

NAC ORCHESTRA
STUDENT MATINEE CONCERTS



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS



2012-2013
season

Music *under a* Midnight Moon



Teacher Study Guide
Grade 4 to 8

Illustration by Rocket 57 Illustration & Animation



Photo: Paul Labelle

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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Audience Participation



We invite you and your students to play the recorder or sing along with the NAC Orchestra during the concert. The piece we have selected for your participation, found on **page 12** of this guide, is an arrangement for soprano recorder of Johannes Brahms' *Lullaby*. Don't forget to bring your recorders to the concert! The conductor will announce when it is time to play and sing.

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.

About this Guide

As a support to your classroom work, we have created this guide to help introduce you to the program and content of the performance. In it you will find:

- 🌀 **Program notes** about the music you will hear at the concert
- 🌀 **Biographical information** about the conductor, the NAC Orchestra and Platypus Theatre
- 🌀 **Classroom activities** for you to share with your students

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

See you at the performance!



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

Email: mused@nac-cna.ca

Telephone: 1 866 850-ARTS (2787) x382

Fax: 613 992-5225

nac-cna.ca

Canada's National Arts Centre and Platypus Theatre are pleased to share a musical adventure that explores how creativity and beauty can be found in the most unexpected places.

Special thanks to Peter Duschenes and Claire Speed for the written text, Jane Wamsley for the curriculum expectations, and Kelly Abercrombie and Geneviève Cimon from the NAC Music Education Office for editorial direction.

Curriculum Expectations

Activity	Fundamental Concepts**	Overall Expectations***	Specific Expectations***
<i>Play or Sing Along with the NAC Orchestra: Lullaby</i>	Duration: beat, rhythm, metre (3/4) Pitch: five-line staff, absolute pitch names, major scale (C major), intervals (repeats, step, skip, leap)(Gr. 4)	C1. Creating and Performing	C1.1, C1.4, C1.5
Spielberg and You	All elements	C2.Reflecting, Responding, and Analysing C3.Exploring Forms and Cultural Contexts	C2.1, C2.2 C3.1
Silent Picture Show	DRAMA: Role/character, relationship, time and place	DRAMA: B1. Creating and Presenting	DRAMA: B1.1, B1.2,B1.4
Make and Play an Instrument	Timbre: found sounds; Duration: rhythm, tempo; Form: simple repeats; Dynamics: changes in volume	C1. Creating and Performing	C1.2, C1.3, C1.5
Extend your composition	Form: compositions in four or more sections, rondo (Gr. 5)	C1. Creating and Performing	C1.2, C1.3, 1.4, C1.5
Share the Story	Duration: beat, rhythm, tempo Timbre: tone colour for particular purposes (Gr. 5)	C1. Creating and Performing	C1.2, C1.3, C1.4
Beauty in Whose Eyes / Something From Nothing	VISUAL ARTS: All elements and principles	C2. Reflecting, Responding, and Analysing	C2.1, C2.2
Something From Nothing	VISUAL ARTS: Shape and Form, all elements	D1. Creating and Presenting	D1.1, D1.2, D1.3, D1.4
Homeless and Hungry	LANGUAGE: Writing	Writing 1, 2	Writing 1.1, 1.2
Music Map	All Elements	C2. Reflecting, Responding, and Analysing	C2.1, C2.2
Listening Log / Listening Record	Duration: beat, metre, tempo Dynamics: changes in volume, Italian tempo marks (Gr. 6) Pitch: melody Timbre: homogeneous sound of ensemble instruments (Gr. 4); voices	C2. Reflecting, Responding, and Analysing C3. Exploring Forms and Cultural Contexts	C2.1, C2.2 C3.2

****TEACHER'S NOTE:** The 'Fundamental Concepts' indicated are from 'The Ontario Curriculum Grades 1 -8 *The Arts*'. These concepts have been named for each activity, although many are introduced at an earlier grade than the grade for which you are using the activities. As stated in '*The Arts*' document, students "extend and deepen their understanding of these fundamental concepts and learn to apply their understanding with increasing sophistication. They also continue to build on the skills related to these concepts that they have learned in earlier grades." Concepts that are introduced between grades 4-8, have been identified, e.g. (gr. 4).

***Although not specifically identified with 'Creating and Performing' Expectations, throughout the 'Creative Process', there are opportunities for students to also 'reflect, respond and analyse' performances and compositions: C2, C2.1, C2.2, C2.3

Concert Program

(subject to change)

Music under a Midnight Moon

Canada's National Arts Centre Orchestra

Boris Brott, conductor

FEATURING:

Platypus Theatre • Peter Duschenes, artistic director, writer, actor

Danielle Desormeaux, actor • Wendy Rockburn, stage manager

Created by: Peter Duschenes with Danielle Desormeaux, D'Arcy Gray, Brian Smith

Original Music: Patrick Cardy • **Musical Direction:** Mario Duschenes

Set and Costume Design: Brian Smith • **Percussion Consultant:** D'Arcy Gray

Choreography: Robert Bergner and Pamela Newell

"Music under a Midnight Moon" (also known as "Rhythm in your Rubbish") was commissioned by the National Arts Centre Orchestra in 2001.

Internationally-acclaimed Platypus Theatre shows you beauty in the most unlikely places. When two tramps make a junkyard their night-time resting place, they – and your students – will find that music can be made in ways you never thought possible, and that it can magically transform your life. Originally commissioned by the NAC for school audiences, this symphonic adventure has since been performed all over the world!



In this concert, students will hear excerpts from:

CARDY	Rhythm in Your Rubbish Suite
COPLAND	Buckaroo Holiday
VON TILZER (ARR. WAGLER)	Take Me Out to the Ballgame
FUCIK	Entrance of the Gladiators
STRAUSS	Vienna Blood
DVORÁK	Cello Concerto No. 2 in B minor, Op. 104
FREEDMAN	"Samba 2" from <i>Oiseaux Exotiques</i>
ARR. WAGLER	Turkey in the Straw
BRAHMS	Lullaby* <i>*Play your recorder or sing with the NAC Orchestra!</i>
PROKOFIEV	Romeo and Juliet Suite: "Scene" and "Masks"
TCHAIKOVSKY	Swan Lake Suite

Program Notes

Introduction

Where does music come from? What is the source of creativity? Of beauty? What makes us find one piece of music, one work of art, or one landscape more beautiful than another? Every day, from the moment we open our eyes until we go to bed at night, we are surrounded by sights and sounds. Some, such as the family pet or a favourite song, we like or find pleasing; while others disturb us or are unattractive. We have lots of ready-made ideas about what is beautiful and what is not. Parents, teachers, friends, television, magazines, movies and the media can influence what we find beautiful. We are told that a certain painting or a certain piece of music is beautiful.

We are told that certain artists are the best in the world. But where does the feeling that something is beautiful come from? What is it that makes us decide to enjoy one thing, and avoid another? Why do some sights and sounds bore us, while others interest us?

Music under a Midnight Moon explores the idea of beauty in music and in all aspects of our lives. So...let's begin!

Beauty in Music

Music under a Midnight Moon narrates a tale without a single spoken word and challenges you to listen and think about music in interesting and sometimes surprising ways. In this theatrical symphony concert, the sun is setting on a crisp day in late fall when two tramps wander into a junk yard on the edge of the city. Cold, tired and hungry, they settle down in a heap of scrap for the night when a beautiful reverberation fills the night air. Discovering music lurking in unexpected places – a saw that can play duets with a cello, bottles that play with the flutes, a scrap of brightly coloured material that transports you, the listener, to Vienna – the tramps are launched into a fantasy world where music and beauty can be found in all that surrounds them.

What kind of music do you listen to? Is it different from what your parents listen to? What about your grandparents? Chances are what you like in music is not the same as what your parents or grandparents enjoy. For that matter, you may have very different tastes from your friends. Why is this? What makes something sound beautiful to you and not to someone else?



Music evolved in cultures all around the world as a way to celebrate special occasions and as an expression of religious belief. In Medieval times, monks developed a form of praying called Gregorian chant. Five times a day the monks would gather in the chapel of their monastery and sing out their prayers.

Like all forms of art, music has changed dramatically over the centuries, but one thing that seems certain is that all societies, all through time, have always had music of some kind. As far as we know, the earliest musical instruments created were made to imitate the sounds of nature. They were made out of sea shells and the horns and bones of animals. People played them to lead hunting expeditions, to sound the cry of battle or to call to each other across the vast expanses of wilderness that separated them. Whistles made of reindeer bones have been found that are around 42,000 years old!



Following Gregorian chant, music became more complicated as composers developed more intricate rhythms and joined different voices together to create beautiful harmony. Musical instruments also became more complex as early string instruments were developed followed by woodwinds and brass instruments.

Composers through the ages continued to develop their musical styles, inspired by the music that came before them and reworking these musical ideas to their tastes and imaginations and to reflect the times in which they lived.

Sometimes the changes that happened were not popular at first as people found the new sounds strange, unpleasant and even threatening. When the *Rite of Spring* by Russian composer Igor Stravinsky was first performed in Paris in 1913, there was a riot in the concert hall as people were outraged by the new sounds they heard. Now that same piece of music is considered to be one of the great masterpieces of the 20th century.



DID YOU KNOW?

During the first performance of "The Rite of Spring", the audience protested so loudly that at times the dancers could not hear the orchestra!

Changes in music have always affected people deeply. In more recent times, when rock n' roll was first being played, many parents thought it was evil music and forbade their children to listen to it. This is still happening today. Think about the controversy that surrounds certain kinds of rap music.

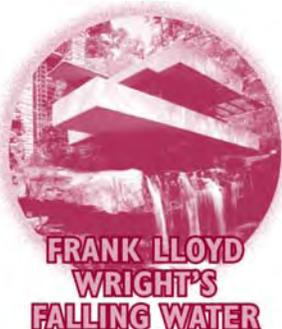
Some of the classical music you will hear during *Music under a Midnight Moon* was written many centuries ago. Do you think popular music of today, such as rap music, will still be played hundreds of years from now? Will there come a time when people will think that rap music is very old-fashioned? What kind of music do you think your children will listen to?

Beauty in Visual Art

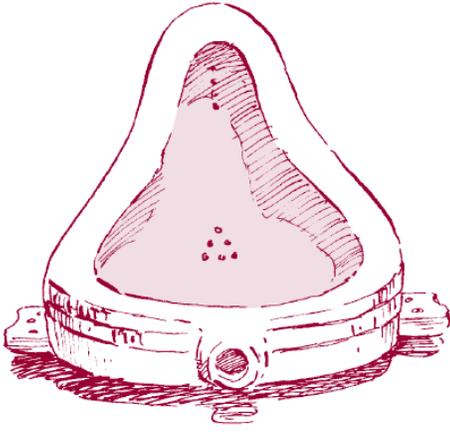


The idea of what is beautiful has changed over the centuries in other forms of art too. Look at the two portraits to the right from different eras and think about how perceptions of beauty have changed.

Which do you find more beautiful and why? What don't you like about the other portrait? What do you think might have made it beautiful to the person who created it and to the society they live or lived in?



A changing perception of beauty has also been true in architecture not only because of the materials that have been available for building at different times but because of the changing tastes and social values of a particular society. Look at these two photographs of buildings. Both of them are considered masterpieces of architecture but they couldn't be more different.



What is art? What makes something a piece of art? Who decides? Does something have to be beautiful to be a work of art? In 1917 French artist Marcel Duchamp put a urinal in an art exhibit and called it *The Fountain*. Some people were outraged by this but whether they liked it or not it changed the way the world thought about art. Artists began using all kinds of interesting objects in their artwork including things they found around their houses, things one might consider to be garbage

You can make all sorts of things out of what some people consider junk. Not only is this a good and cheap way to make art but it also gives us a chance to recycle things that would otherwise land in the garbage dump. It also allows us to think about the way we use things, what we throw out and what does it really mean for something to be junk.

Beauty in Strange Places

“I live on the street, I have no money, no job and nowhere permanent to sleep. My clothes are ripped and dirty and they don’t fit properly. I haven’t had a bath in a long time and I rarely get enough to eat.” - Anonymous

The quote you’ve just read certainly would fit a lot of people in Canada and even in your own city, who don’t have a place to live. That description also fits the characters you will meet in *Music under a Midnight Moon*.

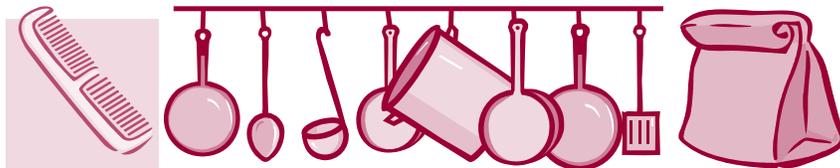
Homelessness in Canada is a big problem. Experts calculate that there are over 200,000 men and women in Canada who don’t have a permanent place to live.

Discuss the following questions in small groups and report back to your class: What are homeless people like? What do you think it feels like to be homeless? What do you do when you walk by a homeless person on the street? Are homeless people bad? Dangerous? At fault for being homeless? Is it a good idea to give homeless people money? Have you ever talked to a homeless person? Do you know anyone who is or has been homeless? What kind of person were they? How did they come to be homeless? What can the government, organizations and individuals do to help the problem of homelessness?

Now close your eyes and clear your mind of the image of the homeless person you might see on the street downtown. What other image might you have of a person who fits that description? Here’s a hint: He might make you laugh rather than feel sorry for him. Take a look at the movies of Charlie Chaplin and Buster Keaton and discuss why we enjoy seeing tramps in movies but not on our own streets.



When you come to the concert hall to see and hear *Music Under a Midnight Moon* you will see musicians playing on very finely crafted instruments made with techniques developed over many centuries. Some of the violins you will hear are several hundred years old, built in some of the finest instrument-making shops in the world. The instruments in the orchestra are made mostly of wood and metal, but in other cultures instruments are also made out of animal skins, bones, tusks, beaks, claws, shells, hair and even stones. Modern instruments like synthesizers also use plastics and computer chips to produce new and original sounds. All through history and all over the world people have used the materials at their disposal to make musical instruments. Look around you. What objects are there in your house or classroom that can make music?



Patrick Cardy (1953-2005)

One of the exciting aspects of the theatrical symphony concert you will attend at the NAC is that nearly half the music was composed specially for this program by Canadian composer Patrick Cardy. Working with Platypus Theatre, Patrick composed music to create and enhance the action of “Rhythm in your Rubbish”.



Patrick received over 40 commissions from numerous performers and institutions, including the National Arts Centre Orchestra, the Edmonton Symphony, the St. Lawrence String Quartet, the Newfoundland Symphony and the CBC Vancouver Orchestra. His works have been performed and broadcast frequently in Canada, in the United States, in Europe and in the Middle East.

“Rhythm in Your Rubbish” was not the first time Patrick wrote music for a dramatic story. He composed music for performances of “The Little Mermaid” and “The Snow Queen” both done with a narrator and string instruments. His music is characterized by colorful, evocative sounds, a strong dramatic sense, an elegant lyricism and an accessible directness of expression, traits that have captivated both listeners and performers.

For more information on Canadian composer Patrick Cardy, please visit the Patrick Cardy website (in English only): <http://http-server.carleton.ca/~pcardy/>



Beauty in Storytelling

The music you will hear in *Music under a Midnight Moon* as the two main characters explore their environment not only helps create a specific mood but also tells a story – sometimes of a fantasy world, foreign lands, or an activity you may love – like playing baseball!

Rhythm in Your Rubbish Suite 🇨🇦

by Patrick Cardy (1953-2005)

Two tramps are launched into a fantasy world where music and beauty can be found in all that surrounds them.

Buckaroo Holiday

by Aaron Copland (1900-1990)

You can almost picture the wide open spaces of the American West under a clear blue sky.

Take Me Out to the Ballgame

by Albert Von Tilzer (1878-1956)

It's not difficult to guess what this song is about. Shortly after this piece was composed, it became the tradition in America that this piece is sung during the seventh inning of each baseball game.

Entrance of the Gladiators

by Julius Fucik (1903-1943)

The title *Entrance of the Gladiators* has often been nicknamed “circus music”. While listening to this piece, can you guess why?

Vienna Blood

by Johann Strauss (1825-1899)

The waltz in this piece conjures up visions of Vienna as a kind of romantic never-never land. We think of splendid ballrooms, glittering chandeliers, and elegantly dressed dancers.

Cello Concerto in B minor

by Antonín Leopold Dvořák (1841-1904)

The music grows ever more passionate and yearning throughout, until the piece ends by bringing back musical material from the first and second movements in a slow, quiet fashion.

Samba 2 from “Oiseaux Exotiques” 🇨🇦

by Harry Freedman (1922-2005)

The *exotic birds* in this ballet are not named, but are represented in the various Hispanic-African dance numbers (meringue, samba, joropo, etc.)

Turkey in the Straw

arranged by Trevor Wagler

This tune became so popular that it was also set to words about fishing and nonsense verses.

Lullaby

by Johannes Brahms (1833-1897)

This waltz is one of the best-known themes ever written. Brahms was a serious, quiet fellow, but he occasionally wrote music in a light-hearted, popular style.

Romeo and Juliet Suite (Scenes and Masks)

by Sergei Prokofiev (1891-1953)

Inspired by the famous story by William Shakespeare, it's a tale about two teenagers who fall in love but both tragically die in the end.

Swan Lake Suite

by Peter Illyich Tchaikovsky (1840-1893)

A princess is captured by an evil magician and is turned into a swan-maiden (a swan by day and woman by night). The handsome prince falls in love the princess; however the evil magician tries to prevent their love affair. Love triumphs in the end, but only in the death of the two lovers.

DID YOU KNOW?

Music composed between 1820 and 1900 that tells a story or expresses human feelings, like happiness or anger, is called “Romantic” music.



Audience Participation

Play or Sing Along with the NAC Orchestra!

Please learn Johannes Brahms' famous *Lullaby* for soprano recorder or voice. We will perform it with the NAC Orchestra at the concert.

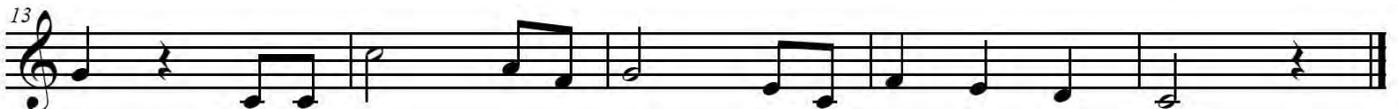
N.B. To be sung without words on "La-la-la..."

LULLABY (Wiegenlied) Op. 49, No. 4

Soprano Recorder

Johannes Brahms

Adagio



Johannes
Brahms
1833 - 1897

DID YOU KNOW?

A lullaby is a soothing song sung to children before they go to sleep. The original title for this piece is "Wiegenlied" (pronounced VEE-gen-LEED), which means "cradle song" in German. Brahms originally composed this piece for voice and piano in 1868 to celebrate the birth of a son to his friend Bertha Faber.



Illustration by
Vincent Parizeau (2nd Bassoon, NAC Orchestra)

Classroom Activities

Enrich Your Learning Experience!



Invite NAC Orchestra musicians along with professionals from the community into your classroom or auditorium for an exciting and entertaining instrumental concert that is sure to create a buzz among your students! Learn about the string, wind, brass, and percussion sections of the NAC Orchestra and ask the musician about their experience of being part of a professional orchestra. For more information, logon to: nac-cna.ca, see *Education, Programs in the Classroom*, *Musical Adventures in my School with NAC Orchestra Ensembles*.

Plan an entire morning or afternoon of music fun for your concert band students! Have a National Arts Centre orchestra musician visit your classroom for an instrumental workshop! Get hands-on performance and coaching tips from some of the finest musicians in the NAC Orchestra, who are equally renowned for their performances skills and expertise as teachers! For more information, logon to: nac-cna.ca, see *Education, Programs in the Classroom*, *Concert Band Workshops / Music Festival Preparation*.

Response to the Concert

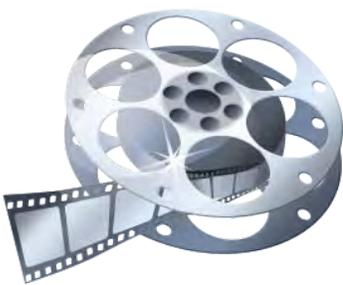
What aspects of the student matinee concert did your students enjoy most? Did they have a favourite instrument or a strong feeling towards a piece of music that they heard? What aspects of the performance did they dislike? Have your students complete the NAC Orchestra's online questionnaire, individually or as a group: <http://surveys.measuredoutcome.org/s3/90cd9ccb7aa4>

There's also a questionnaire for teachers and adults that were in attendance: <http://surveys.measuredoutcome.org/s3/2432d0e168ba>

The National Arts Centre Orchestra is always very interested in hearing your comments about your concert experience. Your feedback is greatly appreciated and will assist in planning/programming the NAC Orchestra's upcoming student matinee seasons.



Music Moves Us



Discussion: How does music affect our lives today? Scientists, for example, have demonstrated that music can slow or speed up a person's heart-rate. How can this information be used in the field of medicine? How do you use music? How is music used to affect you? (movies, malls, radio, TV, dentist office, etc.) On what occasions do we hear music? Resulting discussion on these questions may be displayed on the board, on wall charts, or students may write a journal reflection for their portfolios.

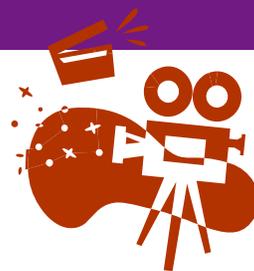
Assignment: Prepare a collection of music (including at least five selections) for an occasion/setting: wedding, anniversary, storm, rush hour traffic, mall, dentists office, etc.



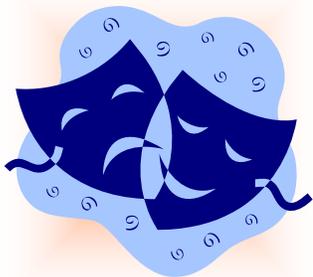
Spielberg and You



Explore how music is used by sound-designers in films. View a sample video together, discussing how the music is used to enhance the film. Choose a film or television show, and present in class (or submit in written form) what effects were achieved through music.



Silent Picture Show



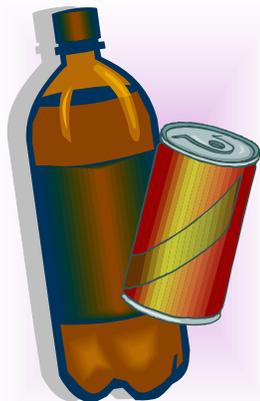
In groups, create and perform a silent (mime) scene as inspired by a piece from “Music under a Midnight Moon”. The scene should be no longer than 3-4 minutes. If possible, each group is given a different musical selection to prepare

Rehearsal #1: Focus on expression through use of different levels for interest, blocking (to face audience, give prominence to each actor as they take a turn communicating).

Rehearsal #2: Aim for exaggerated body gestures to tell story

Rehearsal #3: Focus on dramatic facial expression.

Make and Play an Instrument



Find objects at home that make interesting sounds and make your own "junk" instrument. Consider using empty tin cans (go around the rim twice with the can opener to smooth the sharp edge!), aluminum pie plates, plastic containers (try filling with dry red lentils, rice, etc... which sounds best to you?), pop bottles with ridged patterns on the side, small makeup bottles (try blowing across one!), hard pieces of wood, plastic or copper tubes....

In many cultures, instruments are crafted by such skilled artisans that they are works of art. Take the time to decorate your instrument and make it look beautiful as well as sound beautiful. Categorize them as percussion, brass, string or wind. Each student will demonstrate the number of different sounds that can be made on their instrument. In groups, you will create a “group rhythm pattern” in 4/4 time (example: ta ti-ti ta ti-ti). All groups will perform their unique patterns as a group, and then together the class will form a recycled orchestra. Guest student conductors may decide on the tempo, dynamics, and length of time that our orchestra will play the pattern (repeating over and over).

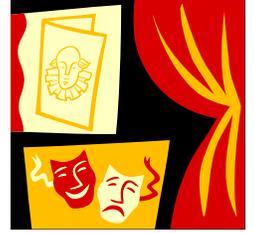
Extend your Composition

An ABA or Rondo form composition (A,B,A,C,A,D,A) can be created together.

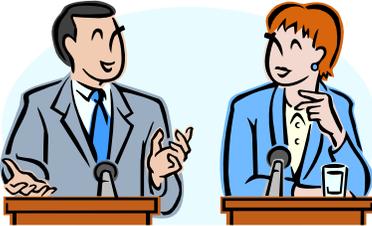
- **A section:** a unison, homophonic (same) rhythm pattern that all play together (a four beat pattern, repeated four times works well).
- **B section:** groups play their unique patterns four times through (see above).
- **A section** (repeat four times).
- **C section:** invite a soloist or group to play, for a change in texture (repeat 4 beat pattern, four times = 16 beats)
- **A section:** (Repeat four times)
- **D section:** All students improvise *forte* (loudly) for 16 beats... four patterns of four.... The conductor will have to conduct carefully (with finger counting if necessary) since students will easily get lost in the commotion... I mean, composition.
- **A section,** four times through, with a *decrescendo* (gradually getting softer). Ask the class if they would like to end this way, or with a pause and then a loud single sound, on your cue.

Share the Story

In small groups, using your homemade instruments, create the story of “Music under a Midnight Moon” for performance in front of a Primary Class. It could be performed as a storybook with music and pictures, or presented as a story telling with sound effects. A poster or program should be made to market your production. Your production will have a dress rehearsal in front of our class before performing for our young audience.



Discussion: Beauty in Whose Eyes?



What is art? What makes something a piece of art? Who decides? Does something have to be beautiful to be a work of art? What do you think of Marcel Duchamp’s “The Fountain”? Prepare arguments to debate whether or not “The Fountain” (or any other controversial artwork) is a piece of art. To test your skill, decide by lottery which side of the argument you will represent.

Something from Nothing



Create a three-dimensional artwork from recycled materials. It could be a free-standing sculpture or a piece that hangs, suspended. Will it be colourful, or monochromatic? Will it be large or small? Will it be made of one material (ex. Cardboard) or will it be multi-media? Will it be functional or aesthetic?



Homeless and Hungry

Teacher: Invite a director and/or a client from a local shelter into the classroom.

Students: In groups of 3, prepare 10 polite and interesting questions to ask our guests. Explore the issues/misconceptions concerning homelessness and homeless people. One person in the group is the recorder, responsible for keeping notes and having available the day of the visit, one is the timekeeper, and one is the encourager, making sure all participate equally.



Learning Through Helping



Plan an activity to help the homeless here in our community. Be creative! Consider a food drive for the food bank, or a bake sale/car wash to raise money to support a shelter. Write a letter to a local/provincial/federal politician, and include your ideas on helping those in need. Think about ways to bring beauty into the lives of the homeless, for example, create seasonal cards or artwork to decorate the shelter.



Protect Your Ears!

Imagine the great musician - composer Ludwig Van Beethoven's feelings when he first realized that he was losing his hearing. Scientists today speculate that his hearing loss was a result of lead poisoning.

One cause of deafness and hearing impairment is "ear abuse"!

DECIBELS ARE A MEASURE OF SOUND INTENSITY:

Normal Breathing: **10 decibels**
Whisper, at 2 meters: **20 decibels**
Normal conversation: **60 decibels**
Vacuum cleaner: **80 decibels**
Pneumatic drill breaking concrete: **110 decibels**
Rock concert: **120 decibels**
Threshold of pain: **130 decibels**
Military jet taking off: **140 decibels**
Instant perforation of ear drum: **165 decibels**

DID YOU KNOW?

Sound levels at 115 db (rock concert) can damage hearing in as little as 15 minutes. Anything over 85 decibels is causing damage. Hearing damage is gradual, cumulative, and irreversible! Warning signs include talking louder, turning up the TV to hear, and hearing 'ringing' in the ears (tinnitus). Intensity, frequency, environment, length of time, proximity, and personal exposure history are all factors in hearing loss!



Borrow (Health and Safety), or purchase a decibel meter (approximately \$80.00 at an electronics store). Measure the sounds in your class, in the office, on a personal listening device.

View the movie "Beethoven Lives Upstairs" with your class. Students might reflect in writing by answering:

- *When Beethoven was losing his hearing, did he feel like giving up on composing?"*
- *If Beethoven were alive today, and applied to rent a room in your home, (or the next apartment), how would you feel?*
- *If I were to lose my hearing, what I would miss most would be _____.*

Music Map

Every CD in your collection has two or three of your favourite pieces. Select appropriate pieces from these. Aim to represent contrasting moods, styles of music, historical periods of music, and cultural backgrounds. Broadening your students' listening experience is, in effect, taking them traveling through history and around the world. Showing appreciation and interest in music of many time periods and a wide variety of cultures will encourage students to appreciate different tastes, show tolerance and respect, and be proud of their cultural background. Suggestions for expanding your music collection:

- Visit the world music section of your local CD store.
- Try playing expressive soundtracks from movies (Superman, Lion King (original), The Mission, Tout les matins du monde, The Merchant of Venice) and Classical Compilations that feature the "best of".
- Sometimes discount stores or publishers displays have collections ("Mini Mozart", etc) CDs for babies that are very inexpensive and yet are performed by symphonic orchestras. (Avoid synthesized or "music box" versions of the classics).
- The NAC provides free CDs of performances with listening guides for many of their student concerts!

Instructions to students: We will listen to two selections today. You will "draw what you hear" for each. Don't be influenced by other's ideas for drawing... let the music and your imagination guide your pencil. When both pieces are finished, you will show your two drawings to a partner, and they will guess which picture represents which piece of music. You will look at your partner's art and do the same, discussing and comparing your interpretations. Was colour or line more important for your drawing? Did you focus on the melodic line to guide the pencil, or perhaps the mood, or the rhythm?

STUDENT NAME: _____

Music Map

Draw lines, shapes, and images to represent the music you hear! Does the music sound highly organized or chaotic? How will you show this in your music map? Listen to a short excerpt first to help you select colour(s), and doodle some ideas on scrap paper.

TITLE OF COMPOSITION: _____

COMPOSER: _____



Listening Log / Listening Record

Use the **Listening Log** for the first few focused listening experiences, to teach students to listen for details and to learn music vocabulary. Keep listening samples short and intriguing to start. Later, use the **Listening Record** along with the *Listening Guide* on page 20 to record listening selections and observations.

Select music you love from your own collection or from the library. Use music illustrating contrasting moods, styles of music, historical periods of music, and cultural backgrounds. When the students realize that there is interest in and respect for music of many time periods and a wide variety of cultures, this will encourage students to appreciate different tastes, show tolerance and respect, and be proud of their cultural background. Then ask each student to take a turn being responsible for the “listening selection of the day”, encouraging them to bring music from home that is appropriate for school and that others might not have heard before... to “stretch” the ears of their classmates. Make a music certificate for “most original and interesting selection of the week.” Ensure that all selections are listened to carefully and with respect – no talking during listening and no negative follow-up comments allowed!



Listening Log

NAME: _____

DATE: _____

PIECE: _____

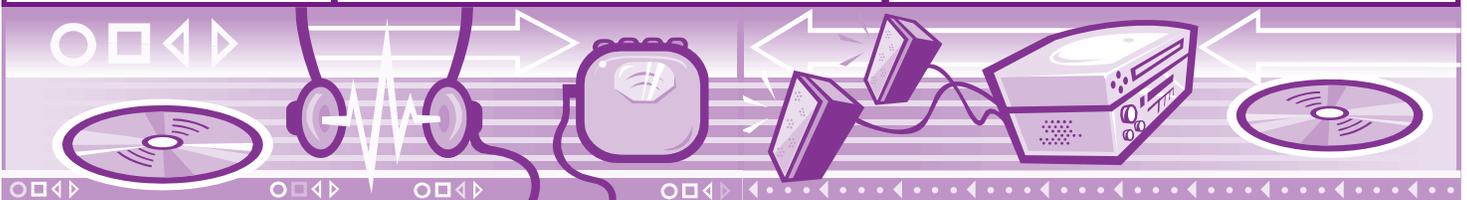
COMPOSER: _____

Circle the best answer:

1. Describe the beat: steady / changing / hard to find
2. The time signature is: duple / triple
groups of two: 1, 2, 1, 2 ...
four: 1,2,3,4, 1,2,3,4...
triple
groups of three: 1,2,3,1,2,3...
six: 1.2.3.4.5.6, 1,2,3,4,5,6,
3. What is the tempo? (speed) allegro (fast) / moderato (medium) / adagio (slow)
4. Does the tempo change? accelerando (speeds up) / ritardando (slows down)
5. Which dynamic levels are used? forte (loud) / mezzoforte (medium loud) / piano (soft)
6. Which elements are featured? strong rhythm / memorable melody / interesting harmony
7. What timbres are featured?
Instruments: strings / brass / woodwinds / percussion / electronic
Voices: child / woman / man / solo / duet / choir
8. What is the mood of the piece? In your imagination, what is happening when you hear this music?

Listening Record

Date	Composer / Name of Piece / Performer	Describe your feelings. Which music elements are featured? <i>See "Listening Guide" for help</i>
	<p>Composer:</p> <p>Name of piece:</p> <p>Performer:</p>	
	<p>Composer:</p> <p>Name of piece:</p> <p>Performer:</p>	
	<p>Composer:</p> <p>Name of piece:</p> <p>Performer:</p>	
	<p>Composer:</p> <p>Name of piece:</p> <p>Performer:</p>	
	<p>Composer:</p> <p>Name of piece:</p> <p>Performer:</p>	



Listening Guide



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.



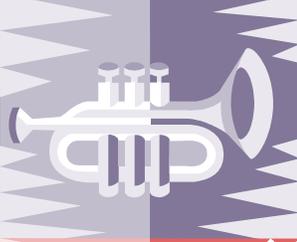
TEMPO

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.

Bibliography

of Resources Available at the Ottawa Public Library

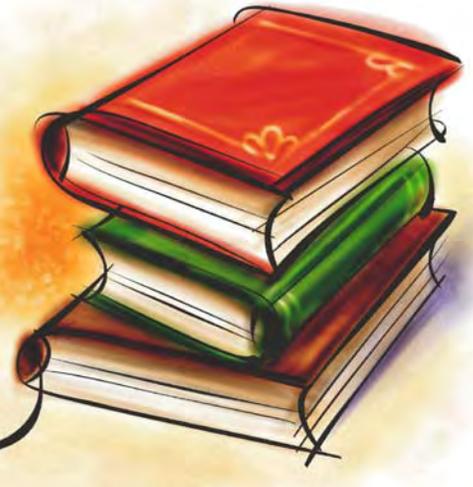
Compiled by Janis Perkin
Children's Services, Ottawa Public Library



Fiction Titles

Alexander, Lloyd
Bunting
Carlson, Natalie
Carville, James
DeFelice, Cynthia
French, Fiona
Gilman, Phoebe
Krumgold, Joseph
Spalding, Andrea
Tripp, Valerie

Gypsy Rizka
Fly Away Home
The Family Under the Bridge
Lu and the Swamp Ghost
Nowhere to Call Home
Anancy and Mr. Dry-Bone
The Gypsy Princess
Onion John
Phoebe and the Gypsy
Kit Saves the Day: A Summer Story, 1934



Non-Fiction Titles

Bany-Winters, Lisa
Clark, Elizabeth
Greenberg, Jan
Cooper, Michael
Copland, Aaron
Deucher, Sybil
Ewen, David
Freedman, Russell
Frisch, Walter
Holzhey, Magdalena
Kamen, Gloria
Martin, Rafe
Meadows, Matthew
Muller, Roin
Nagler, Eric
Parks, Peggy
Powell, Jillian
Rachlin, Ann
Roalf, Peggy
Robinson, Harlow
Rodriguez, Rachel
Sharp, Ann
Steptoe, John
Turk, Ruth
Turner, Robyn
Venezia, Mike
Wehrli, Ursus

Funny-Bones: Comedy Games and Activities for Kids
Tchaikovsky
Chuck Close Up Close
Dust to Eat: Drought and Depression in the 1930's
Copland
The Young Brahms
Tales from the Vienna Woods: The Story of Johann Strauss
Children of the Great Depression
Brahms and his World
Frida Kahlo: The Artist in the Blue House
Charlie Chaplin
The Rough-Face Girl
Pablo Picasso
Tatterhood
Eric Nagler Makes Music
The Great Depression
Body Decoration
Tchaikovsky
Self-Portraits (series Looking at Paintings)
Sergei Prokofiev: A Biography
Through Georgia's Eyes
The Gypsies
Mufaro's Beautiful Daughters
Charlie Chaplin: Genius of the Silent Screen
Georgia O'Keeffe
Peter Tchaikovsky
L'art en Bazar



Pyotr Tchaikovsky



Johann Strauss

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

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



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virtualmuseum.ca



radio 2

About the National Arts Centre and Platypus Theatre



Canada's National Arts Centre

Situated in the heart of the nation's capital across Confederation Square from Parliament Hill in Ottawa Ontario, the **National Arts Centre** is among the largest performing arts complexes in Canada. It is unique as the only multidisciplinary, bilingual performing arts centre in North America and features one of the largest stages on the continent.

Officially opened on June 2, 1969, the National Arts Centre was a key institution created by Prime Minister Lester B. Pearson as a Centennial project of the federal government. Built in the shape of a hexagon, the design became the architectural leitmotif for Canada's premier performing arts centre.

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.

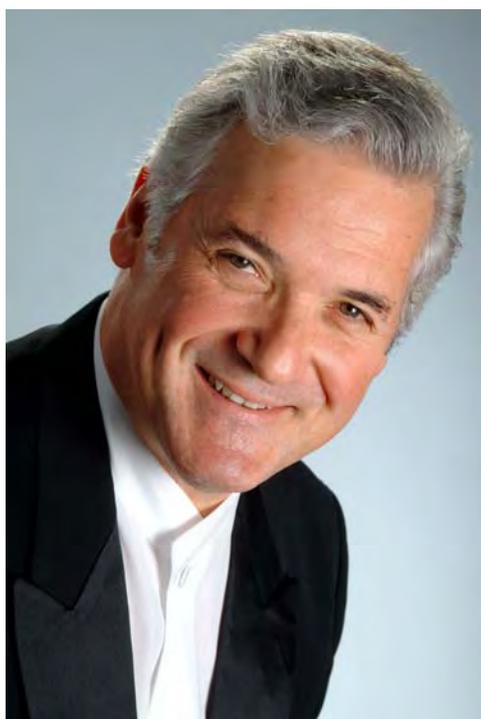
The NAC is home to four different performance spaces, each with its own unique characteristics. **Southam Hall** is home to the National Arts Centre Orchestra, to the largest film screen in the country and to the Micheline Beauchemin Curtain.

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.



Pinchas Zukerman

Photo by Paul Labelle

The NAC Orchestra was founded in 1969 as the resident orchestra of the newly opened National Arts Centre, with Jean-Marie Beudet 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.



Boris Brott is one of the most internationally recognized Canadian conductors, holding major posts as music director in Canada and the United States. He enjoys an international career as guest conductor, educator, motivational speaker and cultural ambassador.

Currently, Boris is Conductor and Music Director of the [New West Symphony](#) in California, the [McGill Chamber Orchestra](#) in Montreal, Canada, and the National Academy Orchestra of Canada. He is also Artistic Director of the Brott Musical Festivals, Ontario's principal classical orchestra music festival.

Internationally, Boris has served as Principal Youth and Family Conductor of Canada's National Arts Centre Orchestra, Assistant Conductor to the New York Philharmonic under the late Leonard Bernstein, Music Director and Conductor for the Royal Ballet, Covent Garden, Chief Conductor of the BBC National Symphony of Wales and Music Director of the Northern Sinfonia of England. His extensive guest-conducting appearances have been around the world. In 2000, he conducted Leonard Bernstein's *The Mass* for Pope John Paul II at the Vatican.

In 1988, Boris was awarded the Officer of the Order of Canada, Canada's highest civic honor. That same year, he was awarded an Honorary Doctorate of Law at McMaster University. Two years later, he was made a Knight of Malta. In 1992, he was selected International Man of the Year by the International Biographical Center in Cambridge, England. In 1996, he was elected a Fellow of the Royal Society of Arts of Great Britain. In 2006, he was appointed to the Order of Ontario.

In addition to his conducting career, Boris is a motivational speaker, presenting more than 35 talks annually around the world for Fortune 500 companies.

Besides numerous film and radio commitments, Mr. Brott has conducted, produced, and hosted over 100 television programs on both sides of the Atlantic. He has recorded for CBC, Septre-Mace, Mercury, Pro-Arte Records and Sony Classical where CDs with the late Glenn Gould have been released.

He currently lives in Hamilton, Ontario, with his wife, Ardyth, who is an author and lawyer. The Brotts have three children and two dogs.

Platypus Theatre

Since 1989 Canada's Platypus Theatre has been a trailblazer in creating programs for children that bring classical music to life in an intelligent, entertaining and interactive way. Critics, educators, musicians, parents and children have lauded the company's performances for their creativity, originality and high standards of execution. Platypus' seven original programs have been seen by over half a million spectators in Canada, the United States, on eight tours to Southeast Asia and most recently, in Australia. After more than 500 concerts with over 60 orchestras worldwide Platypus Theatre has gained an unparalleled reputation for excellence in music education. In 2006, in collaboration with TV Ontario, Trace Pictures and the Toronto Symphony Orchestra, Platypus Theatre created a television adaptation of their ever-popular, "How the Gimquat Found Her Song". The film was broadcast many times on TVO in Ontario and the Knowledge Network in British Columbia and won several awards including Best Children's Program at the prestigious 2008 Banff World Television Festival. The film is now on DVD and available at www.platypustheatre.com and at the concerts. Platypus Theatre was also the subject of a nationally broadcast documentary made by CTV (CKCO Kitchener) in 1991 and of a PBS television full-performance broadcast in 2000. In addition to "Gimquat" the company's programs include: "Emily Saves the Orchestra", "Rhythm in Your Rubbish", "Bach to the Future", "Song of the Forest", "Charlotte and the Music-Maker" and "A Flicker of Light on a Christmas Night".



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



Peter Duschenes artistic director, writer and actor



Co-founder and Artistic Director of Platypus Theatre, Peter Duschenes has been widely praised for his innovation in presenting symphonic music to young audiences. His ability to bring the concert stage to life by combining theatre and music has led to commissions with orchestras from coast to coast in Canada. An award winning playwright, Peter's writing credits include all seven of Platypus' symphony plays, the television adaptation of "How the Gimquat Found Her Song" and the one-act play, "Lost River", which was the 1991 winner of the Theatre BC's Canadian National Playwriting competition. As an actor and director Peter has worked with companies across Canada and the United States most recently directing the world premier of the stage adaptation of Arto Paasilinna's "The Howling Miller" for Quantum Theatre in Pittsburgh, PA. Among his favourite stage roles are Richard in Shakespeare's "Richard II" also for Quantum Theatre and Louis Ironson in "Angels In America" at the Centaur Theatre in Montreal. Peter received his MFA in theatre from the California Institute of the Arts in 1988 and now lives in Ottawa with his wife, Sarah and their two children; Magda and Theo.

Danielle Desormeaux actor



Ms. Desormeaux has been a part of the Platypus Theatre touring company since 1998. Film and television credits include: "How the Gimquat Found Her Song", the Oscar-winning "Affliction" (dir. Paul Schrader), "Stardon" (dir. Denis Arcand), "The War of 1812, Big Sugar" (dir. Brian McKenna). Stage credits include: "The Comedy of Errors" (dir. Peter Hinton NAC/Centaur), "Romeo and Juliet" (dir. Jean Asselin), "National Capital/e Nationale" (dir. Robert Lepage – NAC), "The Anger In Ernest and Ernestine" (dir. Alain Goulem), "The Tempest" (dir. D.D. Kugler), "The Brazilian" (dir. Micheline Chevrier). Ms. Desormeaux's work in improvisation and clown has led to the creation of new theatre and independent film works including "Rhythm In Your Rubbish" for Platypus Theatre, the critically acclaimed "Umlöüt" and "MöcShplat" (clown-gibberish versions of Shakespeare's Hamlet and Macbeth) and "Les aventures de Matante et Madame". When left to her own devices, Ms. Desormeaux can be found jamming with her pals and cooking up a storm at her home in Montreal.

Wendy Rockburn stage manager



Wendy Rockburn is an Ottawa-based stage manager with over 20 years in the business. She has worked in theatres mostly in eastern Canada, including The National Arts Centre and Great Canadian Theatre Company in Ottawa, Centaur Theatre in Montreal, Thousand Islands Playhouse in Gananoque, Neptune Theatre in Halifax, and Canadian Stage and Tarragon in Toronto. She is also a world traveler and photographer, just returned from Ethiopia, having previously explored China, India, Kenya, Peru, Ecuador, Bolivia, Turkey, Egypt and Morocco. The tremendous opportunity to work with the world-renowned Platypus Theatre is a wonderful meld of these two loves.

What is the NAC Orchestra made up of?



First of all, the NAC Orchestra is made up of 61 men and women, playing together on a variety of musical instruments. They are divided into four different sections (**string**, **woodwind**, **brass** and **percussion**) but they are united in one common goal: making music together. You might already know that orchestras are not always the same size. Smaller orchestras, with between 20 and 34 musicians, are called “chamber orchestras.” Larger orchestras, with between 60 and 110 musicians, are called “symphony orchestras” or “philharmonic orchestras.”

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

The NAC Orchestra **STRING SECTION** contains:

20 violins

6 violas

(somewhat larger than a violin)

7 cellos

(definitely larger than the viola)

5 double basses

(twice the size of a cello!)

1 harp

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



Did you know that the bows that are used to play some stringed instruments are made of wood and horsehair?

The NAC Orchestra WOODWIND SECTION contains:



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

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

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

The NAC Orchestra BRASS SECTION contains:

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

Did you know that most brass instruments have a special spit valve that allows water, condensation generated by blowing in the instrument, to be expelled?

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



The NAC Orchestra **PERCUSSION SECTION** contains:

1 set of Timpani

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

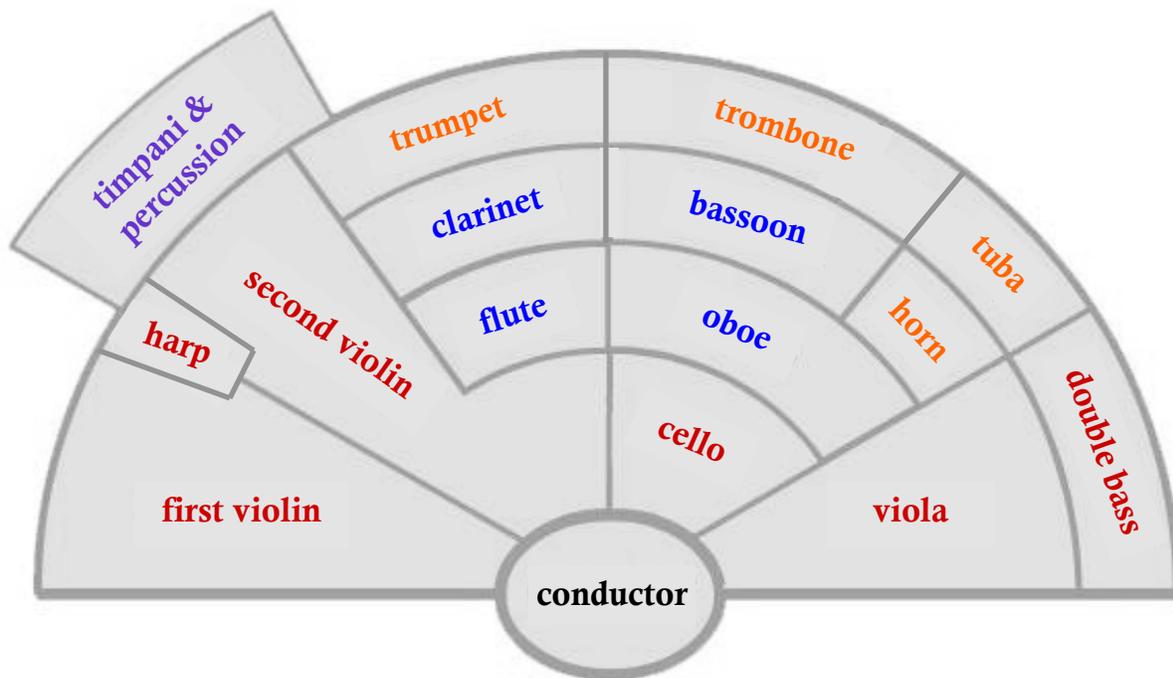
Did you know that a timpani looks like a big cauldron?
But don't try making soup in it!

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

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



Map of the NAC Orchestra Sections



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*)

