

NAC ORCHESTRA
STUDENT MATINEE CONCERTS


NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

2012-2013
season

All You Need is Love: **A BEATLES TRIBUTE**

Jack Everly, Principal Pops Conductor
featuring
Classical Mystery Tour
Manon St-Jules, co-host



Teacher Study Guide
Grade 7 to 12



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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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 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!



Should you have any questions regarding
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Curriculum Expectations

The music activities are suggestions that could be built into any existing grade 7-12 music program, as appropriate for the particular grade and program. By choosing a variety of recordings of the Gershwin pieces being studied, connections to the students' music programs, i.e. vocal, band, strings, guitar, etc. should be made. After the concert, a joint Listening Log could be completed about the works heard live.

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.”

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....”

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.

Grades 9 and 10 OVERALL Expectations

- A1. The Creative Process:** apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;
- A2. The Elements of Music:** apply elements of music when performing notated and improvised music and composing and/or arranging music;
- B1. The Critical Analysis Process:** use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;
- B2. Music and Society:** demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities and cultures;
- C1. Theory and Terminology:** demonstrate an understanding of music theory with respect to concepts of notation and the elements and other components of music, and use appropriate terminology relating to them;
- C2. Characteristics and Development of Music:** demonstrate an understanding of the history of various musical forms and of characteristics of music from around the world;

Grades 11 and 12 OVERALL Expectations

- A1. The Creative Process:** apply the stages of the creative process when performing music, composing and/or arranging music, and creating a musical production;
- A2. The Elements of Music:** apply elements of music when performing music and composing and/or arranging music;
- B1. The Critical Analysis Process:** use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;
- B2. Music and Society:** demonstrate an understanding of the role and impact of traditional, commercial, and art music within various communities and cultures;
- C1. Theory and Terminology:** demonstrate an understanding of music theory with respect to the elements and other components of music, and use appropriate terminology relating to them;
- C2. Musical Genres and Influences:** demonstrate an understanding of musical genres, periods, and themes, and the influence of the environment on different forms of music.

Concert Program

(subject to change)

All You Need is Love: A BEATLES TRIBUTE

Canada's National Arts Centre Orchestra
Jack Everly, Principal Pops conductor

FEATURING:

Classical Mystery Tour:

*Jim Owen (John Lennon); Tony Kishman (Paul McCartney);
John Brosnan (George Harrison); and Chris Camilleri (Ringo Starr)*
Manon St-Jules, co-host

Concert date:

Thursday, February 14, 2013
11 a.m. (Bilingual)

Concert location:

Southam Hall,
National Arts Centre

Duration:

Approximately 60 minutes,
without intermission

Penny Lane with a live trumpet section.
Yesterday with a string quartet.

From the early fan-frenzy years through the solo years, this Fab Four tribute to the Beatles will electrify you!



In this concert, students will hear excerpts from:

Hard Day's Night ★ Penny Lane ★ Yesterday ★ All You Need is Love
I Am The Walrus ★ "Golden Slumbers" from *Abby Road*



Program Notes

The Beatles



John Lennon
(1940-1980)



George Harrison
(1943-2001)



Paul McCartney
(1942-)



Ringo Starr
(1940-)

Photos: 8notes.com

Introduction

If you had been alive on February 9, 1964, you almost certainly still have etched in your mind the appearance on television that night of a British rock band called The Beatles. More than 50,000 people had applied for the 728 seats available at the CBS television studio in New York for their appearance on the *Ed Sullivan Show*. Nearly 74 million Americans – about one-third of the country’s population – watched it, the largest television audience ever recorded up to that time. Even the crime rate dropped to almost nil that night.

Just who were those four boys from Liverpool called The Beatles, what accounts for their unprecedented success, and what has been their legacy? Before looking into these matters, let’s first take a quick look at the era in which they existed, the tumultuous, riotous, “Swinging Sixties.”



The Beatles on the *Ed Sullivan Show* on February 9, 1964

Photos: 8notes.com

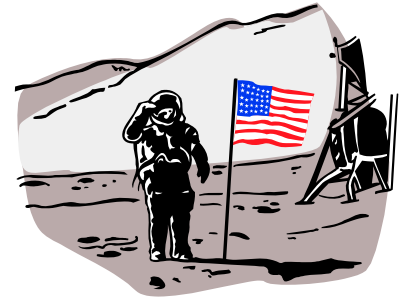
“We had fun, you know, we really had fun.” – George Harrison

“To see three thousand almost deranged girls heading your way was quite terrifying.”
– a member of The Beatles’ entourage

“The farther we get from them, the bigger they become.” – biographer Hunter Davies

The Sixties

If you can recall anything about the 1960s (besides The Beatles, that is), you may remember other rock groups like The Grateful Dead and The Doors, stars like Jimi Hendrix and Janis Joplin, fads like love beads and bell-bottom pants, television shows like *Star Trek* and *The Flintstones*, and the first of the James Bond films. In the political arena, the Cold War generated frosty relations between the West and Russia while a hot one raged in Vietnam. Racial tension, violence and demonstrations flared in many cities, but the decade ended with a giant step for mankind when the first man walked on the moon. It was a decade oriented toward youth – idealistic and social-minded on the one hand, cynical and embittered on the other. The youthful energy exuded by America’s youngest-ever President, John F. Kennedy, reached out to stimulate all age groups. Idealistic responsibility was in the air. Affirmative action, abortion, homosexuality, drugs, rock lyrics and air pollution became issues that still preoccupy us today.



Canada had its own share of historic moments during the Sixties. In 1967 the country celebrated its centennial; The Trans-Canada Highway was officially inaugurated; Tim Horton of the Toronto Maple Leafs opened his first doughnut shop in Hamilton, the Canadelle bra company of Montreal brought out the Wonderbra; Marshall McLuhan published his influential book *Understanding Media*; Canada got a new flag sporting a maple leaf, and the National Arts Centre opened in Ottawa. In 1961, as a kind of inadvertent symbol linking Canada with The Beatles, Canadian Pacific’s new flagship, the *Empress of Canada*, made its maiden voyage from Liverpool to Montreal.



Getting Started

One day in July, 1957, two Liverpool teenagers, Paul McCartney and John Lennon, met for the first time at a concert by The Quarry Men, a band in which John was playing guitar. Sixteen-year-old John was already fascinated with American rock music, especially that of Elvis Presley. “If there hadn’t been Elvis, there would not have been the Beatles, John said.” A friendship developed between the lads, nourished by a common love of recordings. In the fall of 1957, Paul joined The Quarry Men. By mid-1958, another aspiring musician and a friend of Paul, George Harrison, became lead guitarist in the band. Drummer Ringo Starr replaced Pete Best in mid 1962, and The Beatles as we know them today were complete. They established their reputation between 1960 and 1963, mostly through playing at clubs in Liverpool and Hamburg, and later through recordings.

In September 1962, the four recorded their debut single, “Love Me Do,” written by Lennon and McCartney, who were to write most of the Beatles’ songs in coming years and who were to become known as one of the greatest songwriting teams in history. Their second single, “Please Please Me,” went on sale in January, and it was an even bigger hit than “Love Me Do.” Two months later, their first album (LP) came out. Named after their first single, the album *Please Please Me* maintained the top position on the *Record Retailer* chart for thirty weeks, only to be displaced by its follow-up, *With the Beatles*. In the album notes, The Beatles were referred to as “the fabulous foursome,” thereafter to become known as the “Fab Four.” By the end of 1963 the Beatles had conquered England. They had already sold more records there than anyone else, ever. As one writer for the Liverpool music newspaper *Mersey Beat* put it, paraphrasing Shakespeare, “it was the stuff that screams are made of.” Beatlemania had arrived.

Where did the name “The Beatles” come from?

We’re not entirely sure, but George Harrison believed that its origin lies in the Marlon Brando film ‘The Wild One’, in which there is a motorcycle gang, all dressed in black leather, known as the Beetles. Bass guitarist Stuart Sutcliffe suggested this to John Lennon as the name for their group and John approved (“we’re a ‘beat’ group”), only he changed the spelling. Variants of this account have Sutcliffe also suggesting Beatal, Silver Beats and Silver Beetles.



Beatlemania!

The word “Beatlemania” appeared in print for the first time in the *Daily Mail* on October 21, 1963, and by November it was in general use. The name for this unique phenomenon speaks for itself. Fans mobbed the Beatles whenever they stepped outside the protection of a hotel, a car, or an airplane. They camped outside the Beatles’ homes and the hotels where they were staying. They tried to rip off pieces of their clothing or hair – anything for a memento of having gotten close to their idols. Beatlemania was reflected in the poor sales at food concessions in stadiums where they played – fans simply couldn’t miss a minute of the show. There were thousands of proposals for love and/or marriage. “Marry me! I promise I won’t be a drag,” wrote one girl. “I have fainted for you six times,” wrote another.

But the most mind-boggling manifestation of Beatlemania was the screaming that went on at concerts: “It was high-pitched, wailing, the sound of pigs being slaughtered, only louder,” writes Steven Stark. “It could be heard sometimes over a mile away. It was continuous, yet punctuated by crescendos. Its decibel level was so high that it broke the equipment measuring it. *New York Times* pop critic Robert Shelton compared the situation to a monster out of control, and even John Lennon called the screaming “ridiculous. We couldn’t hear ourselves sing.”

On the Road



The Beatles' life on the road lasted only a few years, but they were intensely busy years. In addition to traveling throughout Great Britain, international tours in 1963, 1964, 1965 and 1966 took them all over Europe and North America several times as well as to such far-flung locales as Tokyo, Manila, Hong Kong, Australia and New Zealand. The first of their four visits to North America occurred in February 1964. They returned later that year for their longest, most exhausting tour ever (22,441 miles, to be exact) – 32 shows in 34 days throughout late August and early September.

Up until this time, rock and roll had been pretty much an American phenomenon, and no English act had ever really been a success in North America. The Beatles changed that. In addition to the appeal of their music, they had humor, they had a charming “Englishness” about them, and they had a ready-made core market of fans.

The Beatles in Canada

The Beatles visited Canada three times – once each in 1964, 1965 and 1966. Their first appearance here was on August 22, 1964, when they played at the Empire Stadium in Vancouver. More than 20,000 fans got in, and many thousands more were left out. When the Beatles landed in Toronto on September 7, 10,000 fans were waiting to greet them at the airport. A fourteen-year-old girl was found hiding in a linen closet in their suite at the King Edward Hotel. Their two shows (afternoon and evening) at Maple Leaf Gardens set attendance records previously held only by hockey events – more than 35,000 fans attended the two shows. For the show the next day at the Montreal Forum, police presence was especially heavy in response to a death threat to Ringo. An RCMP officer was positioned behind his drum set as a special precaution.



In 1965 The Beatles again played two shows at Maple Leaf Gardens to a combined audience of 36,000. Toronto was again the only Canadian stop on The Beatles' final tour of North America in 1966.

The Keys to Success

Several factors commingled to make The Beatles the success they were. Right from the start, they saw themselves as a foursome, not as four individuals. “We were the only group that didn’t feature that guy out front,” noted Lennon. They dressed alike, they had similar hairdos, and they all had a rich sense of humor. But they also saw themselves as serious artists, meaning that they thought of their work as having lasting value and serving a higher purpose than other pop groups

Like many other successful ventures, the Beatles were a classic case of being in the right place at the right time. The heyday of radio provided the means to marketing their records, their concerts, and their fame. Deejays’ worked overtime to promote them. TV helped too. But the greatest boon of all was the adolescent adulation provided by all those baby boomers. Historian Steven Gillon has called the post-World War II years, when a new baby was born approximately every eight seconds, “the single greatest demographic event in American history.” The Beatles could count as their primary audience everyone born between 1946 and 1954.

Then there were the records. The Beatles saw themselves first and foremost as recording artists, not as live performers. Even before they existed as a band, the four Beatles all were avid record collectors. The Beatles exploited all the new recording technology but incorporated chance discoveries as well into their tracks: guitar feedback, a resonating glass bottle, a tape loaded the wrong way round so that it played backwards, special microphone placements, tape loops, double tracking, vari-speed recording and unconventional instruments such as the Indian sitar or a classical string quartet. The Beatles never stopped experimenting.

The Heart of Beatledom: The Music

“A Hard Day’s Night” is the title song of The Beatles’ first film and of the accompanying LP. The film was premiered on July 6, 1964. The song was also issued as a single, and in Great Britain it became The Beatle’s sixth consecutive No. 1 on the charts. The film’s story line is simple; it traces the Fab Four’s adventures en route to a television performance. For this The Beatles really didn’t even have to act; they just played themselves in normal real-life situations. The title came from Ringo. United Artists’ synopsis of the film concludes: “The show does well, but as soon as it is finished, again it is the mad dash on to the next plane for the next show. The past 36 hours have been a hard day’s night. The next 36 will be the same.”

“Penny Lane” was released in February 1967 as a single, with “Strawberry Field” on Side B. Both songs were included in the *Magical Mystery Tour* album. (Penny Lane is a street in Liverpool near Lennon’s early childhood home on Newcastle Road.) It is a song about childhood, whose lyrics are nostalgically tinged but whose music is progressive. The song includes a number of instruments not played by any of the Beatles, the most distinctive of which is the piccolo trumpet, which is pitched an octave higher than the standard trumpet. It was probably the first time this instrument had been used in pop music. The lyrics’ surreal, kaleidoscopic, ambiguous images suggest the influence of drugs (it is simultaneously summer and winter, raining and shining).

“Yesterday” is unquestionably one of the most successful songs of all time. Set to a simple but haunting theme, it is the archetypal Paul McCartney ballad about the break-up of a relationship. It was recorded in June 1965 as part of the album *Help!* “Yesterday” was voted best song of the twentieth century in a 1999 BBC Radio 2 poll of music experts and listeners, and was also voted the No. 1 pop song of all time by MTV and *Rolling Stone* magazine the following year. The use of a classical string quartet to supplement Paul’s vocals and the acoustic guitar is a notable feature of the song.

“All You Need is Love” is another of the most celebrated pop singles ever made. This anthem for love, typical of the mood of 1967, was featured in the world’s first TV satellite link-up, which took place on June 25. John Lennon wrote the song especially for the occasion. The viewing audience was estimated at 400 million, so it was no surprise that after a single was issued it shot to number one. This song concludes the Cirque du Soleil show *Love*, which is based on songs of the Beatles and which has been playing in Las Vegas since 2006.

“I am the Walrus,” like “All You Need is Love,” is in the film *Magical Mystery Tour*. In addition to the basic rhythm track, it includes eight violins, four cellos, a contra-bass clarinet, three horns, and sixteen male and female vocalists from the Mike Sammes Singers. In the film, the Beatles wore psychedelic hippie outfits for this song, whose bizarre lyrics were inspired by the nonsense lyrics of Lewis Carroll’s poem “The Walrus and the Carpenter.”

“Golden Slumbers,” “Carry That Weight” and **“The End”** are three consecutive songs on the 1969 *Abbey Road* album. The first two were recorded as a single number, in which strings and brass are used in the accompaniment. “Golden Slumbers” is based on the poem “Cradle Song,” which appears in the 1603 comedy *Patient Grissel* by Thomas Dekker. “Carry That Weight” has Ringo’s only recorded drum solo (he generally disliked doing solos, preferring only to adapt his playing to whoever was singing). “The End,” is a prophetic title, for it was the last song recorded by all four Beatles together on their last album. It was initially intended to be the final track on *Abbey Road*, but in the end it was followed by “Her Majesty.” All four Beatles have solos. John Mendelsohn of *Rolling Stone* called the song “a perfect epitaph for our visit to the world of Beatle daydreams.”



Photo: 8notes.com

Fantastic Facts about the Fab Four

It is not difficult to find sensational, almost unbelievable facts and stories about the Fab Four. Here are just a few:

- ★ *The Beatles are the best-selling band in history, with EMI Records estimating sales of over 1 billion units.*
- ★ *For hard-core Beatles' fans, there is a Beatles hotel (it's called the Hard Day's Night Hotel, of course!) in Liverpool, where you can sleep with the comfort of knowing there's a Beatle or two watching over you.*
- ★ *Visitors to Liverpool arriving by air land at John Lennon Airport.*
- ★ *Forty conferences a year in Japan alone are devoted to The Beatles.*
- ★ *When fans learned that George liked jelly beans, the Beatles were pelted with up to two tons of the stuff per concert.*



Winding Down

The summer of 1966 marked the beginning of the end of the Beatles as we knew them. Following the oppressive security in Tokyo, the debacle in Manila and the particularly arduous fourteen-city tour of the U.S. and Canada, during which screaming fans all but obliterated whatever sound was coming off the stage, the Beatles resolved to quit touring and concentrate on recording. “Led by George, whose fear of flying was part of his growing dislike of concert tours,” wrote their press agent Tony Barrow, “the group decided to come off the road permanently and concentrate on writing and recording, which was where all their truest ambitions lay.” August 29, 1966 marked the Beatles’ last commercial concert, which took place in San Francisco’s Candlestick Park.

Relations between the band members became strained. Disagreements flared. Beginning in 1966, manager Brian Epstein saw his power to control the group beginning to go also. They were now taking charge of their own affairs, and each Beatle was beginning to look out more for himself than for the group as a whole. The film of the *Magical Mystery Tour*, released in September 1967, was the last major project in which they all worked as a friendly, enthusiastic, unified team. But “I never saw the disbanding of The Beatles as a disaster,” says Barrow. “I regarded it as a positive move that freed up a quartet of tethered artistic spirits to go their separate ways. ... The collapse of The Beatles was not only inevitable, it was the right thing to happen for all concerned in the prevailing circumstances.”

The Legacy

The Beatles reached a level of celebrity and adoration never seen before or since in modern times. In 2009, the American Public Broadcasting System carried out an opinion poll that voted the Beatles “the world’s most influential artists.” When iTunes announced in 2010 that the music from the “band that changed everything” was now available to download in MP3 format, fans new and old rushed to download over two million songs in the first seven days.

As a band, The Beatles changed the sound, the style, the whole approach to popular music and opened the doors to a wave of new British rock acts, but unlike most of them, their music and their influence endures to this day.

But The Beatles were more than a band. They symbolized an era, an essential part of our collective consciousness of the 1960s – a time of hope and magic, of freedom and change, of challenge and conquest. They became an icon of the Sixties’ counterculture and its bohemian lifestyle. Although not actively involved in social movements, they fueled the spirit and provided the moral courage that drove women’s lib, environmentalism, anti-war demonstrations, gay rights and civil rights.

Original Beatles manuscripts are housed in the British Library, not far from other manuscripts relating to the likes of Shakespeare, Jane Austen and Beethoven.

Biographer Bob Spitz concludes his mammoth, 1,000-page Beatle biography with these poetic thoughts: “A vastness of talent, of charm, of genius, incomprehensible, an ocean like the one four boys once looked out upon, peering west from the hills of Liverpool. And from them, a flood of song and love and pain and beauty, a flood that cascaded out of the Cavern and Hamburg and London town, into the world, a flow that pushed aside what had come before, that cleansed and battered and in the end nourished.”

The Beatles Today

After 1970, each of the former Beatles went his own creative way. John and Ringo were thirty; George and Paul were twenty-somethings, which meant they all had long lives still ahead of them. As solo artists or in company of others they toured, made recordings, acted in or produced films and television shows, settled into the quiet comfort of domestic life, painted, wrote poetry, and promoted charitable and humanitarian causes, both with their names and their money.

John was murdered in 1980. George became the most active Beatle in the film industry, producing, among others, *The Life of Brian* (Monty Python) and the blockbuster *Time Bandits*. He died of lung cancer in 2001. Ringo remains active in the worlds of television, film and music. His documentary on George Harrison was released in 2011. His latest studio album is *Ringo 2012*. Paul too continues to maintain a high profile. Over the past 38 years he has released more than twenty studio albums and more than fifty hit singles. He was knighted by Queen Elizabeth II in 1997, and this past June he sang at her Diamond Jubilee Concert. He also closed the Opening Ceremony of the 2012 Summer Olympic Games in London on July 27, singing “Hey Jude” and inviting the live audience to join in for the coda. The television audience was estimated at about a billion viewers.

Bibliography

Much of the source material about The Beatles – more than 500 volumes – is notoriously unreliable. However, here are a few worthy choices for further reading:

- ★ *The Complete Beatles Chronicle* by Mark Lewisohn. Chancellor Press, 1996
- ★ *The Beatles* by Hunter Davies. Heinemann, 1968; Cassell, 2002
- ★ *Beatlemania* by André Millard. Johns Hopkins University Press, 2012
- ★ *John, Paul, George, Ringo & Me: The Real Beatles Story* by Tony Barrow. Thunder’s Mouth Press, 2005
- ★ *Meet the Beatles* by Steven Stark. HarperCollins, 2005
- ★ *The Beatles* by Bob Spitz. Little, Brown and Company, 2005
- ★ CDs: *The Beatles Stereo Box Set* (16 CDs, including the 13 original studio albums plus non-album singles and 13 mini-documentaries), 2009

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.



So... What is it about THE BEATLES?



Make copies of **pages 7-13** of the 'All You Need is Love: A Beatles Tribute Teacher Study Guide' for students.

BEFORE Reading: Fold a piece of paper in half. On one side of the paper have students jot down ideas to the answer the question:
"What I Know about The Beatles and their Music."

Use an engaging reading strategy to have students read **pages 7 and 8** 'Program Notes', e.g., 'Paraphrasing': have students in pairs. One student reads a paragraph out loud, the other student then immediately paraphrases what was read. Switch until all paragraphs are read. Have each pair of students then choose an idea that resonated with them/something they had questions about, or something that surprised them. Write these on sticky notes; share orally and by posting their ideas. (this model of choosing important information from the reading will be repeated in the following activity).

Getting to Know The Beatles

Play an up-beat Beatles' song, e.g., *Hard Day's Night*; students walk around to the beat of the music; when the music stops, have them make a group of five with the closest students. This group is their 'home' group. Number off in the group from 1 to 5. With the student copies of the "Teacher Study Guide 'All You Need is Love....'", all students gather in 'expert' groups: the 1's in a group, the 2's in another group and so on. Each expert group is assigned a section of the readings on **pages 9 to 13**:

Expert group 1: Reading-p. 9 "Getting Started" to end of "Where did the name..."

Expert group 2: Reading-p. 9 "Beatlemania!" to end of "On the Road" p. 10

Expert group 3: Reading-p. 10 "The Beatles in Canada" to end of "The Keys to Success"

Expert group 4: Reading-p. 12 "Fantastic Facts" to end of "Winding Down"

Expert group 5: Reading-p. 12 "The Legacy" to end of "The Beatles Today" p. 13

After each student reads their section, in their expert group they choose three main points to report back to their 'home group'. Students should discuss and debate the most important points in the readings. They should write the chosen main points on a sticky to take back to their 'home group'.

In home groups, students share the main points of the readings in order, 1-5, and post their sticky notes on a piece of chart paper.

AFTER Reading: On the other half of the paper started in "Before Reading", students jot down ideas to answer:
"What I now know about The Beatles and their music."

What's in their music — Analyzing Beatles Songs

Show students The Ontario Arts Curriculum's (2009/10) *CRITICAL ANALYSIS PROCESS* chart found on p. 26 (Grades 1-8 Curriculum), p. 18 (Grades 9-10) and p. 19 (Grades 11-12): initial reaction; analysis and interpretation; consideration of cultural context; expression of aesthetic judgement; ongoing reflection. Students will work through this process by listening to and analyzing a Beatles song. This process would then be repeated (steps 1-4) with 2-3 other songs that students will hear at the concert. SING along with the songs! **Note:** *The guiding questions that follow each step of the process are taken directly from the Arts Curriculum.*

1.CRITICAL ANALYSIS PROCESS: INITIAL REACTION (*What is your first impression of this work?*); **ANALYSIS and INTERPRETATION** (*How are the elements organized, combined, or arranged in this work by the composer?*)

Over several lessons, listen to recordings of the Beatles' songs several times and complete a '**Listening Log**' similar to the one found on **page 16** of this guide. Students write down their initial reaction to the music; then complete the chart using information from this guide's "The Heart of Beatle-dom: The Music" p.11. Add to the chart with a 'think-pair-share' strategy: students work on their own; then with a partner share each other's ideas and continue to fill in the chart. These pairs could combine with another pair and in their small group add further ideas. Share as a large group, encouraging students to accept any ideas that are supported with examples from the music or from their research. Present ideas from a few of the completed charts with the class and discuss. Repeat with a different Beatles song.

2.CRITICAL ANALYSIS PROCESS: CONSIDERATION OF CULTURAL CONTEXT (*What social, political, and historical events may have influenced the artist in this work?*) After completing the chart, have students read this guide's paragraph "The Sixties" (page 8). Discuss cultural connections between any of the songs and the reading. Ask: *How do you think the culture of the 1960's affected the Beatles? Why?*

3.CRITICAL ANALYSIS PROCESS: EXPRESSION OF AESTHETIC JUDGEMENT (*Has your point of view shifted from your initial reaction? If so, how has it changed? Why?*) Have students write a final reflection about a piece, and how their thoughts, feelings or ideas about the piece changed throughout the study of it.

4.CRITICAL ANALYSIS PROCESS: ONGOING REFLECTION (*In what ways do you feel [the] work is successful/not successful?*) Have students choose one piece to write a final reflection about that will summarize their learning through this process.

AFTER THE CONCERT: Re-visit the songs that were analyzed, and discuss any surprises, changes in feelings about the songs, what students particularly liked when heard live, etc.

Listening Log

Title	Vocals	Instrumentation	Lyrics: History/Message	Mood/Elements of Music	Other Interesting Facts
e.g. <i>I Am the Walrus</i>	INITIAL REACTION: <i>Very busy, chaotic, confusing... (**SAMPLE ONLY!!)</i>				
<i>I Am the Walrus</i>	<i>Beatles + 16 singers - Mike Sammes Singers</i>	<i>- Eight violins, four cellos, a contra-bass clarinet, three horns,</i>	<i>- Inspiration: nonsense lyrics of Lewis Carroll poem "The Walrus and the Carpenter"; lines from 'King Lear'</i>	<i>- Major and minor chords mixed to create chaotic feel - Multi-layered sound effects create thick texture</i>	<i>- From film "Magical Mystery Tour" - Beatles wore hippie outfits</i>
<i>(New selection)</i>	INITIAL REACTION:				

So you want to be a 'Beatle'?

In small groups, or as a 'solo' performer, prepare a performance of one of the Beatles songs that you will hear at the concert....on an instrument, with a singing group, etc. As part of the presentation, explain why you chose that song, the challenges you found, and how you feel about the song after performing.

Peer and Self Reflections: After each performance, have other students identify 1 or 2 things that was effective in the performance — positive comments only! Performers then could write what went well and what they would change for 'next time'.

After 'The Beatles'

In small groups, research the music of one of the 'Fab 4' after leaving The Beatles. Choose one song to play, prepare a short analysis, then present to the class. Discuss how the music was similar to/different from the Beatles music that was heard in this concert.



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.

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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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About the National Arts Centre and the performers



Canada's National Arts Centre

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

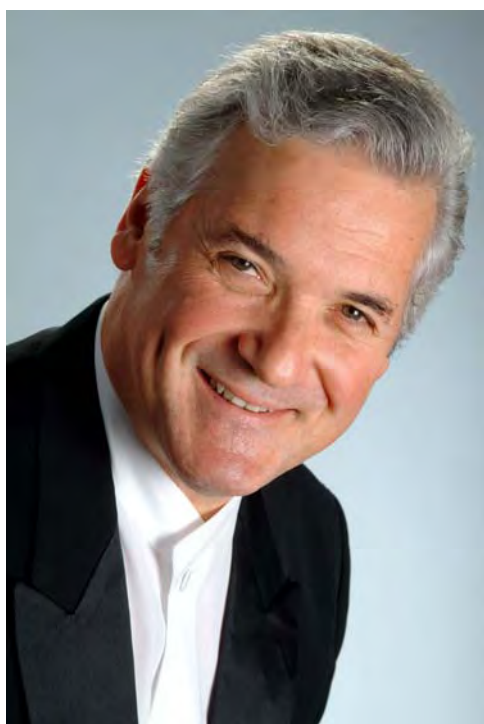
The NAC is home to four different performance spaces, each with its own unique characteristics. **Southam Hall** is home to the National Arts Centre Orchestra, to the largest film screen in the country and to the Micheline Beauchemin Curtain.

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.

Jack Everly ★ Principal Pops Conductor, NAC Orchestra



Jack Everly is the Principal Pops Conductor of the National Arts Centre Orchestra, Baltimore and Indianapolis Symphony Orchestras and Naples Philharmonic, and the Music Director of *The National Memorial Day Concert* and *A Capitol Fourth*, leading the U.S. National Symphony Orchestra on PBS. Originally appointed by Mikhail Baryshnikov, Mr. Everly was conductor of the American Ballet Theatre for 14 years, where he served as Music Director. Mr. Everly teamed with Marvin Hamlisch in several Broadway shows, including *The Goodbye Girl*, *They're Playing Our Song* and *A Chorus Line*.

Jack Everly has appeared on *In Performance at the White House* and conducted the songs for Disney's animated classic, *The Hunchback of Notre Dame*. He has been music director on numerous Broadway cast recordings, and conducted the critically praised *Everything's Coming Up Roses: The Complete Overtures of Broadway's Jule Styne*. More recently he conducted the Czech Philharmonic featuring tenor Daniel Rodriguez on the CD *In the Presence*.

Jack Everly created the Symphonic Pops Consortium, serving as Music Director. The Consortium, based in Indianapolis, produces a new theatrical pops program each season.

When not conducting, Maestro Everly indulges in his love for films, Häagen-Dazs, and a pooch named Max.

Manon St-Jules ★ co-host

Manon has led a bilingual career since graduating from the National Theatre School in 2000. She's worked in Toronto - *Much Ado About Nothing* (Festival of Classics), *The Tempest* (Canadian Stage), *Not Quite The Same* (Theatre Direct) and *The Seven Days of Simon Labrosse* (Pleaidés)- and in Montreal - *Undiscovered Country*, *After the Dance* (MYC), *Past Perfect* (Centaur Theatre), *Les Trois Mousquetaires* (Denise Pelletier), and *Ervart* (Comp. à Numéro). In Ottawa, she's participated in *Swimming in the Shallows* (Arts Courts), in the NAC's *The Ark* and *The Snow Show*, as well as projects in French, namely *Iphigénie en trichromie* and *Le Chien* (TNO/La Catapulte). Film and television credits include: *20h17, rue Darling*, *Les deux pieds dans la marge*, *Les Bougons*, *2 Frères II*, *Le plaisir croît avec l'usage*, *Exils*.

Manon has also been writing and translating for the theatre. Produced work includes : *L'hôtel* (La Catapulte), *Mille mots* (Summerworks) and *Charlotte et le marchand de musique* (Platypus Theatre). She's currently working on translating Claudia Dey's *Trout Stanley*.



Classical Mystery Tour:

Jim Owen (John Lennon) ★ Tony Kishman (Paul McCartney)

John Brosnan (George Harrison) ★ Chris Camilleri (Ringo Starr)



The four musicians in Classical Mystery Tour look and sound just like The Beatles, performing more than two dozen Beatles tunes performed exactly as they were originally recorded. Hear "Penny Lane" with a live trumpet section, experience the beauty of "Yesterday" with an acoustic guitar and string quartet, and enjoy the classical/rock blend on "I Am the Walrus."

Since its initial show at the Orange County Performing Arts Center in 1996, Classical Mystery Tour has performed with more than 100 orchestras around the world, receiving accolades from fans and the media. *The Los Angeles Times* called the show "more than just an incredible simulation ... the swelling strings and soaring French horn lines gave the live performance a high goose-bump quotient ... the crowd stood and bellowed for more."

"We really make an effort to sound exactly like the originals," explains Jim Owen, the founder of Classical Mystery Tour who also portrays John Lennon. "The orchestra score is exact, right down to every note and instrument that was on the original recording."

The recent release of The Beatles music on iTunes, plus the popularity of The Beatles Box Set and The Beatles: Rock Band, set off a new wave of Beatlemania and proved that The Beatles are more popular than ever. Because many Beatles fans never had the opportunity to experience a live Beatles show, Classical Mystery Tour offers that live experience in the comfort of a concert hall.

"We have some real show-stopping numbers," says Owen. " ... the power of the emotional and nostalgic connection this music has with audiences is hard to put into words."

From early Beatles music on through the solo years, Classical Mystery Tour is the best of The Beatles as you've never heard them before. It's the best show the Beatles never did!



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.

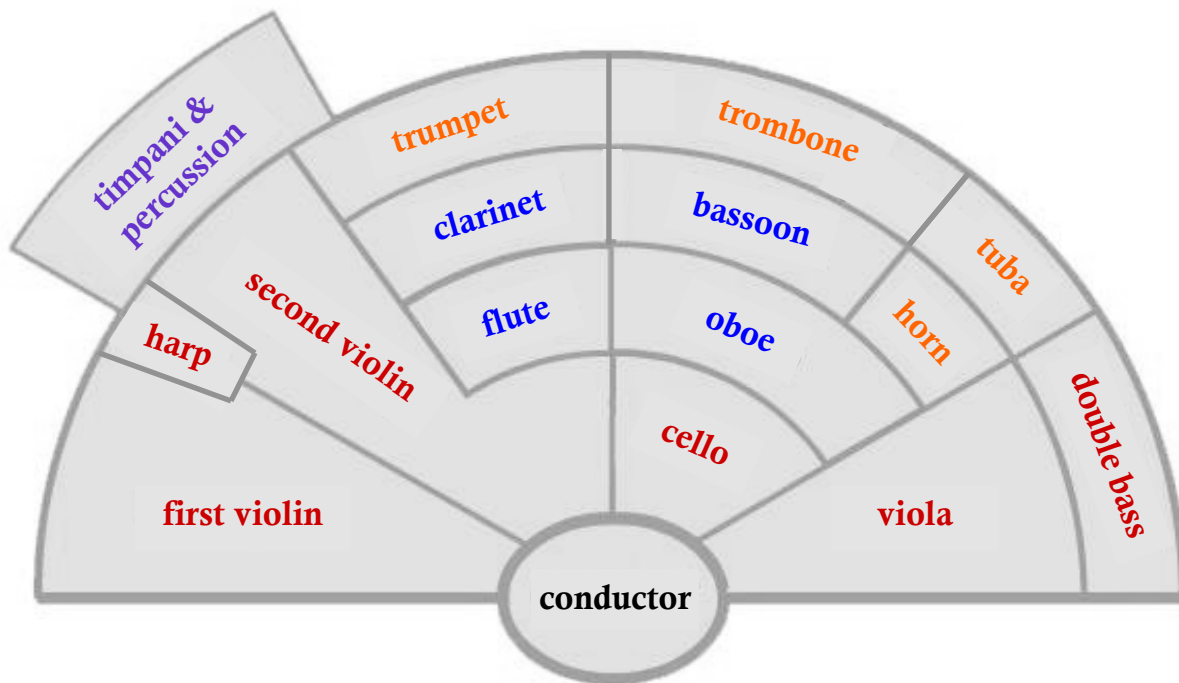
*Did you know that a timpani looks like a big cauldron?
But don't try making soup in it!*

- 🌀 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*)

