Canada’s National Arts Centre Orchestra presents

Gotta Dance!

Jack Everly, Principal Pops Conductor

Teacher Study Guide

Grade 7 to 12
## Table of Contents

Welcome Educators! ........................................... Page 3  
Concert Program ............................................. Page 4  
About the National Arts Centre and the Performers  Page 5  
  Canada's National Arts Centre  
  The National Arts Centre Orchestra  
  Jack Everly, conductor, NAC Orchestra  
  Manon St-Jules, co-host  
  Patrick Lavoie, first soloist, National Ballet of Canada  
  Jillian Vanstone, first soloist, National Ballet of Canada  
  Stephanie Cadman, tap dancer  
  Mark Cassius, singer and dancer  
  Nikolai Filipenchuk & Natalia Skorikova, ballroom dancers  
  Tim O'Hare School of Irish Dance  
  Sue Fay Healy School of Traditional Irish Dance  
Program Notes ................................................ Page 12  
  Introduction  
  Tap Dancing  
  Step Dancing  
  Tango  
  Ballet  
  Ballet Terminology  
  “White Swan” Pas de Deux from Swan Lake  
  “Put on a Happy Face” from Bye Bye Birdie  
  Porter’s “Begin the Beguine”  
  Big Bad Dance Hits  
  Irving Berlin  
  Jacques Offenbach  
  Igor Stravinsky  
  Suite from Lord of the Dance  
All about the Orchestra ..................................... Page 19  
Map of the NAC Orchestra Sections ....................... Page 20  
Know before you go ......................................... Page 21  
Classroom Activities ....................................... Page 22  
Bibliography of Resources Available at the Ottawa Public Library Page 28  
NACMusicBox.ca ............................................. Page 30  
Other available NAC Orchestra Teacher Study Guides Page 32  

The National Youth and Education Trust is supported by  
Founding Partner TELUS, Sun Life Financial, Michael Potter,  
supporters and patrons of the annual NAC Gala and  
the donors of the NAC Foundation’s Corporate Club and Donor’s Circle.
Dear Educator,

I am pleased to invite you to return to Southam Hall for what I believe to be another brilliant series of Student Matinees with the National Arts Centre Orchestra. From the debuts of our dynamic Principal Pops Conductor Jack Everly and renowned educator Rob Kapilow to the indefatigable Principal Youth and Family Conductor Boris Brott, I’m confident you and your students will find these concerts highly entertaining as well as informative. I am proud of the success of the Student Matinee series season after season, and thank you for your support and positive feedback.

Sincerely,

Pinchas Zukerman
Music Director, National Arts Centre Orchestra

About this guide

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

- Program notes about the music you will hear at the concert
- Biographical information about the conductor, the performers and the NAC Orchestra
- 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. If you have any comments about the study guide or the performance please write to us at mused@nac-cna.ca.

See you at the National Arts Centre!

Should you have any questions regarding Music Education at the National Arts Centre, please contact us:

General information
Tel: 613-947-7000 x390  Email: mused@nac-cna.ca
Gotta Dance!
The National Arts Centre Orchestra
Jack Everly, Principal Pops Conductor

FEATURING:
Manon St-Jules, co-host
Patrick Lavoie, first soloist, National Ballet of Canada
Jillian Vanstone, first soloist, National Ballet of Canada
Nikolai Pilipenchuk, ballroom dancer
Natalia Skorikova, ballroom dancer
Stephanie Cadman, tap dancer
Mark Cassius, singer and dancer
Tim O’Hare School of Irish Dance
Sue Fay Healy School of Traditional Irish Dance
Ewashko Singers Quintet
Tobi Hunt McCoy, stage manager
Renée Brode, lighting designer

Concert dates:
Friday, November 5, 2010
11 a.m. – 12 p.m. (Bilingual)

Location for all concerts:
Southam Hall, National Arts Centre

Running time for all concerts:
Approximately 60 minutes, without intermission

In this Student Matinee concert, students will hear excerpts from:

Arr. EVERLY
“Gotta Dance” Prelude:
Rite of Spring
Dance Ten, Looks Three
I Won’t Dance
Varsity Drag
Fledermaus Waltz
Rosenkavalier Waltz
la Cumparsita Tango
I Could Have Danced All Night

TCHAIKOVSKY
“White Swan pas de deux” from Swan Lake

STROUSE / ADAMS
Put on a Happy Face from Bye Bye Birdie

PORTER
Begin the Beguine

Arr. EVERLY
Big Band Dance Hits

BERLIN (Arr. EVERLY)
Tapping the Blues Away

OFFENBACH
Overture and Can-can from Gaité Parisienne

STRAVINSKY
“Berceuse and Finale” from The Firebird

HARDIMAN (Arr. MOORE)
Lord of the Dance
Officially opened on June 2, 1969, the National Arts Centre was a key institution created by Prime Minister Lester B. Pearson as a Centennial project of the federal government. Built in the shape of a hexagon, the design became the architectural leitmotif for Canada's premier performing arts centre. Designed by Fred Lebensold (ARCOP Design), one of North America's foremost theatre designers, the building was widely praised as a twentieth century architectural landmark. Of fundamental importance to the creators of the NAC was the belief that, beautiful and functional as the complex was, it would need more than bricks and mortar and, in the words of Jean Gascon, former Director of the NAC’s French Theatre Department (1977-1983), "it would need a heart that beats."

A program to incorporate visual arts into the fabric of the building has resulted in the creation of one of the country's most unique permanent art collections 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 free standing untitled bronze sculpture by Charles Daudelin. In 1997, the NAC collaborated with the Art Bank of the Canada Council for the Arts to install over 130 pieces of Canadian contemporary art.

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

Today, the NAC works with countless artists, both emerging and established, from across Canada and around the world, and collaborates with scores of other arts organizations across the country.
Consistent praise has followed this vibrant orchestra throughout its history of touring both nationally and internationally, recording, and commissioning Canadian works. Canada’s National Arts Centre Orchestra, now under the direction of renowned conductor/violinist/violist Pinchas Zukerman, continues to draw accolades both abroad and at its home in Ottawa where it gives over 100 performances a year.

The National Arts Centre Orchestra

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

In addition to a full series of subscription concerts at the National Arts Centre each season, tours are undertaken to regions throughout Canada and around the world. Since the arrival of Pinchas Zukerman, education has been an extremely important component of these tours. Teacher Resource Kits have been developed for distribution to elementary schools in the regions toured and across Canada, and the public has been able to follow each tour through fully interactive websites which are now archived on the NAC's Performing Arts Education Website at www.ArtsAlive.ca Music.


The NAC Orchestra has 40 recordings to its name, six with Pinchas Zukerman: Haydn, Vivaldi, Beethoven, Schubert and two of Mozart (a CD of flute quartets, and a CD of orchestral music and string quintets). The commissioning of original Canadian works has always been an important part of the National Arts Centre's mandate with over 90 works commissioned to date.

The NAC Orchestra offers a number of programs dedicated to fostering a knowledge and appreciation of music among young people. In addition to a highly popular subscription series of TD Family Adventures with the NAC Orchestra, the Orchestra presents a variety of opportunities for schools to learn about classical music: Student Matinees, and Open Rehearsals to allow students to hear the Orchestra perform in its home at the NAC. In addition, Musicians in the Schools programs including ensemble performances and instrument sectionals take the music to the students in their schools.
Jack Everly is the Principal Pops Conductor of the National Arts Centre Orchestra, Baltimore and Indianapolis Symphony Orchestras and Naples Philharmonic, and the newly-named Music Director of The National Memorial Day Concert and A Capitol Fourth, leading the National Symphony Orchestra on PBS. This season he returns to the Cleveland Orchestra and appears as guest conductor in Pittsburgh and Cincinnati. Originally appointed by Mikhail Baryshnikov, Mr. Everly was conductor of the American Ballet Theatre for 14 years, where he served as Music Director. Mr. Everly teamed with Marvin Hamlisch in Broadway shows including The Goodbye Girl, They're Playing Our Song and A Chorus Line.

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

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

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

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

Patrick Lavoie was born in Montréal, Québec. He trained at L’École supérieure de ballet contemporain de Montréal and San Francisco Ballet School. He joined The National Ballet of Canada in 1997 and was promoted to First Soloist in 2003.

Mr. Lavoie has danced the lead roles in *Romeo and Juliet*, *Swan Lake*, *The Firebird*, *Cinderella* and *The Four Seasons* as well as principal roles in *Madame Butterfly*, *Onegin*, *The Taming of the Shrew*, *The Sleeping Beauty*, *Jewels*, *An Italian Straw Hat*, *The Merry Widow* and *The Four Temperaments*.

He performed the lead male role in the world premiere of Jorma Elo’s *Pur ti Miro* and created a role in Aszure Barton’s *Watch her*. He also danced in the world premieres of Crystal Pite’s *Emergence*, John Alleyne’s *Tristan and Isolde* and James Kudelka’s *The Contract (The Pied Piper)* and the company premieres of Christopher Wheeldon’s *Polyphonia*, Dominique Dumais’ *Skin Divers* and Davide Bombana’s *Carmen*.

In 2010, Mr. Lavoie danced with the company in Marie Chouinard’s *24 Preludes by Chopin* at the Cultural Olympiad at for Winter Olympics in Vancouver.

Mr. Lavoie was awarded the Patron Award of Merit by the Patron’s Council Committee of The National Ballet of Canada in 2001.
Jillian Vanstone
first soloist, National Ballet of Canada

A native of Nanaimo, British Columbia, Jillian Vanstone trained at the Kirkwood Academy of the Performing Arts and Canada’s National Ballet School. She joined The National Ballet of Canada in 1999 and was promoted to First Soloist in 2006.

Ms. Vanstone danced the title role in Giselle, Princess Aurora in The Sleeping Beauty, Katherina and Bianca in The Taming of the Shrew, Olga in Onegin, Valencienne in The Merry Widow, the Sugar Plum Fairy in The Nutcracker and Nina in John Neumeier’s The Seagull. She performed lead roles in Jewels, The Four Seasons and Symphony in C, as well as featured soloist roles in Swan Lake, Apollo, The Firebird, The Sleeping Beauty and Les Sylphides.

Ms. Vanstone performed in the world premieres of Aszure Barton’s Watch her, Sabrina Matthews’ DEXTRIS, James Kudelka’s Cinderella and The Contract (The Pied Piper) as well as in Jean-Pierre Perreault’s The Comforts of Solitude.

While a student at Canada’s National Ballet School, Ms. Vanstone won the Peter Dwyer and Erik Bruhn Awards.

Stephanie Cadman

Stephanie Cadman grew up in Canada’s capital, Ottawa. Born into a musical family, she was drawn to the fiddle and developed a passion for dance and theatre starting at age 4. Now as an accomplished artist, her professional reputation extends throughout North America and around the world.

Stephanie began her professional career as a lead in the hit musical 'Swingstep' combining her skills as actor, dancer, singer and fiddler. She then went on to perform in the Mirvish Productions Celtic review ‘Needfire’, and the Broadway National Tour of ‘42nd Street’. She is a founding member of the hit show ‘Celtic Blaze’, and is also one of Canada’s top violinists featured in the production of ‘Bowfire’.

As a dancer Stephanie is accomplished in tap, Celtic stepdancing, ballet and jazz. She has appeared as a dance soloist and fiddler with Symphonies all over North America including the Kennedy Center’s National Symphony orchestra. She was the top female at the World Tap Dance Championships in Germany at age 16. She also holds three stepdancing titles at the prestigious Pembroke Championships.

Stephanie has been privileged to have shared the stage with The Chieftains, Colin James, Lara St John, and opened ‘NYE 2010’ for Frankie Valli and The Eagles in Houston Texas. She also starred in Sir Sean Connery’s 2009 ‘Dress to Kilt’ benefit concert in NYC. She takes great pride in having performed for Canadian Forces show tours at several base camps in the Middle East, and in the Canadian North.

For more information about Stephanie Cadman, logon to: www.stephaniecadman.com.
Mark Cassius is a versatile, world-class entertainer, whose talents have been featured across North America, in Europe and Asia. He has been featured in Ragtime and Shenandoah (On Broadway), Cats, The Music of Andrew Lloyd Webber In Concert, Joseph and the Amazing Technicolor Dreamcoat (with Donny Osmond), Miss Saigon, Showboat and Dreamgirls. He has appeared at The Shaw Festival and was critically acclaimed for his performance as “Mr. Magix” in My One and Only at The Stratford Festival.

In their 2010 season, Drayton Entertainment featured him in Sweet Charity, starring Cynthia Dale, and then went on to wow audiences in their Premiere production of Dance Legends. He spent eight years with the world-renowned acapella group, and recording artists, The Nylons. Since leaving the group in 2005, he has been working with many aspiring professionals, instructing them in the disciplines of Music and Theatre. His work as a Music Producer, Director, Writer, Teacher and Adjudicator continues to inspire those in pursuit of creative excellence.

Nikolai Pilipenchuk & Natalia Skorikova are ballroom dancers. Nikolai has been dancing since he was 7 years old, and Natalia since 11, and they are both originally from Minsk, Belarus. They have been competing together in International Style Latin and Ballroom for 6 and a half years, 3 of which have been in the professional division. They are currently the US representatives to the World in the 10-Dance Division, and are champions of many Open Latin Competitions around the country. Nikolai and Natalia live and teach in Baltimore, MD at Atlantic Ballroom Dance Studio, where they have students ranging from small kids to mature adults. They train with coaches from all over the World, and are constantly working to improve their dancing and understanding of it.
Teacher Study Guide Page 11

Tim O’Hare School of Irish Dance

Tim O’Hare began his dance career at the age of five with the Dineen School of Irish Dance in Detroit, Michigan. He began competing at the national level at age ten, and won his first national title that year. He went on to be the national champion six times and regional champion twice. In 1975, Tim placed third in the All-World competition and won the junior title in 1976. He won the Senior Men’s World Championship in 1977. Other highlights of Tim’s career include his 1996 tour with the Chieftains, and his appearance in the Disney feature film Mafia. Released in 1998, he was joined there by some of his exceptional students.

Tim started the O’Hare School of Irish Dance in 1979 in Plymouth Michigan. In 1984, he opened two new schools in Cleveland and Akron. In the fall of 1996 he further expanded the school to Chicago. Currently he has over 600 students enrolled in the Plymouth, Chicago and Akron schools. Tim’s students have won Midwest, National, All-Ireland and World Championships. Their achievements earned them a visit to the White House on St. Patrick’s Day 1999. Some of Tim’s students have appeared for the stage show Riverdance and Lord of the Dance. Tim O’Hare has dedicated himself to the growth and development of young Irish dancers for over 27 years. His teaching success has been recognized by the National Foundation for Advancement in the Arts. Tim is honored to have been chosen to adjudicate the 2008 World Championships in Belfast. He has numerous achievements of which to be proud. His dedication and commitment to excellence in teaching Irish Dance makes the O’Hare School the success that it is today.

For more information about the O’Hare School of Irish Dance, logon to: www.timohareschoolofirishdance.com

Sue Fay Healy School of Traditional Irish Dance

Sue Fay Healy moved from Dublin, Ireland in 1989 with her husband and three young children. She opened her first dance school in Barrhaven in the basement of her house with five dancers. Sue traveled throughout Europe in her teens performing at different festivals with a Celtic Dance Company. She competed at all levels of dance progressing to the World Championship level, placing at all major competitions in Lenister, All Irelands and World Championships. Sue has over 25 years experience as a qualified Irish Dance teacher. She has learned a great deal from her years of teaching and thoroughly enjoys it. She is, in addition, an Adjudicator of the dance and travels to Feiseana (Irish Dance competitions) throughout North America. She has also adjudicated at major competitions around the world including the All-Irelands and the World Championships.

The Sue Fay Healy School of Irish Dance offers lessons for students interested in recreational and competitive dance, for all ages child through to adult. The school has its home at 111 Colonnade Road in Ottawa, at the corner of Colonnade Road and Prince of Wales Drive. The 250 dancers enrolled in the school range in age from 4 years to 60 years of age and in dance level from Beginner dancer to World Championship qualifier.

For more information about the Sue Fay Healy School of Irish Dance, logon to: www.suefayhealy.com
Program Notes
by Robert Markow

Introduction

“Gotta Dance” is more than just a catchy title. It implies that there exists some compelling, powerful, inner urge to dance. And indeed there is. Anthropologists believe that there is not a race or community anywhere on earth that lacks dance of some kind. In the most abstract and clinical sense, dancing might be defined as the physical motion of living organisms (not only humans but animals, birds and insects as well) making patterns in time and space in a rhythmic and deliberate manner for a purpose other than purely functional. But a more useful interpretation might be to regard dancing as an instinct, as a phenomenon that drives us to some kind of regulated, spontaneous physical activity. We dance for joy when good news arrives, we get ‘hopping mad” when driven to fury, and we dance about in pain when we stub a toe or whack a finger with a hammer.

Music and dance communicate much about the cultures from which they emanate. In “Gotta Dance,” we will discover a variety of dance modes as they reveal themselves through music.

The Dances

TAP DANCING

Tap dancing takes its name from the tapping sound created by metal plates fastened to the ball and heel of the dancers’ shoes. Since this results in sound as well as motion, tap dancers may be considered musicians as well as dancers. Tap dancing derives from at least four different sources: African juba dancing, a fast dance that incorporates foot work, stomping, hand clapping, and slapping and patting parts of the body; English clog dancing; Irish step dancing; and Spanish flamenco. The term “tap dance” first appeared in print around 1928, though it had been used for more than twenty years previously. The heyday of tap dancing was the 1930s, 1940s and 1950s. Famous tap dancers included Steve Condos, Fred Astaire, Ginger Rogers, Shirley Temple, Gene Kelly, Rita Hayworth, Betty Grable and Bill “Bojangles” Robinson.

There are a great variety of steps to tap dancing, many of them bearing descriptive names: the shuffle, shuffle ball change, flap, cramproll, buffalo, single and double pullbacks, wings, the shim sham shimmy (also called the Lindy) and many more.

STEP DANCING

Step dancing is a general term for dance styles in which the most important element is footwork. In contradistinction to square dancing, body and arm movements are minimal. In its pure form, step dancing is marked by rigid upper body position. Canadian step dancing is a unique kind of dancing whose origins go back mostly to Irish and, to a lesser extent, Scottish, immigrants. There are three distinct styles: Cape Breton, French Canadian, and Ottawa Valley Style.

An excellent source from which to learn more about step dancing as practiced in Canada is the web site www.fiddle.on.ca (see Fiddle camp, Ottawa Valley step dance article). This site provides the following definition of step dancing: “A fast paced, rugged and energetic style of dance usually performed to traditional fiddle music and requiring limited surface movement. The dance is concentrated on foot work involving limited hand and arm motion. Step dancing requires a board with a hard, smooth surface, character shoes with special clickers attached to the toe and heel, and music.”
TANGO

What the waltz is to Austria, the polonaise to Poland and the trepak to Russia, the tango is to Argentina. It is more than just another dance form; it embodies a national soul and symbolizes a culture. Like the waltz, it began in disrepute, percolated up through the middle class, and ended up finally being accepted within the highest circles of society to become the foremost Argentine urban dance of the twentieth century.

The tango was born in the last years of the nineteenth century in the dives, bars and brothels of Buenos Aires. There, in the slum districts, lived hundreds of thousands of poor immigrants from three continents, people who were largely failures in the game of life and who yearned for their homelands - people from Spain, Italy, Eastern Europe, Africa, and many other places. Small instrumental ensembles, usually consisting of violin, flute and guitar, accompanied dancers with a characteristic rhythm pattern and a music deeply imbued with sadness, melancholy, loss and bitterness. Eventually the tango acquired lyrics as well.

The enduring popularity of the tango today can be seen in the popularity of the Broadway musical Evita, with its hit song "Don’t Cry for Me, Argentina," and in films like Last Tango in Paris and Tango Bar.

BALLET

Ballet is a formalized, classical dance form in which grace and precision are highly prized elements. Conventional steps and gestures involving the entire body are incorporated into intricate and flowing patterns, usually enacted to classical music.

Classical ballet as we know it today was developed in the sixteenth and seventeenth centuries, especially at the court of Louis XIV (reigned 1643-1715) in France. Dancing en pointe (on the tips of the toes) began about 1815. From about the midpoint of the nineteenth century onward, full-length ballets with extended storylines in several acts and two or three hours in length became popular. The musical scores for these ballets were often as good or even better than the choreography. These include such standard favorites today as Adam’s Giselle, Delibes’ Coppélia, Les Sylphides (set to orchestrations of Chopin piano music) Tchaikovsky’s Swan Lake and The Nutcracker, Khachaturian’s Spartacus and Prokofiev’s Romeo and Juliet. Twentieth-century ballet rejected many of the more graceful but artificial movements and turned more to imitation of natural phenomena like waves, birds and animals. Outstanding examples include Ravel’s Daphnis and Chloe, de Falla’s Three-Cornered Hat and Stravinsky’s Firebird and The Rite of Spring.
**BALLET TERMINOLOGY**

**Adage:** In ballet, a slow section of a pas de deux or an exercise in a dance class focusing on slow controlled movements that highlight balance and extension, and require strength and poise.

**Adagio:** The part of a dance class where exercises for balance and sustained movement are performed; a musical composition performed at a slow tempo.

**Alignment:** Creating harmony with the body so that unbroken lines are formed with the arms and legs without displacement of the torso.

**Arabesque:** In ballet, a pose held on one leg with the other leg and both arms extended away and up from the centre of the body; also, positioning of the arms in relation to the legs. As with positions of the feet, each position is distinguished by a number, such as first, second and third arabesque.

**Barre:** A horizontal pole, either attached to the wall or freestanding, to support dancers while stretching, warming up or doing exercises "at the barre". Barre exercises like pliés, battements and ronds de jambe form the first part of a traditional ballet class and are the basis for all technique.

**Battement:** In ballet, the "beating" of either a stretched or flexed leg. The types are: a battement tendu, a battement dégagé, a battement fondu, a petit battement and a grand battement.

**Corps de ballet:** In ballet, performers who do not have lead roles and perform during group scenes or action. In narrative ballets, members of the corps de ballet will perform roles such as peasants, wedding guests and swans.

**Enchaînement:** A "chain" or linked sequence of movements.

**Pas de deux:** In ballet, a sequence or dance for two dancers.

**Pirouette:** In ballet, a spin or turn of the body performed on one leg. Pirouettes may be performed en dehors (turning away from the supporting leg) or en dedans (turning toward the supporting leg).

**Plié:** In ballet, a bending of the knees. This can be done either in demi-plié ("half-plié"), where the heels remain on the floor, or in grand plié (large or full plié), where, except in second position of the feet, the heels leave the floor at the deepest point of the bend.

**Port de bras:** In ballet, arm movements around the body.

**Turnout:** A way of standing and using the legs that is initiated in the pelvis, where both sides of the body rotate outwards from the hips, away from the spine.
The Music

“WHITE SWAN” PAS DE DEUX from SWAN LAKE

Ballet in nineteenth-century Russia was popular and fashionable. But the music for these events was invariably weak and forgettable. Serious symphonic composers tended to avoid the stigma of writing ballet music. Tchaikovsky changed that. Beginning with Swan Lake in 1877 and continuing with Sleeping Beauty (1890) and The Nutcracker (1892), his ballet scores elevated the genre immensely through deep musical characterization, symphonic scope, motivic construction and some of the best music by any standards, balletic or otherwise. All three of these works have entered both the ballet and symphonic repertories as classics, with Swan Lake at the very pinnacle of the world’s favorite ballets.

The “White Swan” pas de deux (duet) takes place in the second of the ballet’s four acts. (There is also a “Black Swan” pas de deux in Act III.) The scenario is based on a mixture of German and Russian fairy and folk tales. At a lakeside, Prince Siegfried has just encountered a ravishingly beautiful creature who seems to be part swan, part woman. This is Odette, Queen of the Swans, who is under the spell of the evil magician von Rothbart. She tells Siegfried that the spell can be broken only if a man marries her and swears to be faithful to her always. The two pour out their deep feelings for each other in one of the most famous duets in all ballet, accompanied by exquisite solos from the violin and (later) cello.

“Put on a Happy Face,” from BYE BYE BIRDIE

The Broadway musical Bye Bye Birdie opened on April 14, 1960 and ran for 607 performances (that’s nearly two years). With music by Charles Strouse, lyrics (songs) by Lee Adams and book (spoken dialogue) by Michael Stewart, it dealt with a popular singer named Conrad Birdie (essentially an Elvis Presley stand-in), who has been drafted into the army. The show won four Tony awards: for best musical, best featured actor (Dick Van Dyck) in a musical, best choreography and best direction. A Windwood Theatricals production toured the U.S. and Canada in 2009.

Early in the story, Conrad is in New York, swamped with teenage girls who want to meet him before he leaves for the army. Some of them observe that by the time he gets back they will be too old for him. Conrad’s manager Albert advises the girls to be optimistic in the song “Put on a Happy Face.” The song has been used in television commercials for Kool-Aid, Windex, a cold sore medication and Wal-Mart stores.

PORTER’s “Begin the Beguine”

“Begin the Beguine” is a song from the Broadway musical Jubilee, which came out in 1935. Cole Porter (1891-1964) composed it while at the piano in the bar of the Ritz Hotel in Paris. Initially the song made little impact, but in 1938, the famous bandleader Artie Shaw and his arranger Jerry Gray created a new version in preparation for the band’s first recordings with RCA. The recording company had no faith in the song, but Shaw did, and it quickly became one of the most popular songs of the Swing Era. In 1940, MGM included “Begin the Beguine” in the film Broadway Melody of 1940, in which Fred Astaire and Eleanor Powell danced to the music. Then almost everyone else got into the act: big band leaders like Harry James, Benny Goodman, Tommy Dorsey, Glenn Miller; singers like Frank Sinatra, Ella Fitzgerald and Elvis Presley (in his own version) and Sammy Davis Jr.; even a famous German painter, Max Beckmann, rendered it on canvas.

What does “beguine” (pronounced bee-geen) mean? Begue is a Creole word from the island of Martinique meaning a White person; the feminine form is beguine. Beguine is also a ballroom dance similar to a slow rhumba. Another famous beguine is the song “Beneath the Southern Cross,” composed by Richard Rodgers for the 1952 television series Victory at Sea.
BIG BAND DANCE HITS

Jazz had its roots in ragtime and blues in the early twentieth century, but different strains continuously arose and cross-fertilized each other. In the late 1920s, a new style called “swing” emerged, coinciding with the rise of the big bands that played it. The heyday of the “swing era” was from the mid thirties to the mid forties, and what an era it was! This was the time when jazz became truly popular, eclipsing all other forms of music in America, reaching out to people in all walks of life, sweeping the continent in national tours by the famous bands and on the newly popular medium of radio. Bold, powerful, brassy, even raucous at times, these bands played in large halls with plenty of room for dancing, which in itself became something a craze. Bands ranged in size from fourteen to twenty or even more pieces, but the standard settled at seventeen in three sections or “choirs”: five reeds (saxophones and clarinets), eight brass (four trumpets, four trombones) and a four-piece “rhythm section” consisting of some combination of drums, piano, guitar and double bass. Musicians of the above lineup might also “double” on other instruments.

Legendary “black” bands of the thirties and forties included those led by Duke Ellington, Earl Hines, Cab Calloway and Count Basie; “white” bands included those of Benny Goodman, Artie Shaw, Tommy Dorsey and Glen Miller.

Big band music did not die out with the passing of that legendary “swing era.” In more recent times, we have enjoyed the bands of Buddy Rich, Gil Evans, Charlie Mingus, Oliver Nelson and Lew Tabackin as well as the Lincoln Center Jazz Orchestra.

IRVING BERLIN*

Irving Berlin (1888-1989) was the most successful songwriter of the 20th century. Though, like his contemporaries, he spent the better part of his career writing songs (usually both words and music) to be used in Broadway musicals, he is better remembered for the songs themselves than for the shows (and sometimes films) in which they were introduced. This is because Berlin was a master at the kind of music that flourished from the turn of the century until World War II, shows that were really just collections of production numbers, scenes, and novelty acts (organized vaudeville presentations, really) rather than the story musicals that became prevalent starting with Rodgers and Hammerstein’s Oklahoma! in 1943. It is also because Berlin, who did not read music and could play the piano in only one key and only on the black notes (he used a special piano with a lever that changed keys for him and employed a musical secretary to notate his compositions), wrote songs, not scores.

But what songs! Out of more than a thousand, a short list would include "Alexander's Ragtime Band" (his first major hit, in 1911), "God Bless America," "A Pretty Girl Is like a Melody," "Always," "Blues Skies," "Puttin' on the Ritz," "How Deep Is the Ocean?," "Cheek to Cheek," "Let's Face the Music and Dance," "White Christmas," "There's No Business like Show Business," "I Love a Piano," "What'll I Do?" "Easter Parade," and "Oh, How I Hate to Get Up in the Morning." The last came from one of the two shows Berlin organized and performed in during the two world wars (he can be seen in the film version of the second one, This Is the Army).

Berlin became his own song publisher and built and owned a Broadway theater, the Music Box, to house his shows. Perhaps his greatest and his last hit came with the musical Annie Get Your Gun in 1946, though he did write three more before retiring in 1962.

[*Irving Berlin Program Notes from All Music Guide website]
**JACQUES OFFENBACH**

Jacques Offenbach died in 1880, yet it is his name that is attached to this ballet that first appeared in 1938. While the tunes in *Gaîté Parisienne* are his, much of the orchestration, as well as the arrangement of the numbers, was done by Manuel Rosenthal. The idea for the ballet was conceived by the talented trio of choreographer Leonid Massine, the well-known impresario Sol Hurok, and René Blum, director of the Ballet Russes de Monte Carlo, who together engaged the services of Rosenthal after they had selected the Offenbach tunes for him to use. The scenario they contrived was taken from Offenbach's operetta *La Vie Parisienne*.

The story concerns the seedy patrons of a Paris bistro called Tortoni's Restaurant, an actual business establishment. There are many amorous adventures in the ballet, with the story centering on two men: a baron who chases after a young woman selling gloves, and a Peruvian who pursues a relationship with a flower girl. It is all quite mischievous fun, colorfully packaged and brilliantly suited by the Offenbach/Rosenthal score. The premiere on April 5, 1938, at the Théâtre de Monte Carlo, was a great success and the music has been in the standard repertory ever since, often presented in "pops" concerts.

Much of the music in *Gaîté Parisienne*, of course, was already familiar when it was first presented, which may have aided its success. The popular "Can-Can," for example, is taken from Offenbach's operetta, *Orpheus in the Underworld* (1858; rev. 1874).

[*Offenbach Program Notes from All Music Guide website*]

**IGOR STRAVINSKY**

Igor Stravinsky was born in Oranienbaum, Russia in 1882. We can celebrate his birthday on two days, June 17 and 18. The Orthodox Eastern religion had a different calendar than North America. Although Stravinsky was born in Russia, his parents were Polish. His father was a bass-baritone singer in the Imperial Opera in St. Petersburg. Igor first saw his father perform in Glinka's opera *Ruslan and Ludmilla*. He was allowed to go backstage after the performance and see the great Tchaikovsky. Stravinsky was especially glad to have seen that admired composer because only two weeks later Tchaikovsky died of cholera.

Stravinsky loved going to the theatre and the opera as well as reading the many books in his father's library. Igor's father helped him learn to love music and also made sure he studied law. When Igor was 23 years old, he received his law degree from the University of St. Petersburg.

Serge Diaghilev, the founder of the Ballets Russes, wanted a composer to turn the Russian folktale, The Firebird into a ballet. He chose Igor Stravinsky. Opening night was in Paris, France, July 10, 1910. The Firebird was a marvelous success! The French composers, Claude Debussy and Maurice Ravel, were in the audience. This ballet began Stravinsky's relationship with western culture. It made Stravinsky and the Ballets Russes famous! It also caused Igor's Russian colleagues in St. Petersburg to feel very jealous.

Three years later, Stravinsky's *Rite of Spring* premiered in Paris. The audience rioted because they found the music and choreography so shocking. Stravinsky became ill with typhoid fever right after this performance. It took six weeks for him to get well again.

[*Igor Stravinsky Program Notes found on www.ArtsAlive.ca Music*]
SUITE FROM **LORD OF THE DANCE**

*Lord of the Dance* is the title of an Irish musical and dance production created, choreographed and produced by Irish-American dancer Michael Flatley. Flatley also starred as a lead dancer. Ronon Hardiman wrote the music. The premiere took place on July 2, 1996 in Dublin. *Lord of the Dance* is credited with bringing Irish step dancing to a higher level of international awareness.

The storyline, derived from Irish folklore, involves the classic struggle between good and evil. The character called Lord of the Dance is called upon to thwart the evil Don Dorcha in his designs to take over Planet Ireland. The good vs. evil theme is carried a step further with two women – the good Saoirse and the bad Morrigah – competing for the love of the hero.

According to the show’s web site, it has been for the past eleven years the world’s highest-grossing dance show and has sold more than half a billion dollars in tickets. To date it has been seen by more than fifty million people in sixty countries on every continent but Antarctica. It has sold more than ten million CDs, videos and DVDs.
All About the Orchestra

What is an orchestra?
An orchestra is a group of musicians playing different musical instruments under the direction of a conductor. It can be large or small, depending on the pieces that are performed. Orchestras are comprised of instruments from four different families (also known as sections):
Strings, Woodwinds, Brass, and Percussion

Strings
Violin, viola, cello, double bass and harp
All string instruments of the orchestra have four strings. The vibration of the strings produces the sound. A string player either draws a bow made of horsehair across the strings, or plucks the strings with his or her fingers to produce sound. The larger the instrument, the lower the sound – violins make the highest sounds and double basses the lowest. 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.

Woodwinds
Flute, oboe, clarinet, and bassoon
Woodwind instruments are simply tubes pierced with holes. The musician blows through or across the tube while covering some holes to produce different notes. Many wind instruments are played with reeds. A reed is a thin piece of cane that is set in motion as the musician blows across it. The oboe and bassoon use a double reed while the clarinet uses a single reed. 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.

Brass
Trumpet, French horn, trombone, and tuba
The Brass Section has the most resounding instruments in the orchestra. They are metallic loops of tubing of different lengths, with a mouthpiece at one end and a bell shape at the other. The longer the length of tube, the lower the sound of the instrument will be. The vibration of the musician's lips produces the sound as air is blown in the mouthpiece. Most brass instruments have valves that the players press and release in order to change and produce different notes. The trombone has a slide that moves to change notes.

Percussion
Timpani, bass drum, cymbals, triangle, xylophone, and many others
Percussion instruments are made of naturally resonant materials like skin, wood, and metal. The sound is produced when the instrument is struck. The percussion provides rhythm and character to the orchestra. 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!
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.
LISTENING: Reflecting, Responding and Analysing

The suggested activities for the concert *Gotta Dance* have been intended to particularly develop students’ competency in applying *The Critical Analysis Process* in all grades.

- *The Arts, Grade 1-8 (2009)* pages 23-28
- *The Arts, Grade 9-10 (2010)* pages 16-20
- *The Arts, Grade 11-12 (2010)* pages 17-22

BEFORE THE CONCERT

ACTIVITY #1: Music Analysis

Choose an excerpt to play from each of the pieces, have students write the selection in the play the excerpt a few times while students silently respond to the music by describing the music on their charts, e.g., “Dancing in the Dark” possible ideas shown on the chart. (see below)

Compare responses in small groups, e.g., pairs then share some of the ideas with the whole class, and complete a class response sheet (Smart Board, Chart Paper, Overhead Transparency...)

Tell students that these are excerpts of the music that they will hear at the NAC concert, but don’t reveal the name of the concert!

Selections and possible recording sources: (versions you will hear at the concert may be different!)


<table>
<thead>
<tr>
<th>Music Excerpt</th>
<th>Genre</th>
<th>Timbre/Sound Source</th>
<th>Description (Elements)</th>
<th>Dance Style</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Dancing in the Dark from <em>The Band Wagon</em> e.g. Big band - Swing performed by Nick Ross Orchestra</td>
<td>e.g. Big Band - Swing</td>
<td>e.g. Brass section - sometimes with mutes</td>
<td>e.g. Moderate, steady tempo Rhythms in swing style (uneven) Different sections play the melody Rhythm section keeps a steady beat, walking bass Dynamic levels change when sections of orchestra are featured...</td>
<td>e.g. tap</td>
</tr>
<tr>
<td>2. Music from <em>The Lord of the Dance</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. White Swan Pas de Deux from <em>Swan Lake</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ACTIVITY #2: Music and Dance, Part 1

▷ Speed Brainstorming: Give students one minute to brainstorm and write a list of all the forms of ‘dance’ they know, e.g., ballroom, hip hop, jazz, tap, ballet, step dance, clog, lyrical, punk, cultural dances, belly...

▷ Share students’ ideas in a “Word Whip”: students sit/stand in a circle with their lists; each student calls out one idea - go around the circle without repeating ideas (call “pass” if all of the student’s ideas have already been shared) until the ideas run out.

▷ Reveal the title of the concert: “Gotta Dance”; have students discuss with a partner what they predict they will hear and see when they attend. Share some of the students’ ideas.

▷ Have the partners join in groups of 4. Ask them to discuss this question, and be ready to report one of their ideas: What is dance? Why do people dance? Where do you see dance? When/where/why do YOU dance? Share.

▷ Read the “Program Notes by Robert Markow – Introduction”. Briefly discuss similarities to the class ideas just shared and what new ideas students heard.

▷ Call the groups of 4 students have made “home groups”, and number off #1-4. Students then move to meet in groups according to their number (#1’s together, #2’s together, etc.). Call these “expert groups”. Give each expert group copies of one section from the “Program Notes”, i.e.
   - Group 1: “Tap Dancing”
   - Group 2: “Step Dancing”
   - Group 3: “Tango”, and
   - Group 4: “Ballet”.

▷ While reading, students highlight, underline, or mark with sticky notes, important information from the reading. Collaborate as a group to decide on the 3 most important points, and each student writes the 3 points in the appropriate section of the “Music and Dance” Student Pages. (see page 23)

▷ Students return to their “home groups” and each “expert” shares the 3 points, while the other group members write the information in the corresponding boxes on their “Music and Dance” Student Pages, “Before the Concert”. (Students are assigned the final column to be completed and discussed after returning from the concert).
### Music and Dance: Student Page

<table>
<thead>
<tr>
<th>Dance Form</th>
<th>Facts about the Dance Form</th>
<th>Predict: How the Elements of Music will be used/heard</th>
<th>After the Concert: How the Elements of Music were used/heard</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tap Dancing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Step Dancing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tango</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ballet</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ACTIVITY #3: The Sounds of *Gotta Dance*!

1. Learn about the footwear of dancers and discuss the sounds the shoes make on the floor, the floor requirements for the dance form, and the kind of training students of dance undertake.

- **Tap shoes**
  - (e.g., [www.ehow.com/video_4396534_history-tap-dancing.html](http://www.ehow.com/video_4396534_history-tap-dancing.html))

- **Ballet slippers - pointe shoes**
  - (e.g., [www.ballet.ca/pdf/education/Beginners%20Guide%20to%20Ballet.pdf](http://www.ballet.ca/pdf/education/Beginners%20Guide%20to%20Ballet.pdf), p. 6)

- **Stepdance shoes**
  - (e.g., Irish Dancing: [www.diochra.com/jumpstart/faqcrn.php](http://www.diochra.com/jumpstart/faqcrn.php))

- **Tango**
  - (e.g., [www.tejastango.com/beginning_tango.html#shoes](http://www.tejastango.com/beginning_tango.html#shoes))


Students who are studying band or string instruments may be particularly interested in viewing the interview of “their” NAC Orchestral player. Encourage students to watch for particular playing techniques when they see the concert. (Remember to have students report on their findings when they return from the concert!)

**AFTER THE CONCERT**

ACTIVITY #4: 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?
- When were the music and the dancing together most effective? Least effective?
- 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.
ACTIVITY #5: Music and Dance, Part 2
Students complete the fourth column of “Music and Dance Student Page.” Discuss how the elements of music varied throughout the concert, identifying examples of all of the elements (duration, pitch, timbre, dynamics and expressive controls, harmony/texture, form) and many of the concepts (e.g., rhythm, tempo, melody, tonalities...)

Using a second copy of “Music and Dance Student Page,” describe other dances and music heard in the concert in pairs or small groups. Have groups report on their ideas; add the information to the original class chart. Using their own charts and the class charts, students choose 2 of the pieces heard at the concert and write a comparison, perhaps using a Venn Diagram. Have definitions of terms available for student use, e.g., p. 17 Gotta Dance Teacher Guide, the glossaries of The Ontario Curriculum Documents, The Arts Grades 1-8 (2009) and Grades 9-10, 11-12 (2010).

ACTIVITY #6: Characteristics of Dance Music
In groups of 4, draw a 4-person place mat on a piece of chart paper, and assign each section to a student.

<table>
<thead>
<tr>
<th>Student #1</th>
<th>Student #3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Music Characteristics</td>
<td></td>
</tr>
<tr>
<td>Student #2</td>
<td>Student #4</td>
</tr>
</tbody>
</table>

After listening to all or most of the pieces of music, students brainstorm commonalities and differences among the pieces, describing the music with the elements, e.g., beat, tempo, rhythm, accent, melody, texture/harmony, form, dynamics and other expression/articulation, and write their ideas in their own section of the place mat. Share ideas, discuss, then in the centre of the place mat, write a list of a few (3 or so) characteristics in the “dance music” heard at the concert.

ACTIVITY #7: Characteristics of Dance Music
Assign a project in response to the NAC Gotta Dance experience by brainstorming a list of related areas of how music and dance co-exist to investigate, for example, other dance forms and related music compositions; famous dancers (see resource list on page 27). Encourage students to consider a wide variety of ways to share their research such as videos, compilation CDs, posters, scrapbooks, PowerPoint presentations, interviews, TV shows, live dance and music performance... **Emphasize that the music (the elements and how they are used and/or other aspects related to the Music Curriculum expectations) needs to be the project’s focus — some students might only include ideas about the dance, and forget to develop ideas about how the dance and the music are co-dependent!**

Other Ideas to Consider:
What dance genre would you like to:
- know more about
- try lessons in the genre
- listen to other examples of music in the genre
- learn to play/sing the music (there are many versions for a variety of voices, instruments, ensembles, solos, duets, etc. available to purchase/download?)
- Logon to the NACMusicBox Media: listen to/read about instrumentalists in the NAC Orchestra...gather information about their backgrounds, early years, job paths,...
**ACTIVITY #8: Performing the Music**

Students apply *The Creative Process* as they prepare performances of the music for a variety of purposes, using the elements and techniques of music in all grades and ensembles.

- *The Arts, Grade 1-8 (2009)* pages 19-22
- *The Arts, Grade 9-10 (2010)* pages 14-16
- *The Arts, Grade 11-12 (2010)* pages 15-17

A Beginning List of Repertoire from *Gotta Dance* for Student Study:

- **Libertango**. Escalada, O., Neil A. Kjos Music Co., Choral- SATB (Medium Easy)
- **Libertango**. Escalada, O., Sierra Music Publications, Jazz Ensemble (Advanced)
- **Libertango**. Escalada, O., Jazz Ensemble e-Print
- **Libertango**. Escalada, O. Arranger Michael Philip Mossman, Cherry Lane Music, Jazz Ensemble (Level 4);
- **Libertango**. Escalada, O Arranger Bart Picqueur, Beriato Music, Concert Band (Grade 2-3).
- **Libertango**. Escalada, O., Arranger Jerome Naulais. Editions Robert Martin, Wind Band (Grade 2).
- **Dancing in the Dark**. Dietz, H. And Schwartz, A., Alfred Music Publishing, Leadsheet e-Print
- **Begin the Beguine**. Porter, C. Arranger Lennie Niehaus, Sierra Music Publications, Jazz Ensemble (medium-advanced).
- **Begin the Beguine**. Porter, C. Arranger Bill Holman, Sierra Music Publications, Jazz Ensemble (advanced).

Further Reference: *Broadway Musicals*: See the “Broadway Spectacular” NAC Teacher Study Guide:
History, Facts & Activities

Corbett, Pie  
Dancing and Singing Games (J 796.13 Dan)
Delobbe, Karine  
La danse (J 792.809 D361)
Izrine, Agnès  
Copain de la danse (J 792.809 Izrin)
Lundsten, Apryl  
Dance! (J 792.8 L962)
Malam, John  
Song and Dance (J 780.9 Mal)
Maze, Stephanie  
I Want to Be a Dancer (J 792.802 Maze)
Murphy, Liz  
A Dictionary of Dance (J 792.803 M978)
Sanchis, Solange  
Jeux de doigt, rondes et jeux dansés (J MM 372.13 S211)
Schiller, Pam  
Le grand livre des activités, danses, histoires, jeux et recettes (J 372.21 S334g)
Wilson, Sarah  
The Day We Danced in Underpants (J PIC Wilso)
Vallon, Jacqueline  
Le dico de la danse (J 792.803 V192)

Dance Around the World

Adams, Lorraine  
Le pow-wow (J PL 448.6 A214po)
Ancona, George  
Capoeira (J 793.31981 A542)
Collins, Pat Lowery  
I am a Dancer (J PIC Colli)
Connolly, Liz  
Let's Dance (J ER 792.8 C752)
Gilman, Phoebe  
The Gypsy Princess (J PIC Gilma)
Grau, Andrée  
Dance (J 792.8 G774 2000)
Grau, Andrée  
Le monde de la danse (J 792.8 G774m 2004)
Hudak, Heather C.  
Cultures of Canada: Dance (J ESL 792.8 Dance)
Hudak, Heather C.  
Les cultures du Canada : la danse (J 792.8 Danse)
Jonas, Ann  
Color Dance (J PIC Jonas)
McCombie, Karen  
Garçons, frangins et danse du ventre (J P F McCom)
McMahon, Patricia  
Dancing Wheels (J 792.8087 M167)
Meadows, Daisy  
Serena, the Salsa Fairy (PB FIC Meado)
Morris, Neil  
Music and Dance (J 793.31 Mor)
Raczek, Linda Theresa  
Rainy's Powwow (J F Rac)
Spalding, Andrea  
Secret of the Dance (J FIC Spald)
Thomas, Mark  
Irish Step Dancing (J 793.3 T459)
Thomas, Mark  
African Dancing (J 793.3196 T459)
Vernay, Marie-Christine  
La danse hip hop (J 793.3 Ver)
Wallace, Ian  
Chin Chiang and the Dragon's Dance (J FIC Walla)
Wojtowicz, Jen  
Des fleurs pour Angélina (J F Wojto)

Ballet

Bentley, Sue  
Les chatons magiques à l’école de danse (J P F Bentl)
Bray-Moffat, Naia  
Ballet School (J 792.8 B827)
Bray-Moffat, Naia  
A l’école de danse (J 792.8 B827)
Burgess, Melvin  
Billy Elliot (J PB FIC Burge)
Bussell, Darcey  
La danse (J 792.8 B981)
Ellison, Nancy  
Becoming a Ballerina (J 792.8 E47)
Gladstone, Valerie  
A Young Dancer (J 792.80973 G543)
Hall, Kirsten  
Je suis une ballerine (J PL Hall)
Holabird, Katherine  
Angelina Ballerina (J PIC Holab)

Holabird, Katherine  
Angelina ballerina (J A Holab)

Holabird, Katherine  
Je danse avec Angelina Ballerina (J 792.8 H722)

Isadora, Rachel  
On Your Toes: A Ballet ABC (J 792.8 174)

Lee, Laura  
A Child’s Introduction to Ballet (J 792.8 L478)

Lévy, Didier  
La fièvre du mercredi après-midi (J PL Levy)

Littlesugar, Amy  
Marie in Fourth Position (J PIC L)

Mayhew, James  
Ella Bella Ballerina and the Sleeping Beauty (J PIC Mayhe)

McMullan, Kate  
Noel the First (J PIC M)

Meadows, Daisy  
Bethany, the Ballet Fairy (J PB FIC Meado)

Medova, Marie-Laure  
La danse classique (J 792.82 Med)

Moss, Alexandra  
Danseuse à l’école du Royal Ballet (J P F Moss)

Pakita  
Sarah adore la danse (J P F Pakit)

Siegel, Siena Cherson  
To Dance : a Ballerina’s Graphic Novel (JGN&COM 792.8028092 S571s)

Streatfeild, Noel  
Ballet Shoes (J PB FIC Strea)

Tatchell, Judy  
World of Ballet (J 792.8 Tat)

Young, Amy  
Belinda the Ballerina (J PIC Young)

### Jazz & Tap Dancing

Ackerman, Karen  
Song and Dance Man (J PIC Acker)

Applegate, Katherine  
Roscoe Riley Rules: Don’t Tap-Dance On Your Teacher (J FIC Apple)

Bloch, Muriel  
Contes Jazz et Zizanie (J LCD 398.2 C76148)

Brisson, Pat  
Tap-Dance Fever (J PIC Briss)

Dillman, Lisa  
Tap Dancing (J 792.78 D578)

Doudou Swing  
Mister Django & Madame Swing (J LCD Cuill)

Editions Fleurus  
Premiers pas en danse Jazz (793.3 P9252)

Garandeau, Virginie  
La danse Jazz (J 793.3 Gar)

Johnson, Anne E.  
Jazz Tap: From African Drums to American Feet (J 792.78 J66)

Krulik, Nancy  
Katie Kazoo Switcheroo: Tip-Top Tappin's Mom! (J PB FIC Kruli)

Meadows, Daisy  
Jessica the Jazz Fairy (PB FIC Meado)

Meadows, Daisy  
Tasha the Tap Dance Fairy (PB FIC Meado)

Thomas, Mark  
Jazz Dancing (J 793.3 T459j)

Thomas, Mark  
Tap Dancing (J 792.78 T459)

### Famous Dancers

Barasch, Lynne  
Knockin’ on Wood: Starring Peg Leg Bates (J 921 B329b)

Cunzin, Li  
Dancing to Freedom: the True Story Of Mao’s Last Dancer (J 792.8028092 L693L)

De Angelis, Gina  
Gregory Hines (J 791.43028092)

Dillon, Leo & Diane  
Rap a Tap Tap: Here’s Bojangles – Think of That! (J PIC Dillo)

Dowd, Olympia  
A Young Dancer’s Apprenticeship (J 792.8028 D745)

Dubin, Anne  
Dynamic Women Dancers (J 792.80280922 D814)

Glassman, Bruce  
Mikhail Baryshnikov: Dance Genius (J 921 B296gL)

Glover, Savion  
Savion: My Life in Tap (J 792.78092 Glove)

Gregory, Cynthia  
Cynthia Gregory Dances Swan Lake (J 792.8 G822)

Hill, Anne E.  
Ekaterina Gordeeva (J 796.912092 GorH)

Isadora, Rachel  
Isadora Dances (J 792.8092 Dunca-I)

Rubin, Susan Goldman  
Degas and the Dance (J 921 D3163r)
Visit
NACmusicbox.ca

NACmusicbox.ca
Archival Recordings of the National Arts Centre Orchestra

150 FREE online NAC Orchestra Performances!

The NACmusicbox is an interactive tool for students and teachers to search, create playlists and stream live NAC Orchestra concerts from the past 40 years. The website includes related lesson plans, essays, biographies, knowledge testing games and quizzes!

Plus

Eric Friesen Presents the NAC Orchestra: a podcast series
Learn about the history of the NAC Orchestra from its earliest days in 1969 to the present.
NAC Musicbox Timeline
200 Orchestral Works
80 Canadian Compositions
1 Interactive Timeline

The NACMusicbox Timeline explores music connections, provides cross-curricular context and offers classroom-ready activities and lesson plans developed by teachers for teachers.

Visit NACMusicbox.ca Today

National Arts Centre
Centre National des Arts
Be sure to check out all of this season’s NAC Orchestra Student Matinee Teacher Study Guides available for free download on the ArtsAlive.ca Music website!
(see Music Resources, Resources for Teachers)

Kindergarten to Grade 6
Rhythm & Shoes
Monday, January 10, 2011  10 a.m. to 11 a.m. (English)
Monday, January 10, 2011  12:30 p.m. to 1:30 p.m. (English)
Wednesday, January 12, 2011  10 a.m. to 11 a.m. (French)

Grade 4 to 8
Vivaldi and The Four Seasons
Tuesday, April 5, 2011  10 a.m. to 11 a.m. (English)
Tuesday, April 5, 2011  12:30 p.m. to 1:30 p.m. (English)
Wednesday, April 6, 2011  10 a.m. to 11 a.m. (French)

Grade 7 to 12
Gotta Dance!
Friday, November 5, 2010  11 a.m. to 12 p.m. (Bilingual)