area that experiences longer, warmer summers will probably make the local inhabitants happy. But most scientists remain concerned because of the speed and unpredictability of these changes – changes that not only affect the weather, but also have far-reaching environmental, social, and economic consequences.

What is the greenhouse effect?
The Earth’s atmosphere, a mixture of many gases, traps the sun’s heat like a greenhouse and regulates the temperature on Earth. Without these greenhouse gases, the sun’s heat would escape and the average temperature on Earth would be too cold to support life as we know it.

RESEARCH IDEA: How is climate change affecting Canada’s Arctic glaciers?

ENERGY CONSERVATION TIPS
Composting can reduce the average sized family’s greenhouse gas emissions by about 880 kg per year. Participate in a spring clean-up project in your community! Do your best to reduce emissions by joining the effort to conserve energy at home and at school!

For some practical tips on how you can make a difference, check out: http://www.ec.gc.ca/education/

What can you do?
Did you know that every Canadian produces an average of 5 tonnes of greenhouse gas emissions every year? In fact, Canadians consume more energy per capita than any other nation on Earth! We use twice as much energy per person as the Japanese, and three times as much as the Danish. Wow! We produce these emissions when we use electrical appliances, heat and cool our homes, and use energy to drive cars and trucks. Let’s learn about how we can, as individuals and a community, reduce our greenhouse gas emissions by modifying the way that you use temperature, water, appliances, lighting and transportation. There are also many alternatives to the energy sources that we currently use. Do you know about renewable energy and sustainable development?

Have you ever heard of wind or solar energy? Renewable energy and sustainable development are pro-active ways of reducing greenhouse emissions and moving towards a healthy and clean environment. Here is a site that will help you to understand these concepts: http://canmetenergy.nrcan.gc.ca/renewables/wind/2171
Learn to sing *Amazing Grace* in Inuktitut

DID YOU KNOW?  Inuktitut is the traditional oral language of Inuit in the Arctic. Spoken in Canada and Greenland, as well as in Alaska, Inuktitut and its many dialects are used by peoples from region to region, with some variations. For thousands of years, from one generation to the next, Inuit have passed on their stories and legends through the spoken word and in song. Today, Inuit living in different parts of the Canadian Arctic use *Qaliujaaqpait* (roman orthography) or *Qaniujaaqpait* (syllabics), or sometimes both. To learn more about the Inuktitut language, logon to the following *Library and Archives Canada* webpage: www.collectionscanada.gc.ca/inuit/

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**Amazing Grace**

Transcribed in Inuktitut by Darlene Nuqingaq

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Pronunciation tips:

- **a** = as in ‘ah’
- **i** = ‘ee’, as in ‘knee’
- **u** = ‘oo’, as in ‘moon’
- **ng** = as in ‘sing’
- **tau** = as in ‘ta-oo’ or ‘tow’, as in ‘towel’
- **sai** = ‘sa-ee’, rhymes with ‘sky’
Introduction to the Orchestra

See “All about the Orchestra” on pages 40-43.
Use ArtsAlive.ca, Music — Instrument Lab to explore the sounds, construction, and appearance of various instruments.

BEFORE the CONCERT:

Students will...
★ listen to an instrument and look at the virtual pictures
★ orally respond with descriptive words about how the instrument looks and sounds
★ write this vocabulary on a class word list
★ after viewing and hearing a few instruments, write a response about the instrument they would choose to play and why, using the class word list
★ create an illustration of the instrument

DURING the CONCERT:
★ Teachers may suggest that students occasionally during the concert watch for and listen to the instrument that they had chosen; especially listening for pieces that featured ‘their’ instrument.

AFTER the CONCERT:

Students will...
★ Talk about/write about their ‘chosen’ instrument
★ What did you notice about this instrument during the concert? (e.g. where was the instrument on stage? How often was it played? How did the performer hold the instrument?...)
★ When was the instrument played?
★ How did it sound? Were you surprised? Why? Why not?
★ Is this instrument still one that you would wish to play after experiencing it live in the concert hall?
★ What other instruments did you find interesting? Surprising?
★ Could all of the instruments play at a loud or soft dynamic level? When did you hear loud or soft sounds in the music?

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.
Simeonie Keenainak’s *Aqsarniit* (Northern Lights)  
(Activity by Mary Kunuk (Teacher in Igloolik, NU))

**For grades 4 to 6:**

**Indicator of Achievement:** Students will learn about the Northern lights. Teachers can Google information about the Northern lights and describe to students.  
**Standards:** Students will explore media and techniques to create a work of art.  

**Materials:**
- Bristol board
- Pencils
- Oil pastels color red, green, yellow. Also white for stars and grey for clouds
- Black watercolor paint
- Brush and a cup of water

**Activity:** A teacher explains about Northern lights and the movement that seems to follow songs. Students will draw a picture of the Northern lights on Bristol board and color it with oil pastels, using the three colors red, green and yellow. Add the moon and stars in white color. They can also add clouds in grey color. After the coloring is done students will black wash and cover the whole page using a brush and watercolor in black color with lots of water. Let it dry and display it.

**For grades 7 and 8:**

**Indicator of Achievement:** Students will learn about the Northern lights. Teachers can Google information about the Northern lights and describe to students.  

**Standards:** Students will learn about Nunavut square dance.

**Activity:**
- Pair students in partners (girl/boy, or it can be girl/girl or boy/boy). Before the music starts, all students stand in a big circle formation with their partners at their side.
- While listening to Simeonie’s song, all students in the circle hold hands and dance (i.e. go around in a counter clockwise direction as they follow the music, then they turn left [clockwise] and they go around again.)
- As the music continues to play, all the students sit on the floor and each pair of partners takes turns go into the center of the circle and dance in the counter clockwise/clockwise direction before they go back to their spot and sit.
- This continues until everyone has had a chance to dance in the centre. Then everybody stands up to hold hands, raise their arms and say "Wheee!" as everybody rushes into the center with arms up. The dance concludes.

Simeonie Keenainak’s *Avaala* (Song for the Seal)  
(Activity by Mary Kunuk (Teacher in Igloolik, NU))

**For grades 4 to 6**

**Indicator of Achievement:** Students will learn about the ringed seal from books, or Google the words “ringed seal” and locate a video for your students to watch.  
**Standards:** Students will learn about ringed seal and what they eat. Learn about seal pups and seal holes.

**Materials:**
- Fimo clay (air dry clay) in grey, white and black colours
- White Styrofoam plate
- Clay tools and blade (teachers should use the blade to cut Styrofoam, not the students.)
- Glue

**Activity:** In partners students can sculpt seals; one can create the mother seal and the other can make the pup. Using fimo clay the mother seal should have a grey body with black spots, nose and eyes. The seal pup should be white with black nose and eyes. Shape the body first before adding the black. Create an ice patch with the white styro foam plate by cutting the shape of ice and seal hole in the center by using the blade (NOTE: teachers are to do this; again please don't let students use the blade). After the sculpture is done, glue it onto the ice (Styrofoam plate). Student partners can share the ice patch.

**For grades 7 and 8**

**Indicator of Achievement:** Students will learn about the ringed seal from books, or Google the words “ringed seal” and locate a video for your students to watch.  
**Standards:** Students will learn about the ringed seal and what they eat. Learn about seal pups homes and seal holes.

**Materials:**
- paper and pencil
- acrylic paint
- brush and a cup of water

**Activity:** Students will draw a seal with its seal pup, water, ice and landscape then paint it with acrylic paint until the paper is covered. Let dry and staple it to the wall.
Sea Levels Rising!

1. Shade the ocean part of the map below in blue.
2. Trace river routes with your blue pencil.
3. Circle Tuktoyaktuk on the edge of the Beaufort Sea. Tuktoyaktuk is in an area that is threatened by rising sea levels. Can you figure out why?
4. Circle five more places that may be in danger from rising sea levels.

Find Out More!
Canadian place names have a wonderful history. The name Tuktoyaktuk comes from an Inuit legend and means “Rock Caribou Place.”
Go to www.nrcan.gc.ca/earth-sciences and www.pwnhc.ca to learn more.

Canadian Place Names

There are two Ways that a Canadian place gets an official name.

First, there is a local name that is already in use.

Second, people send in their suggestions to the Geographical Names Board where they are considered and often accepted.

http://atlas.gc.ca

© 2002. Her Majesty the Queen in Right of Canada, Natural Resources Canada. Sa Majesté la Reine du chef du Canada, Ressources naturelles Canada.
**Canadian Arctic Expedition (1913-1918)**

The Canadian Arctic Expedition (CAE) redrew the map of northern Canada. The Canadian Arctic Expedition of 1913-1918 was the first multi-disciplinary scientific expedition to the Canadian Arctic and an important event in the history of two of Canada's National Museums and the Geological Survey of Canada. The impact of the Expedition on the local people was considerable.

Learn more about the mission and impact of the expedition (i.e. exploration and discovery, science, mapping, survival, roles of local Inuit, and other Arctic residents hired for the expedition, etc.) from the extensive and detailed online exhibit from the Canadian Museum of Civilization entitled *Northern People, Northern Knowledge: The Story of the Canadian Arctic Expedition (1913-1918):*


**DID YOU KNOW?**

2013 marks the **100th anniversary** of the Canadian Arctic Expedition (1913-1918)

**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 NAC’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 44 as a guide.

**For additional activities, be sure to check out other Northern Scene events!**

Northern Scene is the largest gathering of artists from Yukon, Nunavut, the Northwest Territories, Nunavik and Nunatsiavut ever presented outside the region.

[250 50 10 artists events days](http://nac-cna.ca/northernscene)

April 25 – May 4, 2013

OTTAWA/GATINEAU

[nac-cna.ca/northernscene](http://nac-cna.ca/northernscene)
Nunavut

The Flag of Nunavut was officially adopted on April 1, 1999. The colours, blue and gold, symbolize the riches of the land, sea and sky. Red is a reference to Canada. The inuksuk symbolizes stone monuments which guide people on the land and mark sacred and other special places. The star is the Niqirtsuituq, the North Star and the traditional guide for navigation. The North Star is also symbolic of the leadership of elders in the community.

Colour the Territorial Flag:
1: RED
2: BLUE
3: YELLOW or GOLD
4: WHITE

Territorial Bird: ROCK PTARMIGAN
It is found throughout the territory and is known for being white in the winter and brown and white in the summer.

Territorial Capital: IQALUIT
Iqaluit is the capital and largest city in Nunavut with a population of 6,699. Iqaluit also means "place of many fish" in Inuktitut. Until 1987, it was called Frobisher Bay, a name that is still occasionally used. Iqaluit has the lowest population of any capital city in Canada.
The flag of Northwest Territories was officially adopted in 1969. It was chosen as the winning entry in a contest for a new flag. Blue is said to be symbolic of the many lakes and rivers in the territory, and white represents the ice and snow. The white panel displays the shield from the territory’s coat of arms, one adopted in 1956. The shield uses green for forests, red for the tundra and white for the Arctic Circle ice cap. The wavy blue line represents the Northwest Passage. Gold blocks represent gold deposits in the territory, and the fox face is symbolic of fur as a natural resource.

Territorial Capital: YELLOWKNIFE
In 1770, when Samuel Hearne was exploring the Great Slave Lake area, he encountered a tribe of Aboriginal people who used copper-bladed, yellow-colored knives. Fur traders soon began to refer to these people as the Yellowknives, and the tribe’s home became known as Yellowknife.

Territorial Bird: GYRFALCON
The Gyrfalcon became the official bird of the Northwest Territories in 1990. The gyrfalcon is the largest and most magnificent of the falcons and breed throughout the tundra, including all the Arctic islands.
Yukon

Territorial Bird: RAVEN
The raven is seen everywhere in Yukon and was adopted as the official bird in 1985.

Territorial Capital: WHITEHORSE
As of December 2007, Yukon's population is 32,714 of which about three-quarters live in the capital city of Whitehorse. The city was named after the White Horse Rapids for their resemblance to the mane of a white horse, near Miles Canyon, before the river was dammed.

The Yukon flag has three vertical panels: a green panel on the inner edge, a central panel of white, and a blue panel on the outer edge. The green symbolizes Yukon's forests, white signifies snow, and the blue represents Yukon's rivers and lakes.

Colour the Territorial Flag: 1: GREEN / 2: BLUE / 3: RED / 4: YELLOW or GOLD / 5: BLACK / All else: WHITE
### 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.
Resources available at the Ottawa Public Library

ABOUT THE ORCHESTRA

FICTION
Gillmor, Don *The Fabulous Song* (also available in multimedia format), c.1996
Hoff, Syd *Arturo’s Baton* Clarion Books, c.1995
Kraus, Robert *Musical Max* Simon & Schuster Books for Young Readers, c.1990
Kuskin, Karla *The Philharmonic Gets Dressed* Harper & Row, c.1982
Millman, Isaac *Moses goes to a concert* Farrar, Straus & Giroux, c.1998
Pare, Roger *Plaisirs de musique* Courte échelle, c.1999
Soulières, Robert *L’homme aux oiseaux* Québec/Amérique, c.1981
Tibo, Gilles *Simon et la musique* Livres Toundra, c.1995
Van Kampen, Vlasta *Orchestranimals* North Winds Press, c.1989
Van Kampen, Vlasta *Orchestranimaux* (French) Scholastic, c.1990
Van Kampen, Vlasta *Rockanimals* North Winds Press, c.1991
Waddell, Martin *Le concert des hérissons* Kaléidoscope, c.1991
Waddell, Martin *The Happy Hedgehog Band* Candlewick Press, c.2003

NON-FICTION
Dunleavy, Deborah *Kids Can Press Jumbo Book of Music* c.2001
Laurençin, Geneviève *Musique!* Gallimard Jeunesse, c.1988
Féron, José *Un orchestre et ses instruments* Nathan, c.1985
Turner, Barrie C. *La musique* Nathan, c.1989
Marchon-Arnaud, Catherine *En avant la musique* Hachette Jeunesse, c.1993
Koscielniak, Bruce *The Story of the Incredible Orchestra* Houghton Mifflin, c.2000

WOODWINDS

FICTION
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

NON-FICTION
Gaussin-Boudigues, Françoise *La flûte* Éditions Epigones, c.1984
Harris, Pamela K., *Clarinets* Child’s World, c.2001
Harris, Pamela K., *Flutes* Child’s World, c.2001
Hooper, Caroline R. *La clarinette* Usborne, c.1996
Knight, M.J. *Flutes* Smart Apple Media, c.2005
Lillegard, Dee *Woodwinds* Children’s Press, c. 1987
Lynch, Wendy *Woodwind* Heinemann Library, c.2002
Shipton, Alyn *Les bois et autres instruments à vent* Heritage, c. 1994
Turner, Barrie *The Living Clarinet* Knopf, c.1996
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
**STRINGS**

**FICTION**
Bang-Campbell, Monika *Little Rat Makes Music* Harcourt, c.2007  
Côtes, Gilles *Le violon dingue* Éditions de la Paix, c.2003  
Desrosiers, Sylvie *Le concert de Thomas* La courte échelle, c.2001  
Dreessen, 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  
Lohans, Alison *Nathaniel’s Violin* Orca Book Publishers, c.1996  
McPhail, David *Mole Music* Holt, c.1999  
McPhail, David *La Musique de Maurice* Kaléidoscope, c.2000  
Morgenstern, Susie *Do ré mi* La Renaissance du livre, c.2004  
Sauerwein, Leigh *Monsieur Hérisson a disparu* (multimédias) Gallimard jeunesse, c.2007  

**NON-FICTION**
Calliard, Anne-Marie *Le violon : alto, violoncelle, contrebasse* c. 1984  
Fleisher, Paul *The Master Violinmaker* Houghton Mifflin, c.1993  
Harris, Pamela K. *Violins* Child’s World, c.2001  
Hunka, Alison *Violin and Stringed Instruments* Gloucester Press, c.1993  
Hunka, Alison *Le violon et les instruments à cordes* Éditions école active, c.1994  
Spilsbury, Richard *Should I Play the Violin?* Heinemann Library, c.2007  
Turner, Barrie *The Living Violin* Knopf, c.1996  

**BRASS**

**FICTION**
Isadora, Rachel *Ben’s Trumpet* (sound recording) Live Oak Media, c.1998  
Karlins, Mark *Music over Manhattan* Bantam Doubleday, c.1998  
Leonard, Marcia *Big Ben* Millbrook Press, c.1998  
Rylant, Cynthia *The Case of the Puzzling Possum* Greenwillow Books, c.2001  
Rylant, Cynthia *Mr. Putter & Tabby Toot the Horn* Harcourt Brace, c.1998 (also sound recording)  

**NON-FICTION**
Archibald, Paul *Playing the Trumpet and Brass* Stargazer Books, c.2005  
Archibald, Paul *La trompette et les cuivres* Éditions École active, c.1994  
Davis, Wendy *From Metal to Music* Children’s Press, c.1997  
Knight, M.J. *Brass and Woodwinds* Smart Apple Media, c.2006  
Lilegard, Dee *Brass* Children’s Press, c.1988  
Lynch, Wendy *Brass* Heinemann Library, c.2002  
Shipton, Alyn *Les cuivres* Héritage, c.1994
PERCUSSION

FICTION
Adams, Lorraine  Le tambour  Eaglecrest Books, c.2003
Bynum, Eboni  Jamari's Drum  Groundwood Books c.2004
James, J. Alison  The Drums of Noto Hanto  DK Publishing, c.1999
Lyon, George Ella  Five Live Bongos  Scholastic, c.1994
Pinkney, J. Brian  Max Found Two Sticks  Simon & Schuster Books for Young Readers, c.1994
Rubel, Nicole  Conga Crocodile  Houghton Mifflin, c.1993
Webb, Steve  Tanka Tanka Skunk: Sounds Like Drums  Hutchison, c.2003

NON-FICTION
Knight, M.J.  Percussion  Smart Apple Media, c.2006
Lillegard, Dee  Percussion  Childrens Press, c.1987
Lynch, Wendy  Percussion  Heinemann Library, c.2002
Shipton, Alyn  Les instruments à percussion  Héritage, c.1995
Turner, Barrie  Drums  Smart Apple Media, c.2001
Turner, Barrie  Percussion  Smart Apple Media, c.1999
Vacher, Anne-Marie  La percussion  Epigones, c.1986

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)
Additional Resources

Videos and Recordings: The NAC in the North

**VIDEO: Alexina Learns Throat Singing Tips (0:55)**
As students were filing into the gym at Aqsarniit Middle School (Iqaluit, Nunavut) for the NAC Orchestra’s student matinee concert on October 30th 2012, we snuck backstage with Canadian composer Alexina Louie to get some throat singing tips from Evie Mark and Akinisie Sivuarapik.

**VIDEO: A perfect school day - throat singing and Halloween! (1:23)**
On Halloween, Evie Mark and Akinisie Sivuarapik visited the K’alemi Dene School in Yellowknife to have lunch with the children, learn about the Dene culture and teach students in grades 2, 3 and 4 how to throat sing.

**VIDEO: A Delightful Northern Medley (1:54)**
The NAC Orchestra performs music by Grieg, Vivaldi and Alexina Louie's *Take the Dog Sled* at Iqaluit Middle School (Nunavut). Iqaluit's favourite local accordionist Simeone Keenainak has the audience stamping their feet and dancing in the aisles.

**NACOcast: Paul Wells interviews Alexina Louie (57:05)**
In this edition of the NACOcast Maclean's columnist Paul Wells speaks with composer Alexina Louie about her composition *Take The Dog Sled* which was performed by the NAC Orchestra as part of the NAC Orchestra’s 2012 Northern Canada Tour. Alexina talks about the daunting process of composing an orchestral work that integrates the oral tradition of throat singing. The work gracefully combines the two musical forms to create 'a snapshot of the North'.

**NACOcast: Nunavut edition of NACOcast: Touring and Inuit Throat Singing in Canada's Arctic (49:49)**
Founding host Christopher Millard (Principal Bassoon, NAC Orchestra) reprises his role with the NACOcast while on tour with the National Arts Centre Orchestra in Canada's North. Chris is joined by Inuit throat singers Evie Mark and Akinisie Sivuarapik. They discuss throat singing history and technique ... and its intersection with Western classical music in Canadian composer Alexina’s work, “Take the Dog Sled” performed by the NAC Orchestra in Nunuvat, the Northwest Territories and the Yukon in Nov. 2012 as part of the NAC Orchestra’s Northern Canada Tour.

Explore the world of orchestral music! Download other free NAC Podcasts at nac-cna.ca/podcasts
On October 23rd the National Arts Centre officially launched the Northern Canada Tour. As part of the event NAC Orchestra musicians rehearsed Take the Dog Sled by Alexina Louie. The music showcases the amazing voices of both Evie Mark and Akinisie Sivuarapik, and has been described as a poetic and extremely playful work that weaves traditional Inuit throat singing into a western musical framework.

NAC Principal Youth and Family Conductor Alain Trudel visited the North in 2008. Inspired by the sound and beauty of the vast northern landscape Trudel composed the piece Northern Memories. It is based on popular melodies of the North, many of which have never been notated. Northern Memories will be presented in the ‘Adventures in Canada’s North’ student matinee.

Excerpts from the NAC Orchestra performance at the Northern Arts and Cultural Centre in Yellowknife on November 2nd 2012 featuring works by Grieg, Larsson and Alexina Louie's 'Take the Dog Sled'.

CBC Radio’s piece on the composition workshop with Canadian composer Tim Brady on working with Ms. Jeannie Hunter’s music students at Hillcrest High School and two throat singers—Nancy Mike of Iqaluit and Kathleen Merritt, originally from Rankin Inlet.

Students and teachers of OrKidstra, an Ottawa based music education program inspired by Venezuela’s El Sistema program, connected with students of the Iqaluit Fiddle Club in Nunavut. Students in both cities had the opportunity to speak to each other and play and sing Amazing Grace in Inuktitut as well as performing some traditional Inuit songs for each other through broadband videoconference.

Check out other videos and articles on activities relating to the NAC’s Northern Scene and the NAC Orchestra’s Northern Canada Tour:

Interesting Websites

**Inuit Culture:**
- [www.itk.ca](http://www.itk.ca)
  Official website of Inuit Tapiriit Kanatami (ITK), the national Inuit organization of Canada; Information about Inuit of Canada, including a detailed timeline of historical milestones from 10,000 B.C. to present day.
- [www.icor.ottawainuitchildrens.com](http://www.icor.ottawainuitchildrens.com)
  Official website of the Inuit Cultural Online Resource. Information, podcasts, photos, and teacher resources on Inuit culture.
- [www.civilization.ca/exhibitions/online-exhibitions/first-peoples](http://www.civilization.ca/exhibitions/online-exhibitions/first-peoples)
  The Canadian Museum of Civilizations’ online exhibitions of *Canada's First Peoples*, including Inuit Prints from Cape Dorset (the national collection of Inuit art) and information on some facets of the history of Canada's Aboriginal peoples

**Climate Change in the Arctic:**
  The Virtual Museum of Canada and the Canadian Museum of Nature: information and activities about *Climate Change and the Arctic*.
- [http://canadiangeographic.ca/you_ete_ici-you_are_here/?path=english%2F](http://canadiangeographic.ca/you_ete_ici-you_are_here/?path=english%2F)
  About 50 maps from *Canadian Geographic*’s pages appear in six relevant themes: Exploration, conflict and borders, people, wildlife, our changing environment and the Arctic. In the *80 years of mapping* section, see how some of the same topics have been represented differently over the years and how Canada's history has been mapped on the pages of *Canadian Geographic*.

**Canada's North:**
- [www.ecokids.ca/pub/eco_info/topics/canadas_north/index.cfm](http://www.ecokids.ca/pub/eco_info/topics/canadas_north/index.cfm)
  EcoKids: Learn more about the Ecozones of Canada’s North.
  Yukon Territorial Government, Heritage Branch: Explore Yukon’s Hershel Island (Online exhibit and activities)
- [http://canadasnorth.com/](http://canadasnorth.com/)
  Information about the three territories that make up Canada’s Arctic: Yukon, Nunavut, and the North West Territories
- [www.nunavuttourism.com](http://www.nunavuttourism.com)
  Includes information on the people of Nunavut, regions and communities, weather and climate, and an interactive map.

**Canadian Arctic Expedition (1913-1918):**
  Canadian Museum of Civilizations online exhibition: “Northern People, Northern Knowledge: The Story of the Canadian Arctic Expedition (1913-1918)”
Listen to free online music by famous international and Canadian composers with NACmusicbox.ca TIMELINE

Visit NACmusicbox.ca today!

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

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

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

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

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

In 1999, Pinchas Zukerman initiated the NAC Young Artists Program, part of the NAC Summer Music Institute (SMI), which includes the Conductors Program (2001) and the Composers Program (2003). In 2007, Zukerman launched the Institute for Orchestral Studies, a unique program which helps talented young musicians prepare for orchestral careers. Other Orchestra education activities include Musical Adventures in My School, student matinees, open rehearsals, masterclasses, and long-distance broadband videoconferencing.

The NAC Orchestra has 40 recordings to its name and has commissioned more than 90 original Canadian works.
Alain Trudel  Principal Youth and Family Conductor

Principal Youth and Family Conductor of the National Arts Centre Orchestra, Music Director of Orchestra London Canada, l’Orchestre Symphonique de Laval, the National Broadcast Orchestra, as well as Principal Guest Conductor of the Victoria Symphony Orchestra, Alain Trudel is one of the most sought after conductor on the Canadian Scene.

A frequent guest of the major orchestras in Canada, Trudel also appeared at the helm of orchestras in the UK, the USA, Sweden, Russia, Japan, Hong-Kong, Kuala Lumpur and in Latin America. Highly appreciated for his collaborative spirit, he has worked with many world-famous artists including Ben Heppner, Anton Kuerti, Measha Brueggergosman, Herbie Hancock, Alain Lefèvre and Pinchas Zukerman.

Trudel made his Opera de Montréal debut in 2009, Conducting Mozart’s Die Zauberflöte, as well as the 30th anniversary gala, which was released as a live CD and nominated at L’ADISQ. In 2010 he also made his debut at l’Opéra de Quebec conducting their Gala and the production of Die Fledermaus.

Recently appointed as Principal Youth and Family Conductor at the National Arts Centre Orchestra in Ottawa, Trudel has always been highly committed to the new generation of musicians. He was for eight seasons (2004-2012) Conductor of the Toronto Symphony Youth Orchestra, and has been regularly invited to conduct the National Youth Orchestra of Canada since 2006. Their recording of Mahler’s 6th Symphony and Le sacre du printemps was nominated as “Best Orchestral Album of the Year” at the 2010 Juno Awards. Since September 2012, he has been appointed conductor of the orchestra and Opera at the University of Western Ontario.

First known to the public as a trombone soloist, Alain Trudel made his solo debut at the age of 18, with Charles Dutoit with l’Orchestre Symphonique de Montreal. He has been guest soloist with leading orchestras on five continents, and was the first Canadian to be a Yamaha international artist. Alain was very happy to come back to his roots as Hannaford Street Silver Band’s principal guest conductor at the start of the 2010-2011 season.

As a composer Trudel has been commissioned by the CBC, the National Art Center, the Toronto Symphony Orchestra, Bellows and Brass, among others. His works have been performed by orchestras in Atlanta, Québec, Toronto, Ottawa, Montréal, Kuala Lumpur, Buffalo.

Alain Trudel is the recipient of numerous Awards, among them the Virginia Parker, Le grand prix du disque Président de la République de l’Académie Charles Cros (France), and more recently the Heinz Unger Prize for conducting. He has also been named an Ambassador of Canadian Music by the CMC.
Evie Mark and Akinisie Sivuarapik have been performing Inuit throat singing together for several years. They have travelled the world and collaborated with artists in many disciplines, from hard rock bands to classical musicians. Evie Mark, renowned for her remarkable abilities in traditional Inuit throat singing, was raised in the small community of Ivujivik, located at the northernmost point of Nunavik (Northern Quebec). Akinisie Sivuarapik, originally from Puvirnituq, Nunavik, was taught how to throat sing by her grandmother, Mary. Ms. Sivuarapik now teaches young people how to throat sing in Nunavik and Nunavut.

Inspired by their ancient Inuit culture, Nancy Ilisapi Mike and Kathleen Ivaluarjuk Merritt share one breath to create a mesmerizing and beautiful sound called throat singing.

With three years of cultural performing experience behind them, Nancy and Kathleen joined to create Kulavak, a new throat singing duet with a mix of traditional sounds and modern music. They have been honoured to share their culture and throat singing with others across Canada and around the world, including Belgium, France, New Zealand, Mexico, and India.

Simeonie Keenainak is an Inuit accordionist, photographer and retired RCMP from Pangnirtung, Nunavut. Simeonie was always interested in the accordion and learned to play at a young age. He was inspired at a very young age by his elders that would entertain communities and these musicians became his role models. He was self-taught, learning with his ears. It was not until 1974 that Simeonie became serious about performing. In 1973 he bought his own accordion and has been performing and entertaining ever since. He has been told that his music lifts the spirits of the people.

He has performed at the Pangnirtung Music Festival and was featured in regional and national media for his musicianship and cultural community efforts.
Moira Cameron has been singing and performing for over 30 years. Legend has it she made her debut at the age of three by singing an ancient Scottish ballad on stage at the Fiddler's Green Folk Club in Toronto. Moira grew up immersed in ancient Celtic, English and French ballads and stories. Her father, Stewart Cameron (a well known Scottish born folk singer and storyteller) practiced his repertoire around the house. Many of her first songs were learned from him. Now living in Canada's north, Moira is known as one of this country's finest ballad singers.

As a performer of traditional folk material, Moira has considerable talent and experience. Her numerous performances include several appearances on local and national CBC radio programs, the 1994 Royal Visit by the Queen, and various music & storytelling festivals, clubs and events across the country, including special guest appearances at national storytelling conferences (put on by Storytellers of Canada) and ballad conferences (put on by the Canadian Society of Musical Traditions). In the spring of 1998, Moira's outstanding musical contribution as a performer was formally acknowledged with the presentation of an Aurora Award (the northern Canadian version of the Junos) for best solo performer in her home community of Yellowknife. Moira also performs with the folk music band, Ceilidh Friends, which had the honour of representing the NWT at EXPO2005 in Japan.

David Serkoak was born in northern part of Nueltin Lake, Nunavut southwest of Arviat, Nunavut. He lived through the hardships from birth to about 1960s, his family along with other Ahiarmiut was moved numerous times in 50s by the Federal Government.

David received his primary education in Rankin Inlet and Whale Cove in the 1960s. In the early 70s he worked in the art industry in Arviat to promote the Inuit art from local carvers. He got interested in education when he was a halftime classroom assistant in the 70s and shortly after he found himself in Fort Smith, Northwest Territories at Teacher Education Program. In the summer of 1978, shortly after his graduation, he returned to Arviat to start his teaching career. Education is life-long learning for David and in 1993-1994 he received his Bachelor of Ed. from McGill-Arctic College.

David has worked in many levels in education as a teacher (primary/high schools), vice-principal, principal, Instructor at Nunavut Arctic College, and as a curator at the British Museum of Mankind in England. David helped to develop Inuktut teaching materials at all levels local, regional and territorial.

During his free time he spends his time making Inuit drums, teaching youth about the art of drum dancing and on weekends he hunts and checks his fox traps. David is looking for challenges as he settles into city life, and into his new role at Nunavut Sivuniksavut.
“Winter, Take 2 - Hillcrest”, featured in the “Adventures in Canada’s North” student matinee, was composed by the Senior Music class at Hillcrest High School in Ottawa with the help of composer Tim Brady and throat singer Nancy Mike. Student composers were inspired both by their understanding of Inuit culture and by their own experiences with Winter here in the Nation's Capital. During the composition of the work, students worked with pictures and stories to create musical images for orchestral instruments. The video translates sound back into visuals by capturing the fun and chaos of winter, along with images of students learning to throat sing. The unifying device in the video is a circle, seen through the use of balloons, umbrellas, spinning images, snowmen and other objects. The circle is used symbolically in many cultures and appears in many Aboriginal philosophies, be it through the medicine wheel or in the shape of the drum. In the video the circle also represents the concept of reciprocity and respect, i.e. respect for nature, respect for the arts, respect for each other and respect for Canada’s first peoples.
First of all, the NAC Orchestra is made up of 61 men and women, playing together on a variety of musical instruments. They are divided into four different sections (string, woodwind, brass and percussion) but they are united in one common goal: making music together. You might already know that orchestras are not always the same size. Smaller orchestras, with between 20 and 34 musicians, are called “chamber orchestras.” Larger orchestras, with between 60 and 110 musicians, are called “symphony orchestras” or “philharmonic orchestras.”

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

The NAC Orchestra STRING SECTION contains:

**20 violins**

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

**6 violas**

- (somewhat larger than a violin)

**7 cellos**

- (definitely larger than the viola)

**5 double basses**

- (twice the size of a cello!)

**1 harp**

Did you know that the bows that are used to play some stringed instruments are made of wood and horsehair?
The NAC Orchestra WOODWIND SECTION contains:

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

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

The NAC Orchestra BRASS SECTION contains:

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

- 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 reeds are made of cane, more commonly called “bamboo”?

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

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

Percussion instruments help provide rhythm for the orchestra.

Within this family of instruments, there are 3 types: metal, wood and skin.

These instruments are either “pitched” (they produce a specific note, like the xylophone) or “unpitched” (they produce a sound that has no specific note, like the snare drum).

Percussion sounds are generally produced by hitting something with a stick or with the hands.

Different pitches are produced on the timpani by changing the skin tension either by tightening or loosening screws fixed to the shell, or by using the pedal.

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

Did you know that a timpani looks like a big cauldron? But don’t try making soup in it!
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 National Arts Centre’s website!

(see EDUCATION, Study Guides)