

CANADA'S NATIONAL

ARTS CENTRE ORCHESTRA PRESENTS

Symphony of STORIES

WHAT INTERESTING TECHNIQUES do composers and writers both use to tell a story?

The NAC Orchestra will capture your imagination in this enchanting concert that explores how epic tales and mysterious legends come to life on paper as well as in music. With references to punctuation, character development and the structure of a story, this fun and interactive concert empowers students to delve further into the form and structure of music by utilizing their knowledge of creative writing. Other memorable tunes to be featured will include Dukas' *Sorcerer's Apprentice* and Mozart's "Rondo alla Turca" from Piano Sonata K.331.

ILLUSTRATION BY ROCKET 57 ILLUSTRATION & ANIMATION



Student Readers

Welcome to the **Symphony of Stories** newspaper guide!

Canada's **National Arts Centre Orchestra** is pleased to share a musical adventure that explores how epic tales and mysterious legends come to life on paper as well as in music.

We want to hear from you! Please share your comments, drawings, or reviews of this show to: NAC Music Education, 53 Elgin Street, P.O. Box 1534, Station B, Ottawa, ON, K1P 5W1 or visit our website at **ArtsAlive.ca**



Play your recorder or sing J.S. Bach's Chorale.

If you play the recorder or like to sing, **turn to page 6.**

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Stories and Music

We remember the French composer **Paul Dukas** (1865-1935) mostly for an orchestral work called *The Sorcerer's Apprentice*. Many children – and adults as well – know the music as part of the film score for Walt Disney's *Fantasia* in which Mickey Mouse played the role of the apprentice.

The Sorcerer's Apprentice was written in 1897, a little more than a century ago. A century before that, the famous German author Johann Wolfgang von Goethe wrote a poem called “The Sorcerer's Apprentice,” which Dukas used as the basis of his musical tale. You may know the story already – about the apprentice who figures out how to make a broom do the work of carrying buckets of water for him, but who forgets how to

make it stop. Even chopping it to pieces with an axe doesn't work; in fact, that only makes things worse, for each little piece of the broom magically turns into another full-sized broom, each carrying water until a flood threatens to cover everything. Just in the nick of time, the sorcerer turns up to put a stop to the situation.



What is a sorcerer and what is an apprentice?

A **sorcerer** is another word for a magician, especially one who does evil things. An **apprentice** is someone who is learning a trade or profession and at the same time is helping his teacher.

Punctuation in Music

A novel contains thousands of words that are organized into sentences by punctuation. Similarly, a piece of music has hundreds of notes that are separated into musical phrases by **cadences** — or musical punctuation. Using the music of **Johann Sebastian Bach** as an example, we can illustrate how music contains many of the same punctuation marks as writing, including commas, periods, question marks and exclamation marks.



J.S. Bach wrote a tremendous amount of music - well over a thousand compositions. They range in length from a couple of minutes to over two hours. There are more than 300 cantatas, each lasting between 15 and 25 minutes.

Then there are the sonatas, partitas, concertos and suites for solo violin, for solo cello, for harpsichord and for small combinations of instruments. There are hundreds of preludes, fugues, toccatas, fantasias, passacaglias and more for organ and other keyboard instruments. There are six wonderful Brandenburg Concertos for orchestra. And the monumental choral works lasting two or three hours each: the *B-minor Mass*, the *Christmas Oratorio*, the *St. John Passion* and the *St. Matthew Passion*.

ILLUSTRATION BY BILL SLAVIN.

Activity Idea

In Western musical theory, a **cadence** is a melodic or harmonic configuration that creates a sense of repose or resolution (finality or pause). **Turn to page 6** and play or sing J.S. Bach's Chorale. Can you identify the cadences in this work?





MOZART (LEFT),
AND BEETHOVEN (ABOVE);
ILLUSTRATIONS BY VINCENT PARIZEAU

Influence of Foreign Cultures

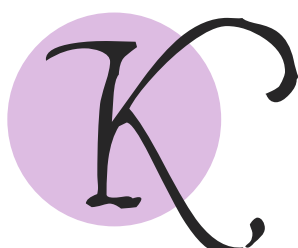
Languages contain many words adapted from other cultures. Whether you're eating a gummy bear or hamburger, if you like chemistry or karate, these are all words taken from foreign languages. Music is also influenced by other cultures, but instead of borrowing words and expressions, music takes scales and melodies from foreign cultures to add an exotic flavor.

Piano Sonata No. 11 in A major, K. 331 is without a doubt one of **Wolfgang Amadeus Mozart's** (1756-1791) best-known works of any type. It is easy enough for many students to learn, and beautiful enough for everyone to love. Mozart probably composed it in 1783 as a teaching piece for his students while living in Vienna and making a living as a famous piano teacher. It is best known for its third movement, *alla Turca* (written "in the Turkish style"), which is often heard in transcriptions for instruments other than the piano. The sound imitated in this movement was that of the percussive **Janissary music** of the Turkish military bands.

A Janissary is a member of an elite corps in the standing army of the Ottoman Empire from the late 14th century to 1826.

Characteristic of Janissary music is its use of a great variety of drums and bells and the combination of bass drum, triangle, and cymbals. In the late 18th and early 19th centuries, compositions in naive imitation of the Turkish military style enjoyed a certain short-lived vogue. So great was the popularity of the Turkish style that many pianos and harpsichords of the time were provided with a Janissary stop, which produced a percussive accompaniment of indefinite pitch.

ILLUSTRATION BY BILL SLAVIN



Did you know?

The "K" which appears in the titles of Mozart's compositions refers to **Ludwig Ritter von Köchel**, a 19th-century Austrian musicologist who compiled the most complete chronological catalog of Mozart's works.

Themes as Contrasting Characters

Every piece of music has a number of melodies, or themes, which re-occur throughout the piece. These themes, often of contrasting style and character, engage in dialogue and conflict throughout the piece. By matching themes in Beethoven's fourth piano concerto with the characters in Sid Fleischman's well-known story "The Whipping Boy," we come to see how musical themes can interact just like characters in a story.

The Whipping Boy is a Newbery medal-winning children's book by Sid Fleischman, published in 1987. The story follows a character named Jemmy, once a poor boy living on the streets, who now lives in a castle. As the whipping boy, he bears the punishment when spoiled Prince Horace misbehaves, for it is forbidden to spank, thrash, or whack the heir to the throne. The two boys have nothing in common and even less reason to like one another. But when they find themselves taken hostage after running away, they are left with no choice but to trust each other.

There are many bold, innovative and radical touches to **Ludwig van Beethoven's** (1770-1827) **Piano Concerto No. 4 in G major**. In just a little over five minutes, the **second movement** (one of the shortest slow movements of any well-known concerto) there unfolds one of the most striking musical dialogues ever written.

CONTINUED ON PAGE 5

Activity idea



Locate and listen to an audio recording of Beethoven's Piano Concerto No. 4 in G major. Compare the musical themes in the 2nd and 3rd movements of Beethoven's Piano Concerto No. 4 with the characters in Fleischman's *The Whipping Boy*.

What is a concerto?

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

What is a movement?

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

Structure of a Story

Students learn early the importance of understanding the form of a story. Techniques such as story maps and timelines are used to show main events of a story, from introduction and character development to climax and resolution. We use similar techniques to understand the structure of a piece of music.



Symphony No. 100 in G major is the eighth of the twelve so-called London Symphonies written by **Franz Joseph Haydn** (1732-1809) and completed in 1793 or 1794. It is popularly known as the **Military** Symphony; this nickname is derived from the second movement which features prominent fanfares written for C-trumpets and percussion effects.

The Military Symphony's first movement is in **sonata form** and opens with an imposing slow introduction; the spirited Allegro that follows (beginning with a solo flute and the oboes) is tautly constructed in Haydn's usual manner. Rather than introducing two sharply contrasted themes in the typical manner of the symphonies of his age, Haydn instead offers a selection of brief, tightly interconnected motives that form the basis of the movement.

Name that symphony!

Some of Haydn's well-known symphonies have names, and behind each name is an explanation. For example, In 1772, while Haydn was the assistant conductor for the Hungarian Prince Paul Anton Esterhazy, the orchestra musicians had been away from their families for months. They wanted to go home. The Prince didn't feel like returning. Haydn composed the **"Farewell"** Symphony as a clever protest to motivate his employer. In the last movement, Haydn had one instrument after another play a solo. The musician would stop playing, snuff out a candle and leave the stage carrying the instrument. At the end of the symphony, only the conductor and two violinists are left. The Prince gave the order to return home the next day!

The names of some of Haydn's other symphonies include: **Drum Roll, The Clock, Military, The Miracle, Surprise.**

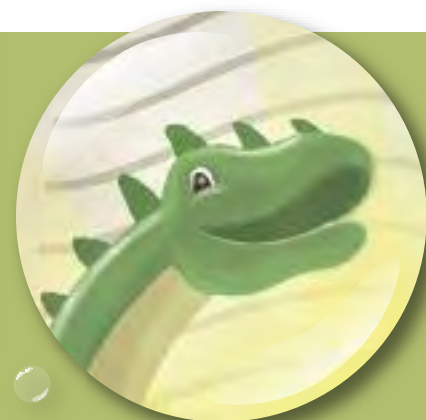
Haydn Liked Variety in His Friends

Mozart and Haydn were close friends although they were very different. Mozart died at the age of 36. At 36, Haydn hadn't written any of the compositions he is best known for. Mozart was moody. Haydn was even-tempered. Mozart loved giving solo performances. Haydn much preferred to conduct. Mozart was quite disorganised with everything, including money. He died penniless. Haydn loved order and neatness and managed his income very well.

Beethoven came to Vienna to study music under Haydn. They found they couldn't work together. Haydn thought Beethoven was too stubborn and suspicious of everything. They were opposites politically. Beethoven admired Napoleon and the French Revolution. Haydn supported royalty and opposed Napoleon. Even with their differences, they admired each other's abilities.

What is a sonata?

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



Exploring Other Cultures through Stories and Music

There are few tales that have captured the imaginations of young and old like the legend of the Loch Ness Monster. Canadian composer **Allan Gilliland** (1965-) was inspired to write the piece **Loch na Beiste** by the famous Scottish myth. He cleverly uses the instruments of the orchestra to depict the mysterious beast. Loch na Beiste is divided into two sections: The first represents the coming together of Scotland and the trapping of the monster; The second represents the life of "Nessie" beginning peacefully and then becoming more and more frantic as people try, in vain, to catch her.

Allan Gilliland speaks about *Loch na Beiste*: "Around the time I began thinking about this piece my wife had returned from a trip to Great Britain. While there she had bought a cute little book for our children about the Loch Ness Monster. It was in this book that I found the Gaelic name Loch na Beiste, which means Lake of the Monster. Loch na Beiste is loosely based on the story in that children's book.

The book begins by explaining how, at one time, there had been two land masses that came together to form Scotland. At the point where the two pieces of land met there was a gap which created the loch (lake) and also trapped a monster. The book then goes on to describe the various times in history that "Nessie" had been seen and chased. Since the first documented sightings in AD 565 "Nessie" has been pursued with greater and greater vigilance."



Activity idea

How do we use music today? On what occasions do we hear music? What purpose does music serve in your life? Make a list of five occasions where you hear music.



Activity idea

Be a reporter! Haydn was a popular composer in his day. Who are the popular musicians of today? Interview three people – one who is your age, one who is younger, and one who is older – to find out what their favourite style of music is. Have them give reasons for their choices. Share your interviews with the class. Discuss why different age groups enjoy a particular style of music.



Music Listening Checklist

What do you listen for when a piece of music is playing? Here are some ideas to help you. We have some suggestions on how to learn more:

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 make them difficult to sing, but easy to play on an Instrument like the violin or piano.

✓ **Sing or play on your recorder the melody of J.S. Bach's Chorale on page 6.**

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. A march is "in two" (ONE-two ONE-two) while a waltz is "in three."

✓ **Count a moderate beat "ONE-two-three-four" to J.S. Bach's Chorale, emphasizing the first beat. If you emphasize pulse "two", or "four", the melody will sound quite different. Try it and compare.**



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. Sometimes the dynamics change abruptly, sometimes gradually.

✓ **How would J.S. Bach's Chorale sound if it were played or sung loudly instead of softly? Which one sounds better?**

Timbre: The specific kind of sound each instrument makes is its timbre. A flute sounds different from a violin, even if it's playing exactly the same note. You can mix timbres, just as you can mix colours in painting. If you mix red and yellow, you get orange. If you mix a flute and a violin, you get a particular mixture of timbres.

✓ **You can hear a contrast of the timbres between the piano and the violins in Beethoven's Piano Concerto No. 4 in G major.**



Harmony: Underneath the melody are clusters of notes called chords, each of which sound 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.



✓ **You can hear accompaniment, or "harmony", by listening to Haydn's Symphony No. 100 in G major.**

Activity:

Present your favourite piece of music to the class using the music "Listening Checklist" as a guide.



Activity:

Log on to the **NACmusicbox.ca** and listen to another piece by Beethoven, keeping the "Listening Checklist" in mind. How is this Beethoven piece different from his Piano Concerto No. 4?

Themes as Contrasting Characters

CONTINUED FROM PAGE 3

Initially we hear two totally different musical expressions: the orchestra (strings only) in unison octaves – imperious, assertive, angry, loud, angular; and the solo piano fully harmonized – meek, quiet, legato. Over the span of the movement the orchestra by stages relents and assumes more and more the character of the soloist. Tamed, seduced, won over, taught, assuaged and conquered are some of the terms used to give dramatic or literary interpretation to this remarkable musical phenomenon.

The **third movement** (rondo finale) steals in quietly, without pause, bringing much-needed wit, charm and lightness after the tense, dark drama of the slow second movement. Trumpets and timpani are heard for the first time in the work. The movement is full of interesting touches, including a rhythmic motto and a sonorous solo passage for the divided viola section. A brilliantly spirited coda brings the concerto to its conclusion.



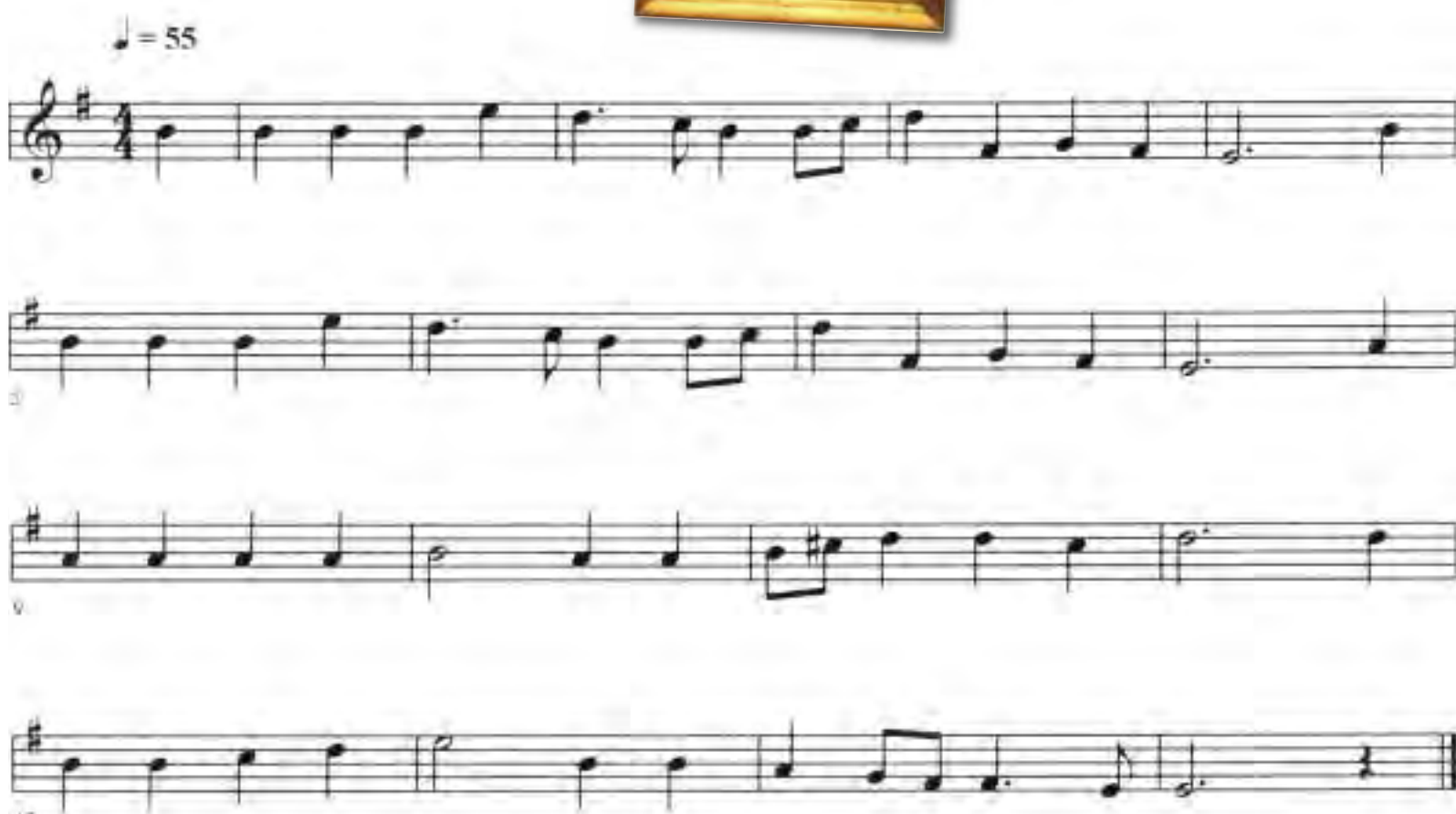
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Play or Sing Along with the NAC Orchestra!

Please learn Johann Sebastian Bach's **Chorale** from *Keinen hat Gott verlassen* 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..."



What is a chorale?

A **chorale** is a melody to which a hymn or a sacred melody is sung by a Christian congregation. The typical four-part setting of a chorale, in which the sopranos (and the congregation) sing the melody along with three lower voices (alto, tenor, and bass), is known as a chorale harmonization. Chorales tend to be simple and singable tunes. The words are often sung to a rhyming scheme and are in a strophic form (the same melody used for different verses).

CHORAL vs. CHORALE?

Choral (with the accent on the first syllable) is an adjective meaning of or relating to a chorus or choir, as in "a choral group."

Chorale (with the accent on the second syllable) is a noun denoting a hymn tune or a sacred melody or a harmonization of a chorale melody, as in "a Bach chorale."

DID YOU KNOW?

Women were not allowed to sing in church choirs in Germany during J.S. Bach's day. So soprano and alto parts were sung by boys or by men with special training.

10 Fun Facts About the NAC Orchestra



1. A string player changes strings and bow hair 2-3 times per year.
2. An orchestral musician plays between 10,000 and 20,000 notes during a typical concert.
3. Starting with a raw piece of cane, an oboe player spends 10 to 20 hours a week hand-crafting reeds to produce an average of one reed per day.
4. The most common injury to musicians is repetitive stress injuries to the arms, as well as neck and back pain.
5. NAC Orchestra musicians practice at least three hours a day on their own time. As well, for every classical concert, they have three to five rehearsals of two hours each.
6. Some of the NACO musicians' stringed instruments are up to 300 years old.
7. A clarinet player goes through about 500 reeds per year.
8. Most orchestra concerts are about two hours long and have one intermission.
9. String players have blocks of rosin for their bows, and wind and brass players have weighted cloths to clean the water out of their instruments.
10. The ultimate reward for a musician is to be invited to perform at "Carnegie Hall" in New York City. The NAC Orchestra has played there eleven times!

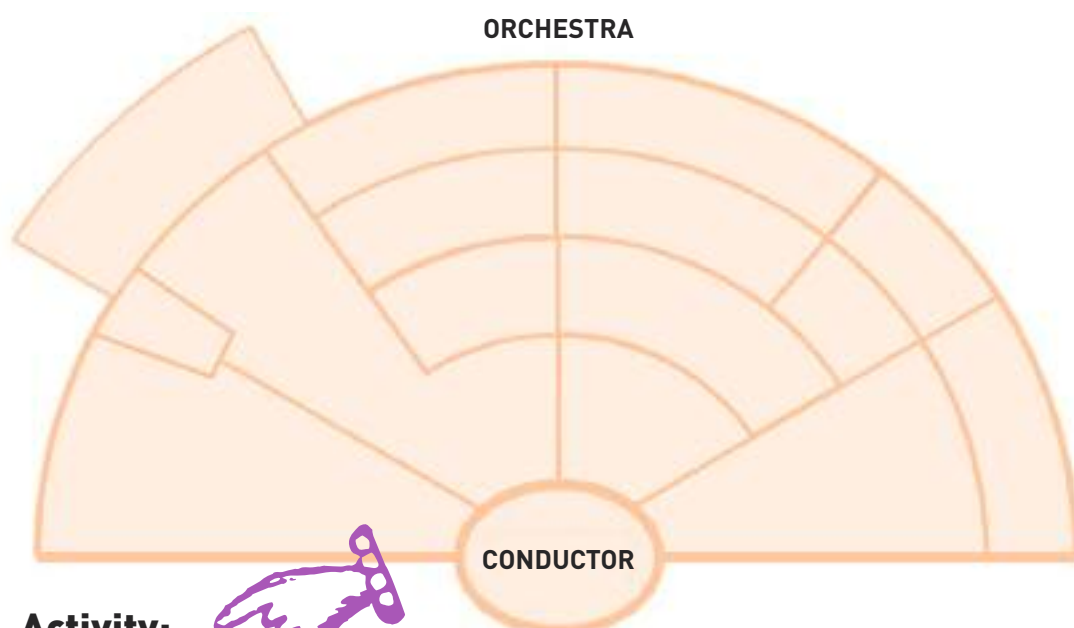
How to Conduct Yourself at the Concert:

When attending an orchestra concert, the conductor, musicians and actors are the main focus of the concert experience. But the audience also has an important role to play. Here are some things you should remember:

- Watch the conductor signal the orchestra to begin playing.
- Clap when the music has stopped and the conductor turns to face the audience.
- Watch the soloists, who receive applause as they enter the stage and at the end of each piece.
- Avoid talking and making other distracting noises.
- Listen carefully and, most importantly, enjoy the music!

The Orchestra Family

For each live performance, each of the instruments is placed in a specific location, according to a generally accepted format. This format has been accepted to help balance and blend the sounds of the instruments so that the audience will get the full effect of the composer's intent. For example, the stringed instruments are seated in front of the percussion and brass sections, because they are softer sounding and could be overpowered by the beating of the drums, the clashing of cymbals, and the blaring of the trumpets. The woodwinds are grouped together so that their sound will blend as one.



Activity:

Locate information and illustrations showing the arrangement of musicians in an orchestra. Use the materials you obtained and the diagram below to indicate the placement of the four main families of instruments in an orchestra. (You may draw a picture of the instrument or write its name in the appropriate section.) Compare your findings with those of other students.

The Instruments of the National Arts Centre Orchestra

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 (NACO) is a Symphony Orchestra, not too small, not too big, just the right size for your enjoyment and pleasure.

The NACO STRING SECTION contains:

20 Violins; 6 Violas (*somewhat larger than a violin*); **7 Cellos** (*definitely larger than the viola*); **5 Double Basses** (*twice the size of a cello!*); **1 Harp**

- All these instruments, except the harp, have four strings.
- Their sound is produced by the friction of a bow on a string, or by 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 that of the double bass.

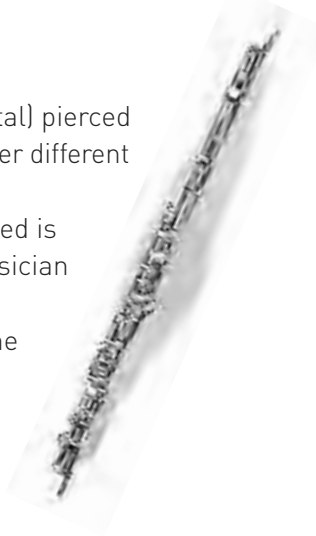
Did you know that the bows that are used to play some stringed instruments are made of wood and horsehair?



The NACO WOODWIND SECTION contains:

2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons

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



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



The NACO BRASS SECTION contains:

2 Trumpets, 5 French horns, 3 Trombones, 1 Tuba

- Brass instruments are definitely the loudest in the orchestra; this 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 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.

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

The NACO PERCUSSION SECTION contains:

Timpani, Xylophone, Marimba, Snare Drum, Wood Block, Cymbals and tons of other interesting-sounding instruments.

- Percussion instruments help provide rhythm for the orchestra.
- Within this family of instruments, there are 3 types: metal, wood and skin.
- These instruments are either “pitched” (they produce a specific note, like the xylophone) or “unpitched” (they produce a sound that has no specific note, like the snare drum).
- Percussion sounds are generally produced by hitting something with a stick or with the hands.



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

Musicians' Corner:

Meet the Maestro and Soloists

What is a Maestro?

Did you know that the word “maestro” means being a master of something? It’s like being a violin virtuoso or a great teacher. Nowadays, maestro is mostly used as a sign of respect for the leader of an orchestra, the conductor.

Lucas Waldin, conductor

Lucas Waldin is a dynamic and versatile conductor with a blossoming international career. Combining a command of the standard repertoire, a flare for pops and a passion for education and outreach, he has appeared to great acclaim across Europe and North America. Lucas has conducted the Edmonton Symphony Orchestra since 2009, first as Resident Conductor and then in the newly created position of Artist-in-Residence and Community Ambassador. He has conducted orchestras in Canada, the United States, France and Germany.



With a passion for entertaining and educating young audiences, Maestro Waldin continues to create dynamic community collaborations and innovative education and outreach initiatives. He programs and presents education and family concerts reaching almost 30,000 students in Edmonton, Alberta, and has conducted many youth and community ensembles across Canada and abroad.

Maestro Waldin has visited numerous schools giving presentations and master classes in both French and English. Originally from Toronto, he is a graduate of the Cleveland Institute of Music where he studied flute and conducting.



Avery Vine, piano

Born in Winnipeg, Manitoba, 16-year-old Avery Vine has been playing the piano since 2002 and currently studies with Dina Namer in Ottawa. He has completed his Grade 10 Royal Conservatory of Music exam and was awarded First Class Honours with Distinction. Avery is a multiple award winner at the Kiwanis Music Festival, where his honours this year

included the trophy for best musicianship in piano (16 and under) for the third consecutive year. He has advanced to the Provincial Round of the Canadian Music Competition each year he has participated. Avery has also performed at the Ottawa International Chamber Music Festival, the Music & Beyond Festival, and the Ottawa Jazz Festival.



Mélanie Hébert, piano

Fifteen-year-old Mélanie Hébert began piano studies at the age of five. Mélanie has since won many first place awards, trophies and scholarships from regional to international competitions.

Mélanie has enjoyed performing in the Kiwanis Music Festival of the National Capital Region, where she has received top honours over the years. In 2013, she was awarded the Best Musicianship in Senior Piano, the Margaret Jenkins and the Ottawa Music Club Trophies as well as the Margaret Broad, the Millicent Kavanagh Memorial and the Laurentian Junior Music Club Scholarships.

Also in 2013, Mélanie was a laureate of the Minnesota International Piano-E-Competition, while in 2011, Mélanie won 1st Prize and a Special Judge's Award at the American Protégé International Piano Competition in New York. Mélanie was also a 1st Place winner at the National Finals of the Canadian Music Competition for each year that

she entered (2010 and 2011).

Mélanie obtained her ARCT Diploma in Piano Performance with Distinction from the Royal Conservatory of Music in 2011; she was awarded the ORMTA scholarship for achieving the highest mark in the Ottawa region, as well as being the top 1% in Canada.

Mélanie has performed in various concert halls and musical festivals including Carnegie Hall in New York, and the Ottawa International Chamber Music Festival.

Activity:

CONDUCTOR NEEDED!

The NAC Orchestra needs a conductor. What qualifications are required for this position, and what duties is the conductor expected to perform? Create a classified advertisement for the conductor's position. Given proper training, do you think you would make a good conductor? Why or why not?



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Resources



Here are some great books and references currently available at the Ottawa Public Library.

Lives of Great Composers

- Du Bouchet, Paule. *Johann Sebastian Bach*. 2012.
- Weeks, Marcus. *Mozart: The Boy Who Changed the World with His Music*. 2007.
- Summerer, Eric Michael. *Franz Joseph Haydn*. 2006.
- Viegas, Jennifer. *Beethoven's World*. 2008.
- Ziolkoski, Deborah Lyn. *Fun with Composers Presents Just for Kids Children's Guide: A Simple, Fun Approach to Classical Music: Ages 7-12*. 2006.

Learn more about Orchestras and Musical Instruments!

- Helsby, Genevieve. *Those Amazing Musical Instruments! Your Guide to the Orchestra through Sounds and Stories*. 2007.
- Koscielniak, Bruce. *The Story of the Incredible Orchestra: An Introduction to*

Musical Instruments and the Symphony Orchestra. 2000.

Mastering Composition Skills

- Harrison, David L. *Writing Stories, Fantastic Fiction from Start to Finish*. 2004.
- Levine, Gail Carson. *Writing Magic: Creating Stories That Fly*. 2006.
- Gutman, Dan. *My Weird Writing Tips*. 2013.
- Mazer, Anne. *Spilling Ink: A Young Writer's Handbook*. 2010.

Other Great Stories that Might Be of Interest

- Begin-Callanan, Maryjane. *The Sorcerer's Apprentice*. 2005.
- Celenza, Anna Harwell. *Saint-Saëns's Danse Macabre*. 2013.
- Coats, Lucy. *The Monster in the Maze*. 2010.
- Coats, Lucy. *The Magic Head*. 2010.
- Gregson-Williams, Harry. *The Chronicles*

- of Narnia, The Lion, the Witch and the Wardrobe [original Soundtrack]*. 2008. (Music CD)
- Lewis, C.S. *The Lion, the Witch and the Wardrobe*. 1994.
- Moore, Perry. *The Chronicles of Narnia: The Lion the Witch and the Wardrobe. The Official Illustrated Movie Companion*. 2005.
- McCusker, Paul. *The Chronicles of Narnia*. 2003.
- Parks, Peggy J. *The Loch Ness Monster*. 2005.

Recordings and DVD's

- Paul Dukas – *The Sorcerer's Apprentice*. London Philharmonic Orchestra. 2006. (Music CD)
- Sergei Prokofiev – *Peter and the Wolf*. London Philharmonic Orchestra. 2007. (Music CD)
- Tchaikovsky's *Nutcracker: An Interactive Musical Adventure for Kids*. London Symphony Orchestra. 2005. (Music CD)
- *Kids Love Mozart!* 2006. (Music CD)
- *Disney's happiest celebration on Earth*. 2005. (Music CD)
- *Choo Choo Soul: Disney Favourites*. 2013. (Music CD)
- *Fantasia: The Original Classic / Fantasia 2000*. Walt Disney. 2010. (DVD)
- *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, Walt Disney. 2006. (DVD)



Access the complete "Symphony of Stories" resource list online from the Ottawa Public Library's website:

http://ottawa.bibliocommons.com/list/show/70018572__oplbpo__children_teen_services_aux_enfants_et_aux_ados/200320713_symphony_of_stories

ArtsAlive.ca

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and discover Canada's contribution to
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NACMUSICBOX TIMELINE

The National Arts Centre
in partnership with the
Virtual Museum of Canada
is proud to present the
NACmusicbox.ca TIMELINE,
a free online music collection and
interactive learning resource for
students, teachers and
music lovers.



TIMELINE, offered through the NAC's wildly popular [ArtsAlive.ca](https://www.artsalive.ca) website, maps 80 Canadian works and 134 international works on an interactive timeline, from the Baroque period to the 21st Century. It features over 200 audio recordings, 200 concert programs, 95 composer biographies and over 300 pages of historic events. Each musical work is highlighted on the timeline within its social, political and cultural context.

TIMELINE is a graphic tool designed to explore music connections through a variety of themes and filters. The site also offers a look at Canada's contribution to orchestral history with two three-part podcast series about Canadian Contemporary Music Making in Canada, Post WW2. Renowned writer-broadcaster and classical music specialist Eric Friesen hosts the English podcast while Jean-Jacques Van Vlasselaer, musicologist and longtime music critic for LeDroit newspaper, hosts the French version.



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Canada

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[virtualmuseum.ca](https://www.vmc.ca)



radio 2



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11



MUSICAL WORD SEARCH

As you look for the hidden words, remember that they can be horizontal, diagonal, or vertical – forward or backward!

E A N G N Q H C Y Y K N T Z M Q

L X O S U D J Y N M E D I R U U

A T I D M O Y O F V M C M E X I

R P S W N O M A O U Z O B T O T

O X S H O R Z H H S E N R E H K

H E U A A O T A P C Z C E M M Z

C A C H J E D O R C H E S T R A

B F R N E V O W Z T F R L C D B

P D E B E A R U I T P T T Y R L

N O P I L D I U F N P O N A V R

S A K U D I A C B C D A S Y U J

S T R I N G S C W A M S R F M U

Y N O H P M Y S U I C O I S S I

Y T E M P O L Q C F T H N C U T

C B F Z J U T S H S X B P G U F

U T H D F F V Y S G J J K N W D

ACROSTIC POEM

Compose an Acrostic poem about the NAC Orchestra. Here’s how it’s done:

- Write a word that you think describes the NAC Orchestra and starts with the same letter of the alphabet of that line.
- Have fun and send us your poems to post on www.ArtsAlive.ca

O

R

C

H

E

S

T

R

A

Find these words in the word-search puzzle at left:

- BACH

BEETHOVEN

BRASS

CADENCE

CHORALE

CONCERTO

DYNAMICS

DUKAS

HAYDN

HARMONY
- METER

MOZART

ORCHESTRA

PERCUSSION

STORY

STRINGS

SYMPHONY

TEMPO

TIMBRE

WOODWINDS



CRISS-CROSS PUZZLE

ACROSS:

4.

This term refers to how loudly or softly the music should be played.
6.

A member of an elite corps in the standing army of the Ottoman Empire from the late 14th century to 1826.
7.

Instrument family that sounds are generally produced by hitting something with a stick or with the hands.
9.

The number of double basses that the NAC Orchestra string section contains.
10.

A noun denoting a hymn tune or a sacred melody.

DOWN:

1.

Canadian composer of *Loch na Beiste*.
2.

A musical composition, usually in three movements, in which a solo instrument performs a solo part accompanied by a full orchestra.
3.

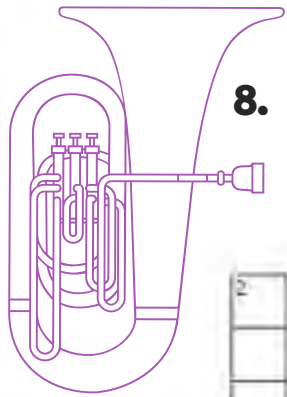
A piece of music, usually in three or four movements, for a solo instrument or a solo instrument accompanied by a piano.
5.

Someone who is learning a trade or profession and at the same time is helping his teacher.
8.

The number of tubas that the NAC Orchestra brass section contains.



1.



8.

1

2

3

4

5

6

7

8

9

10

1. GILLILAND

2. CONCERTO

3. SONATA

4. DYNAMICS

5. APPRENTICE

6. JANISSARY

7. PERCUSSION

8. ONE

9. FIVE

10. CHORALE

SOLUTIONS: