



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

Canada is our stage. Le Canada en scène.

NAC ORCHESTRA
STUDENT MATINEE CONCERTS

2014-2015 season



*Presented in
association with*



with the NAC Orchestra

From Jazz to Hip Hop



Teacher Study Guide

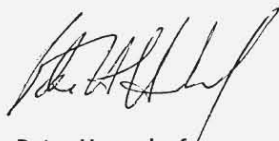
MESSAGE FROM THE PRESIDENT AND CEO OF CANADA'S NATIONAL ARTS CENTRE

The National Arts Centre strives to be a catalyst for arts education in every part of the country. In the Nation's Capital alone, more than 70,000 students attend performances every year, and we delight in the enthusiasm, intelligence, imagination and laughter they bring to their experiences here.

We believe that the performing arts can be powerful and transformative for young people, and it is our hope that the experiences we offer, whether through matinees, workshops or open rehearsals, will inspire young minds and open new worlds.

As Canada's home for the performing arts, the NAC is committed to supporting educators across Canada. We create and provide free resource materials available through artsalive.ca, our award-winning arts and education web site.

We welcome every opportunity to engage with teachers about our concerts, plays and performances for the year ahead, and we look forward to seeing you and your students at the NAC in 2014–2015.



Peter Herrndorf
President and CEO | National Arts Centre



Peter Herrndorf, President and CEO | National Arts Centre



Pinchas Zukerman,
Music Director | NAC Orchestra

National Youth and Education Trust

The National Youth and Education Trust is the primary resource for youth and education funding at the National Arts Centre. Through the Trust, individual and corporate donors from all across the country help the NAC nurture and develop the creativity of young people in all regions across Canada and support the educators and artists who challenge and encourage them.

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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, and the NAC Orchestra; and
- ★ **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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nac-cna.ca

Curriculum Expectations

The Arts: Music

“The Arts” curriculum documents for Ontario outline the overall and specific expectations for each grade. As well, opportunities to listen and respond to recordings and live musical performances are supported.

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 recording 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 The Creative Process, *The Arts, Grades 1-8, Revised*

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

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

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

Grades 7 and 8: OVERALL Expectations

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

C2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

C3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of musical genres and styles from the past and present, and their socio-cultural and historical contexts.

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 or cultures;

C1. Theory and Terminology: demonstrate an understanding of music theory with respect to concepts of notation and notation and the elements and other components of music, and use appropriate terminology relating to them;
(cont’d next page)

Instruments of the NAC Orchestra (page 19) | What is the Orchestra Made Up of (page 14)

This activity is part of developing understanding of the **Grade 7-8 Fundamental Concept ‘Timbre’**; orchestral instrument classification — the materials, construction and sound quality:

Grade 7 • tone colour of complex ensembles (e.g. jazz, gamelan, choral, orchestral).

Grade 8 • tone colours of world music ensembles and instruments.

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 recording 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.

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.

Listening Guide (page 22) | **Dedicated Listening Questions** (page 19)

Grades 7-8 Overall and Specific Expectations:

C2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

C2.1 Express detailed personal responses to musical performances in a variety of ways.

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

C2.3 Identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members.

Grades 9-12 Overall Expectations:

B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;

Know Before You Go (Concert Etiquette) (pages 21 and 30)

Grades 7-8 Overall Expectations:

C2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

Grades 9-12 Overall Expectations:

B1. The Critical Analysis Process: use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;

Concert Program

(subject to change)

From Jazz to Hip Hop

Canada's National Arts Centre Orchestra

Alain Trudel, conductor

Members of the Nepean All-City Jazz Band

Neil York-Slader, director

Swing Dynamite, swing dancers

Paolo Kapunan (DJ P-LOVE), turntables

Music Students from Hillcrest H.S.

Jeannie Hunter, director

Concert dates:

Wednesday, April 29, 2015

10 a.m. (English)

12:30 p.m. (French)

Concert location:

Southam Hall, National Arts Centre

Running time for all concerts:

Approximately 55 minutes and no intermission

What do Michael Jackson's pop tunes have in common with the blues? Maestro Alain Trudel and the NAC Orchestra will explore the evolution of popular music from the turn of the 20th Century to present day with help of award-winning guests including: members of the Nepean All-City Jazz Band, one of the pre-eminent teenage jazz ensembles in Canada; Canadian swing dance champions Swing Dynamite; and turntable and scratch extraordinaire DJ P-Love. From Dixieland to Big Band, from Blues to Hip Hop, we'll get you into the "swing" of it!

In this concert, students will hear excerpts from:

ELLINGTON (arr. Custer)	Duke Ellington Medley
JOPLIN (arr. Royce)	The Entertainer
STRAVINSKY	<i>Ragtime</i> for 11 Instruments
NEIL YORKE-SLADER	Gossamer Wings Nepean All-City Jazz Band
LOUIS PRIMA	Sing, Sing, Sing Nepean All-City Jazz Band Swing Dynamite
BERNSTEIN (arr. Mason)	Selections from <i>West Side Story</i>
MICHAEL JACKSON	Michael Jackson Medley
GABRIEL PROKOFIEV	"Malmö" from Concerto for Turntable and Orchestra
OLIVIER TRUDEL	Street Light Music students from Hillcrest H.S.
W.C. HANDY (arr. Trudel)	Oh When the Saints Come Marching In



Program Notes

The Entertainer

SCOTT JOPLIN (1868-1917)



Portrait of Scott Joplin

Source: *American Musician* (June 17, 1907). Library of Congress.

Scott Joplin has been dubbed the “King of Ragtime.” Before his death in 1917, he had published over thirty original rags, beginning with *Oriental Rags* in 1899 and continuing through such popular favorites as the intimate and lyrical *Solace*, *Magnetic Rag* (his final rag), and above all, *Maple Leaf Rag* of 1899, the work made him famous and that set the style for thousands of rags to follow. *The Entertainer* (1902) had an autobiographical significance, inasmuch as Joplin called himself “The Entertainer” during his days as pianist at the Maple Leaf Club in Sedalia, Missouri (mid-1890s). This rag was used in the 1973 film *The Sting*, and helped spark a major Joplin revival.

Rags evolved from a complex interaction of European, African and American musical sources. The height of their popularity extended from the late 1890s through the first decade of the twentieth century. They were initially associated primarily with the solo piano and especially with the then-popular player pianos; later they were taken over by dance bands. American scholar Wiley Hitchcock describes rags as follows: “Ragtime’s most characteristic feature was its double plane of rhythmic life: a regularly accented, even bass and a strongly cross-accented treble. Against the bass, which normally stomped along in a heavy two-beat or pranced in a brass band-like omm-pah pattern, the treble was ‘ragg’d’ by throwing accents onto sub-beats.

Listen to an **audio recording** of Joplin’s *The Entertainer*:

<https://www.youtube.com/watch?v=Jxl82OGGZqI>

Ragtime for 11 Instruments

IGOR STRAVINSKY (1882–1971)



Russian-born Igor Stravinsky is widely regarded as *the* classical composer of the twentieth century, rather similar to Picasso in the art world and Einstein in physics. He lived in Paris, Switzerland, California and New York, went through numerous styles, and had tremendous impact on the course of music for many decades. Like many classical composers early in the century, Stravinsky was attracted to American jazz, which became a rage in Europe from about 1915 to 1940. *Rag-Time* is a miniature Stravinsky composed while living in Switzerland in 1918. In this little piece, the composer captures the essence of a new dance craze just beginning to sweep across the Atlantic from America. “It is indicative of the passion I felt at the time for jazz, which burst into my life so suddenly when the war ended,” he wrote.

In the same style as *Rag-Time*, Stravinsky also wrote some other short, jazz-influenced pieces like *Piano Rag Music* and the “Ragtime” number from *L’Histoire du soldat*. In these, he sought to synthesize a new popular dance music, “giving it the importance of a concert piece, as in the past composers had done for the minuet, waltz, mazurka and so on,” he wrote in *Chronicles of My Life*.

One quality that keeps *Rag-Time* constantly fascinating is its kaleidoscopically changing instrumental colors. Rarely do two consecutive bars of music require exactly the same instruments, and often the colors change almost with every beat. Of the eleven instruments in *Rag-Time*, only two are the same (violins), but the percussion consists of four different components, effectively making a total of fourteen separate timbres Stravinsky can work with.



Ragtime cover by Picasso

Listen to an **audio recording** of Igor Stravinsky’s *Ragtime for 11 Instruments*:

<https://www.youtube.com/watch?v=90dnOZZVicQ>

Gossamer Wings

NEIL YORKE-SLADER (b. 1959) 

Neil Yorke-Slader is a Superintendent of Instruction with the Ottawa-Carleton District School Board in Ottawa. He taught music at the elementary and secondary levels for 17 years, is active as a jazz adjudicator and clinician throughout North America, and has composed numerous works at various levels for jazz ensemble.

Neil Yorke-Slader is well known throughout the Capital region for his dedication to education and the arts. He directs the Nepean All-City Jazz Band, long one of Canada's pre-eminent student jazz ensembles. In 2007 he was honored with the Marjorie Loughrey Lifetime Achievement Award for continual and distinguished excellence in arts education over the course of a teaching career. On the international front, he received the 1999 Ottawa International Jazz Festival's Achievement Award and in 1991 the International Association of Jazz Educators Award for Contribution to Jazz Education.



He is considered one of Canada's leading authorities on the teaching of stage band fundamentals and rehearsal techniques.

Yorke-Slader tells us that "*Gossamer Wings* was composed in 2007 following the death of my first wife, Cathy Lynn Yorke-Slader. It was first performed by that year's Nepean All-City Jazz Band later that year. The title refers to the concept of an angel. The chorus of the tune has a big jump in the melody to symbolize the sense of rising or flying."

Sing, Sing, Sing

LOUIS PRIMA (1910–1978)



Louis Prima

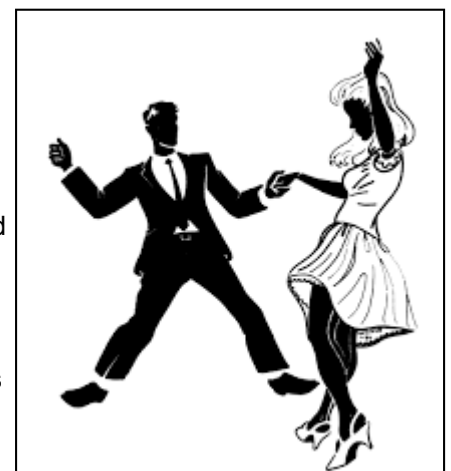
Source: www.louisprima.com

Singer, actor, songwriter, and trumpeter Louis Prima, "King of the Swing," was born to Italian immigrants in New Orleans. He began his career in the late 1920s with a small jazz band, led a swing combo in the 1930s, a big band in the '40s, a Las Vegas show in the '50s, and a pop-rock band in the '60s.

Prima's popularity jumped by leaps and bounds, particularly after Eleanor Roosevelt happened to attend one of his performances and subsequently invited him to the White House for a formal dinner and photo ops with the President. By the 1940s he was rich. He enjoyed spending his money on expensive clothes, horses, yachts, gambling (he claimed it relaxed him) and women he wasn't married to (he married and divorced four times). In 1962 Prima was invited to perform at the Inaugural Gala for President John F. Kennedy.

In 2010, the centennial of his birth, Prima received a star on the Hollywood Walk of Fame.

"Sing, Sing, Sing (With a Swing)" was written in 1935 and first recorded in 1936 with the New Orleans Gang. It has become one of the most famous songs of the Big Band and Swing eras, and has been recorded numerous times, with and without the original lyrics, including by the legendary clarinetist Benny Goodman. The song can also be heard in more than two dozen films, beginning with *After the Thin Man* in 1936 and most recently in *The Artist* (2011). In addition it has been used in video games, television ads and over two dozen television shows, including *The Simpsons*, *The Sopranos*, and *Chto Gde Kogda*, a show that has been running in the Soviet Union/Russia since 1975.



Swing dancers

Listen to an audio recording of Prima's *Sing, Sing, Sing*:
<https://www.youtube.com/watch?v=sn11s7YBoTA>

Selections from West Side Story

LEONARD BERNSTEIN (1918-1990)



Leonard Bernstein, 1947

Photo: Victor Kraft.
Source: The Library of Congress

Throughout his life, Leonard Bernstein was troubled, at times even angry, that the world accorded higher praise to his “popular” works than to his “serious” compositions. His Broadway musicals *Candide* and *West Side Story*, his film score *On the Waterfront*, and his ballets *Fancy Free* and *Facsimile* have captured the public fancy to a far greater degree than have his symphonies, chamber music and liturgical works, stirring though some of these may be.

Right from its opening night on Broadway on September 26, 1957, *West Side Story* became one of the biggest success stories in the history of American music. The stunning fusion of Arthur Laurents’ book, Stephen Sondheim’s lyrics, Jerome Robbins’ choreography and Bernstein’s music brought new meaning to the universal Romeo and Juliet story, which was transported into a modern urban setting with rival street gangs replacing ancient Veronese families.

At the heart of the work is ballet. *West Side Story* made headlines for its daringly advanced, sophisticated and pervasive use of dance within a musical play, and much of Bernstein’s score accompanies a dance of some kind. Each of the musical numbers reflects New York in one of its many moods: tense, restless (“Cool”), violent, sinister, energetic (“America”), dynamic, exuberant (“I Feel Pretty”) awesome and romantic (“Maria”).

Listen to an audio recording of Bernstein’s:

“I Feel Pretty” - <https://www.youtube.com/watch?v=Ye7PlylcCro>

“Maria” - <https://www.youtube.com/watch?v=VpdB6CN7jww>

“Cool” - <https://www.youtube.com/watch?v=wugWGHltaQA>

“America” - <https://www.youtube.com/watch?v=GB4lOWfgD5s>

Michael Jackson Medley

MICHAEL JACKSON (1958–2009)



Even the word “superstar” does not do full justice to Michael Jackson – singer, songwriter, producer, dancer, choreographer, video pioneer and showman. He was a true megastar, the biggest thing since Elvis Presley or The Beatles, “cornerstone to the entire pop music industry” (Tommy Mottola, former head of Sony Records), the King of Pop, the most successful entertainer of all time according to the *Guinness Book of World Records*.

In 1972 Jackson recorded his first solo album *Got to Be There*, which won him a Grammy as male vocalist of the year. But the album *Thriller*, in 1982, sent him into orbit around the world as a star of the greatest magnitude. In just over a year, *Thriller* became, and currently remains, the best-selling album of all time, with sales estimated as being between 51 and 65 million copies worldwide. *Time* magazine summed up the three main singles from the album, saying, “The pulse of America and much of the rest of the world moves irregularly, beating in time to the tough strut of ‘Billie Jean’, the asphalt aria of ‘Beat it’, the supremely cool chills of ‘Thriller’.” Five years after *Thriller* came the next studio album, *Bad*. This didn’t sell like *Thriller*, but 30 million copies worldwide, one of the twenty best-selling albums of all time. The total number of Michael Jackson albums sold is estimated to be 750 million. Among his hundreds of awards were 13 Grammys, 26 American Music Awards (more than any other artist) and 13 number-one singles in the United States in his solo career, more than any other male artist in the Hot 100 era.

News of his death on June 25, 2009 sent shock waves around the world. Tens of millions worldwide watched the memorial service. A year and a half before he died, Jackson was quoted in *Ebony* magazine as saying that “Music has been my outlet, my gift to all of the lovers in this world. Through it, my music, I know I will live forever.” Millions of fans around the world fervently believe these words are true.

Listen to an audio recording of Michael Jackson’s:

Thriller [orchestral version]: <https://www.youtube.com/watch?v=KkPqblpol8E>

Bad [orchestral version] - <https://www.youtube.com/watch?v=YlATgJuo-eU>

Beat It! [orchestral version]- <https://www.youtube.com/watch?v=HA7hT63CV2k>



Turntable to play long-play records

What is a “Concerto for Turntable and Orchestra”?

This will be most people’s first question about Gabriel Prokofiev’s piece. A turntable is a relic of the past, something from the previous century, and not much in use anymore. It is a platter about 12 inches (30 cm) in diameter, used to play LP (long-play) records. When CDs came on the market in the 1980s, the LP – and turntables – began a fast exit from the consumer world. But turntables never completely vanished, and in fact they are making something of a comeback today.

One manifestation of this comeback is Prokofiev’s Concerto for Turntables, written in 2006 and first performed the following year in its original chamber orchestra version. Prokofiev later made a version for full orchestra, which was first heard in 2011 with the world champion DJ Switch as soloist. The London newspaper *The Guardian* called it “ground-breaking and mind-blowing.”

The composer has these words to say about his concerto:

“What makes the turntable different from any other instrument is that it uses pre-recorded sounds. Once hip-hop culture discovered that a DJ can do so much more than just ‘play records’ with a turntable, their DIY [“Do It Yourself”] approach led to the evolution of a very exciting new instrument. That instrument has somehow stayed within the world of hip-hop and dance, never venturing into the classical world, despite the incredible expressive potential it has. Seeing as it was developed for hip-hop music, would it work in the context of a classical form such as a concerto? Well, hip-hop music has frequently sampled orchestral sounds and textures with great success, so why not the other way round?”

As a composer, I have a genuine interest in contemporary urban music styles such as hip-hop, so I knew that I could incorporate certain rhythms and musical ideas into the work that can bring the world of the DJ and the world of the orchestra closer together.”

And who is Gabriel Prokofiev?

He is the grandson of one of the twentieth century’s most famous classical composers, the Russian Sergei Prokofiev (1891-1953). You may know his popular musical tale, *Peter and the Wolf*. Gabriel lives in London. In addition to composing he works as a producer, deejay and founder of the record label called Nonclassical. He describes his music as having its “own distinctive sound informed by his background as a producer of hip-hop, grime, and electro records, as well as his earlier involvement in electroacoustic music.”



Listen to an **audio recording** of Gabriel Prokofiev’s
Concerto for Turntable and Orchestra:

<https://www.youtube.com/watch?v=G7QzXehMKs0&list=PL46E51219B166FFF0&index=7>



W.C. Handy was born in this small log cabin in Florence, Alabama

Photo: Carol Highsmith Source: Library of Congress

Composer, songwriter, bandleader, author and musician William Christopher ("WC") Handy was born in a log cabin in Alabama.

His principal instrument was the trumpet, but he also played piano, cornet and guitar, and sang as well.

Popularly known as "Father of the Blues," he brought the blues from a local style to a national phenomenon. The blues became an integral part of American society and culture in the 1920s and 1930s. Handy, in addition to being one of the most influential songwriters in the history of American music, was also one of the first black musicians to achieve economic success as a publisher of sheet music. His autobiography, published in 1941, is appropriately entitled *Father of the Blues*.

When the Saints Go Marching In is an American gospel hymn, one of the most popular in existence. It has been transformed into a jazz standard as well, and has been performed by just about every Dixieland band under the sun. The music was written by Virgil Oliver Stamps, and the words by Luther G. Presley (1887-1974) in 1937. The following year, the great trumpeter, band leader and



singer Louis Armstrong was the first to record it, and it was he who was primarily responsible for making it into a jazz standard. The song has also become the anthem for many sports teams. In St. Louis, another city famous for its jazz, "The Saints" is played after every goal scored at home games by the St. Louis Blues. Fats Domino brought "The Saints" into the rock and roll repertory. Countless pop artists have sung it, including Judy Garland, Elvis Presley, Dolly Parton, and Bruce Springsteen,

When the Saints Go Marching In was originally a slow spiritual number, but since the mid twentieth century it has been considerably enlivened. In New Orleans, "The Saints" is traditionally used as a funeral march en route to the cemetery, played as a dirge. On the way out of the cemetery, the band plays the familiar "hot" (Dixieland) version.

According to Wikipedia, "the musicians at Preservation Hal in New Orleans got so tired of playing the song that in the 1960s a sign announcing the band's fee schedule ran \$1 for standard requests, \$2 for unusual requests, and \$5 for 'The Saints'. By 2012 the price had gone up to \$20."

**Did you know that Dixieland music or New Orleans Jazz, sometimes referred to as Hot jazz or Early Jazz ?
It is a style of jazz music which developed in New Orleans at the start of the 20th century, and was spread to Chicago and New York City by New Orleans bands in the 1910s.**





Listen to an **audio recording** of Louis Armstrong's
"Oh When the Saints Come Marching In":
<https://www.youtube.com/watch?v=wyLjbMBpGDA>



Tuba



Double bass

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.

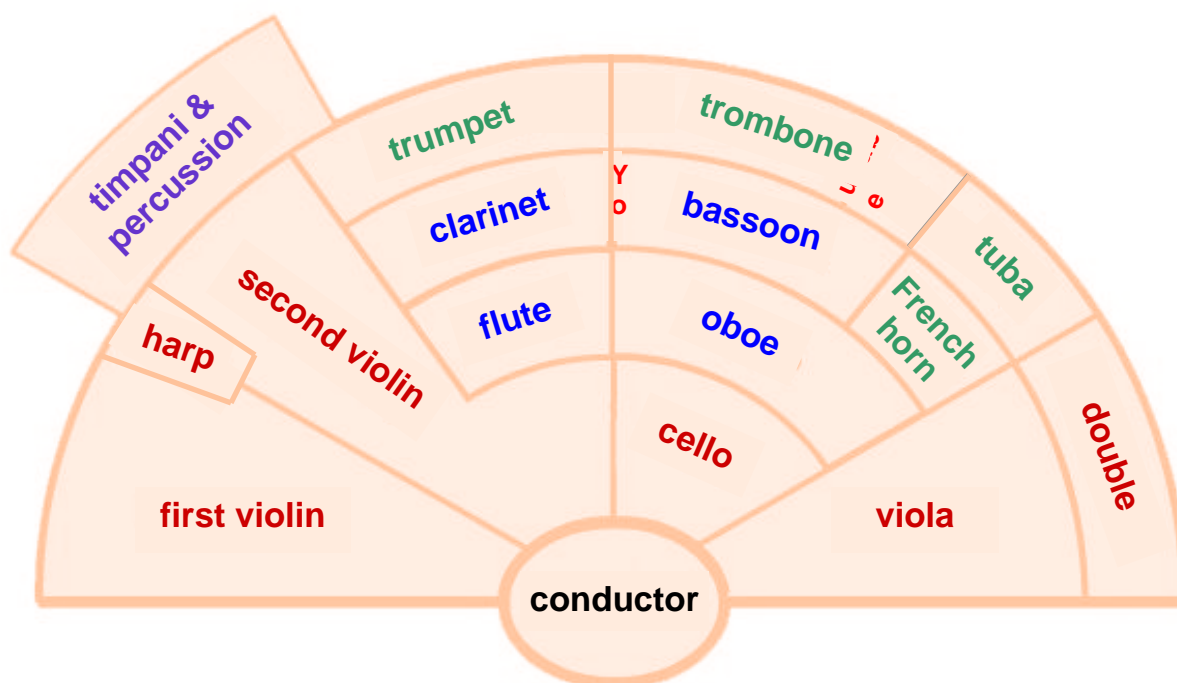
*Did you know that a timpani looks like a big cauldron?
But don't try making soup in it!*

- ★ 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



Classroom Activities

Timeline

Ragtime (this is more the beginning of jazz than jazz itself) — **Scott Joplin** (c.1867–1917)

1902 The Entertainer/Joplin **1918** Rag-Time for 11 Instruments/Stravinsky **1982** Michael Jackson Medley **2011** Concerto for Turntables /Prokofiev

1935 Sing, Sing, Sing with a Swing/Prima (Big Band and Swing)

1937 When the Saints/W.C.Handy (Arr. Trudel) (hymn-like; Dixieland; Jazz standard)

1957 West Side Story/Bernstein

2007 Gossamer Wings/Yorke-Slader

Studying Styles

St. Louis Blues

W.C.Handy was popularly known as the 'Father of the Blues'. Listen to his original recording of this piece from 1914:

<https://www.youtube.com/watch?v=TPEDODqmJU>

Then view another version by Shirley Bassey in 1957, which shows many other artists who have recorded the song: <https://www.youtube.com/watch?v=MrO5J7M6GRE>. Further research this piece, starting with the 'Program Notes' to discover why this piece has such an important place in the history of the Blues.

Dixieland

When the Saints Go Marching In started as an American gospel hymn, but Louis Armstrong, famous trumpeter, band leader and singer, recorded it and it has become a solid jazz standard. Listen to/view a New Orleans 'Jazz and Funeral Band' arrangement: https://www.youtube.com/watch?v=LOluh_1_rlw.

Locate several other versions of this piece, and compare how it is being played.

Swing

Louis Prima was known as the "King of the Swing". Listen to his most famous piece, *Sing, Sing, Sing*:

<https://www.youtube.com/watch?v=sn11s7YBoTA>

Now watch a clip from the movie 'Swing Kids' 1993 <https://www.youtube.com/watch?v=TOPSETBUgvQ>. Describe the dancing and the music. Investigate some of the popular dances to swing music, such as 'The Lindy'.

Find other recordings by other artists and compare, e.g., Ella Fitzgerald and Louis Armstrong: <https://www.youtube.com/watch?v=MIDOEQL7IA>

After finding and listening to several examples, write a persuasive paragraph about which one is your favourite and why!

Turntables and Orchestra

Listen to *Malmo* from *Concerto for Turntables and Orchestra*. <https://www.youtube.com/watch?v=G7QzXehMKs0>

Find a definition of 'concerto'. How does this piece fit that definition? What do you think about an orchestral piece borrowing turntable music from the world of hip-hop? Why? What techniques do you hear in the recording? What surprises did you have?

Read about Gabriel Prokofiev (and his famous grandfather) in the 'Program Notes'. Discuss new understandings you might have about this composer.

Research other 'turntable' music for orchestra. Maybe you could write your own 'Turntable and Band' music!

Selections from *WEST SIDE STORY* — L. Bernstein (arr. Jack Mason)

You can find a synopsis of the stage play/movie on the internet to put each of the pieces into context. The version you will hear at the concert is an orchestral medley of these pieces. *West Side Story* was originally written as a Broadway play, and its musical style is based on big band jazz and Latin-beat music.

Create a chart like the one below for students to fill in while listening.

Listen to/watch each selection from this musical theatre/film production of *West Side Story*. *"Each of the musical numbers reflects New York in one of its many moods".*

Describe what you hear in the music to support the mood given. Use music vocabulary, e.g., rhythm –syncopated, repetitive; melody – ascending mainly; timbre-brass with mutes playing the melodic theme.



After listening to the selections, you might find another descriptive word for the pieces yourself!

<p><i>I Feel Pretty</i> dynamic, exuberant</p> <p>https://www.youtube.com/watch?v=RgHtBxOs4qw</p>	<p><i>Maria</i> awesome, romantic</p> <p>https://www.youtube.com/watch?v=DyofWTw0bqY</p>
<p><i>Cool</i> tense, restless</p> <p>https://www.youtube.com/watch?v=wugWGHltaQA</p>	<p><i>America</i> violent, sinister, energetic</p> <p>https://www.youtube.com/watch?v=YhSKk-cvblc</p>

Now You've Got the Swingin' Rhythm !

When you see the marking:  you know to 'swing' the eighths.

This uneven way of playing the eighths is really key for most of the styles and genres you will hear in the concert. Experiment with the 4-beat rhythm patterns in the box, adding an accent on beats 2 and 4 – exactly where you might hear finger snaps.

Create rhythmic phrases (4-beat, 8-beat or 16-beat) with patterns from the 'Jazz Rhythms' box. Layer rhythmic phrases until you are satisfied with the 'groove'.

Choose the timbres, and even mix and match them from this possible list as you perform:

- ★ Body percussion – stamp, pat, clap, snap...
- ★ Voices-scat sounds (or any nonsense sounds); nursery rhymes
- ★ Found sounds – table tops, plastic chopsticks, chairs, floor, pencils tapped together, zippers, shaking or scraping water bottles...
- ★ Bucket drums – tapping the base with drumsticks, tapping the sides...
- ★ World drums-djembes, congas, bongos...
- ★ Non-pitched percussion instruments – maracas, hand drums, guiros, finger cymbals, claves...
- ★ Pitched percussion – set xylophones, metallophones and glockenspiels in a pentatonic scale and improvise!
- ★ Band/string instruments-improvise pitches on notes they know-even 1 note!
- ★ Set up a rhythm section with the 12-bar blues, improvise over them with some of the rhythmic phrases as material.



Explore, Experiment, Produce a Preliminary Work, Get Feedback-Revise, Refine, Per-

JAZZ RHYTHMS:



View the video of a drummer from the *Jazz Academy/Jazz at the Lincoln Centre* site:

<http://academy.jazz.org/Jazz/LaFrae+Sci+Describes+the+Shuffle%3A+The+Heartbeat+of+the+Blues/>

LaFrae layers timbres and rhythms on her drum kit to create the 'shuffle groove'! Play along with the different rhythmic patterns.

View the video of Tim Sullivan and Adam Platt demonstrate swinging their rhythms:

<http://academy.jazz.org/Jazz/Tim+Sullivan+and+Adam+Platt+Swing+%5C%22If+You%5C%27re+Swinging+and+You+Know+It%5C%22+for+WeBop/>

Now explain swing rhythm!

Reflection and Response About the Concert

Students write a response and reflection about the concert, using a Few of these guiding questions as starting points:

- ★ What was your most favourite moment in the concert? Why?
- ★ What was your least favourite moment in the concert? Why?
- ★ What surprised you?
- ★ Which piece(s) would you choose to hear again? Why?
- ★ Describe your emotions during a specific piece. Why do you think you felt that way?



Share and discuss some of the student reflections. Have students seated in a circle so they can see and hear each other, and encourage a positive and safe classroom climate where they will feel comfortable sharing their thoughts, feelings and ideas (answers are all acceptable as long as the student can give supporting evidence from the concert).

Try to answer questions students might have about certain aspects of the performance, or together plan to complete further research and exploration.

Concert Etiquette: Preparing students for their symphony experience

Teaching Objective

Students will examine, discuss and practice appropriate concert behaviour in different settings.

Preparatory Activities

1. Ask students to list places or situations where they might be part of an audience. Provide examples, such as a rock concert, hockey game, movie theatre, etc. Create a list of answers that everyone can see.
2. Discuss the ways that audience behaviour may vary in the different situations listed. Discuss how different venues or activities have varied expectations for audience behaviour. Discuss how an audience can positively or negatively affect the performer/athlete/entertainment and other audience members.



Teaching Sequence

1. Assign a group of two or more students to act out behaviour that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing hockey. Or, have the students perform a musical piece they've learned.
2. Instruct the rest of the class to pretend that they are the audience. With each group that performs, prompt the audience to act in various ways, covering a range of levels of appropriateness and respectfulness.
3. Have each group discuss they reacted to the audience while performing. How did the audience's actions affect how they felt and how well they performed?
4. A symphony hall is built to maximize the acoustics of the sounds made within it. Discuss how this would affect the sounds made by the audience.

Culminating Activity

Talk to the students about the upcoming concert at the symphony. (Refer to “**Know Before You Go**” on the last page of this guide.) Discuss with them what they should expect to happen and how they can appropriately show their appreciation and respect for the symphony.

Evaluation

Were students able to understand how and why audience behaviour might be different in different settings and venues? Did they understand the importance of their role as an audience member? Do they understand their role as an audience member of a symphony orchestra?

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.



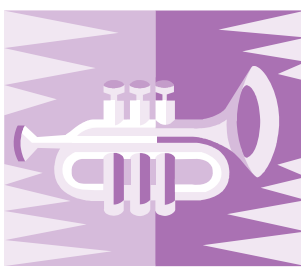
TEMPO

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.



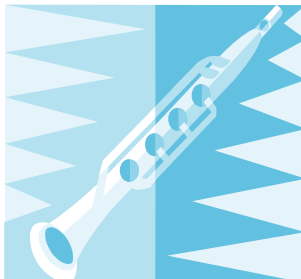
DYNAMICS

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

Notes and Beats / Les tons et les rythmes

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Non-Fiction/Documentaires

Who's Who of Jazz in Montreal

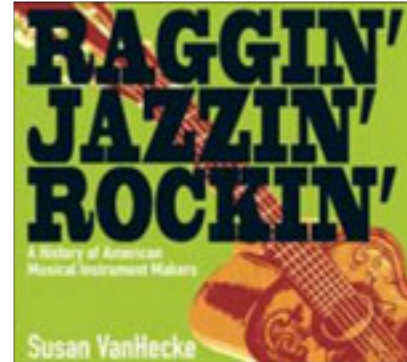
Ragtime to 1970

John Gilmore



Raggin', Jazzin', Rockin'

Susan VanHecke



Jazz ABZ

Paul Rogers

Secret Lives of Composers

Elizabeth Lunday



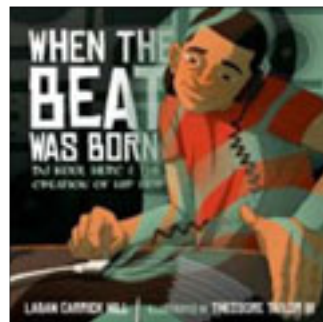
When the Beat Was Born

DJ Kool Herc and the Creation of Hip Hop

Laban Carrick Hill

The Story of Hip-hop

Matt Aniss



The History of Hip Hop

Melanie J. Cornish

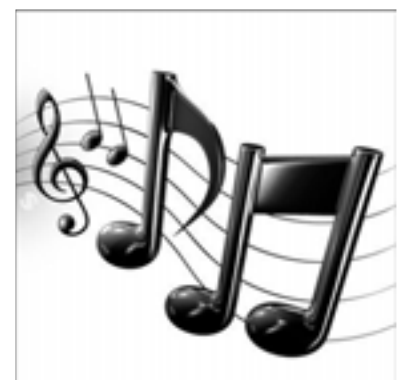
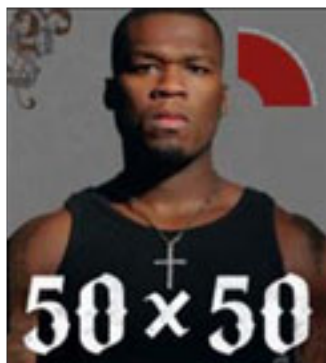


Tupac Shakur

Tayannah Lee McQuillar

50 X 50

50 Cent



Notes and Beats / Les tons et les rythmes

Resources at the Ottawa Public Library

Le hip hop

Marie-Christine Vernay

Hip Hop Speaks to Children

Nikki Giovanni

Decoded

Jay-Z

Fiction/Romans

The Sound of Letting Go

Stasia Ward Kehoe

Street Love

Walter Dean Myers

Wildflower

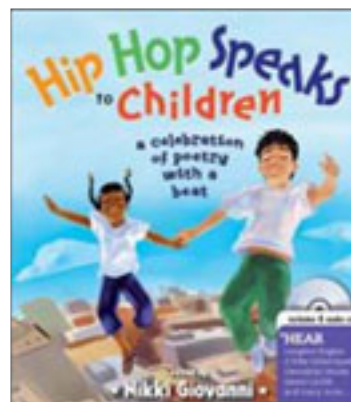
Alecia Whitaker

Harlem Hustle

Janet McDonald

Le béton qui coule dans nos veines

Laurence Schaak



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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. **The National Arts Centre was designated a national historic site of Canada in 2013.**

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.

Glenn Gould's beloved piano, Steinway CD 318 is now on permanent display at the NAC. Acquired from Library and Archives Canada in June 2012, this significant cultural artifact is accompanied with an exhibition about Gould's life including an award-winning film produced by Canadian filmmaker Peter Raymont entitled "Genius Within: The Inner Life of Glenn Gould".

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.



Canada's 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 Cheryl Mazak

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

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

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

The NAC Orchestra has 40 recordings to its name and has commissioned more than 90 original Canadian works.

Alain Trudel ★ Principal Youth and Family Conductor

Praised by *La Presse* for his “immense talent as conductor, musician and performer”, Canadian conductor Alain Trudel is Principal Youth and Family Conductor of the National Arts Centre Orchestra and Music Director of l'Orchestre symphonique de Laval.

Trudel has previously been Music Director of Orchestra London, Principal Guest Conductor of the Victoria Symphony Orchestra, and guest musical advisor for the Manitoba Chamber Orchestra. Trudel was the CBC Radio Orchestra conductor 2006–08, taking the orchestra to new heights of artistic quality, as well as public and critical acclaim.

He has conducted every major orchestra in Canada as well as orchestras in the UK, USA, Sweden, Russia, Japan, Hong-Kong, Malaysia and Latin America. Trudel made his Opera de Montréal debut in 2009 and conducted the live recording of their 30th anniversary gala. In 2010 he also made his debut at l'Opéra de Québec conducting their Gala and *Die Fledermaus* in 2011.

Always committed to upcoming generations of musicians, Trudel was Conductor of the Toronto Symphony Youth Orchestra and has regularly been invited to conduct the National Youth Orchestra of Canada.

First known to the public as “the Jascha Heifetz of the trombone” (*Le monde de la musique*), Alain Trudel has been a guest soloist with orchestras worldwide including Philharmonique de Radio-France, Hong-Kong Philharmonic, Austrian Radio Orchestra, Festival Musica Strasbourg (France), Klangbogen Festival (Vienna), Akiyoshidai and Hamamatsu festival (Japan). Alain is also a respected composer, and the NAC Orchestra played his work during its 2012 Northern Canada Tour.

Alain Trudel was the first Canadian to be a Yamaha international artist, and is the recipient of numerous awards including the Virginia Parker, Charles Cros (France), and Heinz Unger prizes. He has been named an Ambassador of Canadian Music by the Canadian Music Centre and received a Queen's Jubilee Medal in 2012.



Alain Trudel

Photo: Pierre Racine, Yamada



Nepean All-City Jazz Band ★ Neil Yorke-Slader, Director



The Nepean All-City Jazz Band (NACJB) is an 18-piece big band for jazz musicians ages 15-19 from the greater Ottawa region.

They are eight-time recipients of the CMEA/MIAC Don Wright Award for Excellence in Canadian Jazz. OttawaJazzScene.ca's 2013 Jazz Favourites Poll named NACJB winners in the Favourite Big Band and Favourite CD (NACJB 25th Anniversary Concert) categories. NACJB has earned MusicFest National Gold Awards in each of the past 27 years.

They performed at the 2014 Ottawa International Jazz Festival, the 2013 Montreal Jazz Festival, the 2009 Thousand Islands Jazz Festival in Brockville, and the 2006 Governor General's Summer Concert Series at Rideau Hall.

They were the featured entertainment at the 2012 U.S. Ambassador's July 4th celebrations. NACJB has performed for conventions of the Ontario Music Educators Association, the Canadian Music Educators Association and the International Association of Jazz Educators. NACJB has shared the stage with jazz artists including Randy Brecker, Bob Mintzer, Oliver Jones, Guido Basso, Pat LaBarbera, Ian McDougall, Christine Jensen, Mike Tomaro, Denny Christianson, Jeff Jarvis, Brian Lynch, Alex Dean, Alastair Kay, Campbell Ryga and Chase Sanborn.

Find out more about the Nepean All-City Jazz Band at www.nacjb.com

Swing Dynamite ★ Dancers



Founder of Swing Dynamite, Byron Alley's great passion is social dancing - the spontaneous interaction of two people on the dance floor. He's trained dozens of dance teachers including a number of competitive champions, and founded swing organizations in three cities. He also enjoys winning things, and swing he's won many national and international placements in Lindy Hop, West Coast Swing, Balboa and Blues at events such as the Canadian Swing Championships, the Ultimate Lindy Hop Showdown and many others

Born in Colombia, Swing Dynamite co-founder Natalia Rueda grew up partner dancing at family parties. After a successful run as a competitive cheerleader, she moved to Ottawa, where she co-founded Swing Dynamite. She's led swing teams to competitive success since 2007, and is often teaches and judges contests at national swing dance events. Natalia holds many 1st place titles in Lindy Hop, West Coast Swing, Balboa, Blues and Solo Blues and has also studied Collegiate Shag, African dances, Tango, Belly Dance and Ballet.

Paolo Kapunan ★ Turntables



Paolo Kapunan moved to Montreal in 1995 to study trumpet at McGill University. Somewhere between ear training classes and choir practice, the trumpet took a back seat to the turntables and the alter-ego “P-Love” was born; immediately after his last exam in 2000, he was whisked away by his friend Kid Koala on a series of tours throughout North America and Europe as the extra pair of hands.

Since then, Paolo has recorded and toured with acts such as Steinski, Medeski Martin & Wood, and Amon Tobin. In 2004, he was an integral part of rapper/producer Sixtoo’s touring ensemble, where he played everything from turntables to keyboards and trumpet and various handheld electronic devices.

In 2005, Paolo performed Nicole Lizée’s “RPM” with the Canadian Chamber Ensemble as part of the Open Ears festival in Kitchener. In 2007, he played trumpet in a performance of John Cage’s “Atlas Eclipticalis” for a Cage memorial concert in New York, and has since played turntables on other Lizée pieces in major cities across Canada.

Paolo’s debut full-length instrumental album *All Up in Your Mind* was released in 2005 on Montreal-based Bully Records and distributed worldwide through British/Canadian label Ninja Tune. He currently lives in New York, and is involved in Kid Koala’s turntable-rock outfit The Slew, which features Chris Ross and Myles Heskett, formerly of the Grammy-winning rock group Wolfmother.



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.

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NACmusicbox.ca TIMELINE

The screenshot displays the 'ActiveLive' NAC Music Book Timeline interface. At the top, there is a navigation bar with links for 'Music', 'Theatre', 'Dance', and 'Collections'. A search bar is located on the right, and a 'Reset Filters' button is visible. The main section is titled 'NAC Music Book Timeline' and features a large bar chart showing the distribution of music across various historical periods: Baroque, Classical, Romantic, 20th Century, and Contemporary. Below the chart, there are four panels, each with a list of items and checkboxes:

- COMPOSERS:** A list of composers including Adriaen Murray, Atricia, Yorgi, Anhalt, Stefan, Anonka, Yovet, Bach, Johann Sebastian, Bartok, Bela, and Beethoven, John.
- WORKS:** A list of works including Act and Gala 'A' - Excerpts, Boris Robert Schumann, Ben Vespagne, Anonka (Ley), Ancient Voices, Antiquity, and Etymology.
- SOLOISTS:** A list of soloists including Angelina, Lily, Anna, Giza, Anderson, Wafra, Anna, Claudio, Adornatze, Vladimir, Atkinson, Gregory, Bailey, Dennis, and Baker, Janet.
- MUSIC CONNECTIONS:** A list of connections including Breaking the Rules, Cultural Influences, From Words to Music, Landscape and Soundscape, Musical Structures, Power of the Voice, Spirit of the Age, and NAC Connections.

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!