The National Arts Centre Orchestra and Platypus Theatre present

How the Gimquat Found Her Song

Teacher Study Guide
Kindergarten to Grade 6
# Welcome Teachers!

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**Audience Participation**

We invite you and your students to sing along with the NAC Orchestra during the concert. The piece we have selected for your participation, found on page 14 of this guide, is an arrangement for voice and orchestra of the Chorale from J.S. Bach’s St. Matthew Passion. The conductor will announce when it is time to sing.

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This programme is made possible by the National Youth and Education Trust supported by TELUS, (founding partner of the Trust) CGI Group Inc., SunLife Financial, supporters and patrons of the National Arts Centre Gala, and the National Arts Centre Foundation Donors' Circle.
Dear Teachers and Parents,

Music is a powerful force – one that enriches the lives of our children by opening their minds to the world around them. Music teaches us to work together cooperatively and encourages creativity and imagination. We at the National Arts Centre strongly believe that music is an essential component of a child’s education and should be a core subject in Canada’s schools. I hope you will enjoy the programs we’ve created for you and your students this year and thank you for making music a part of your teaching curriculum.

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:

- Programme notes for the pieces you will hear at 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 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 NAC!

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

General information
Tel: 613-947-7000 x 390
Email: mused@nac-cna.ca

www.nac-cna.ca
www.music.artsalive.ca
How the Gimquat Found Her Song
The National Arts Centre Orchestra
Alain Trudel, conductor
Platypus Theatre

Performers:  Gimquat: Danielle Desormeaux
Magician: Peter Duschenes

Stage Manager:  Shainna Laviolette
Play written by: Peter Duschenes
Stage direction and puppet design: Meredyth Babcock and Peter Duschenes
Producer:  Michael Duschenes

The Story
What is a bird if she has no song? So ashamed by her silence is the rare and awkward Gimquat bird that she has taken refuge in a hollow tree where she pines and bemoans her woeful state. One day, however, she meets a magician who opens a whole new world to her, taking her on a fantastic journey through space and time in search of the perfect song. Starting in a monastery, then moving on to Leipzig (where the audience will become Johann Sebastian Bach’s choir!) with stops in Vienna, Berlin and New Orleans among many more, Gimquat and the audience discover the music of the ages.

The Music
Throughout the concert, students will hear the following works:

BIZET          Carmen Suite (“Prelude”)
VIVALDI        The Four Seasons (Spring - 1st Movement)
DUSCHENES, MARIO  Sad Dance
DUSCHENES, MARIO  Awakening
BACH           Suite No. 2 (Badinerie)
BEETHOVEN      Symphony No. 5 (1st movement)
TCHAIKOVSKY    Valse Sentimentale, Op.51, No. 6
ELLINGTON/ARR. CUSTER  Sophisticated Lady
RAVEL          Mother Goose Suite (“Pavane de la Belle”)
RAVEL          Mother Goose Suite (“Le Jardin Féérique”)
LLOYD WEBBER/ARR. CUSTER  Phantom of the Opera
DUSCHENES, MARIO  Jiminy Cricket

Concert Dates:
Tuesday, January 15, 2008
10:00 – 11:00 (English)
12:30 – 13:30 (English)
Wednesday, January 16, 2008
10:00 – 11:00 (French)

Location for all concerts:
Southam Hall, National Arts Centre

Running time for all concerts:
60 minutes without intermission
Canada’s National Arts Centre

Situated in the heart of the nation’s capital across Confederation Square from Parliament Hill, 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 one of the key institutions created by Prime Minister Lester B. Pearson as the principal 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, “it would need a heart that beats.”

A programme 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 of 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, the largest film screen in the country and the Micheline Beauchemin Curtain.

Today, the NAC works with countless artists, both emerging and established, from across Canada and around the world, and collaborates with scores of other arts organizations across the country.

The NAC is strongly committed to being a leader and innovator in each of the performing arts fields in which it works - classical music, English theatre, French theatre, dance, variety, and community programming. It is at the forefront of youth and educational activities, supporting programmes for young and emerging artists and programmes for young audiences, and producing resources and study materials for teachers.
The National Arts Centre Orchestra

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 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. The Orchestra’s tour of Quebec in November 2006 included 65 education events.

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 70 works commissioned to date.

The NAC Orchestra offers a number of programmes dedicated to fostering a knowledge and appreciation of music among young people. In addition to a highly popular subscription series of Family Adventures (formerly known as Young People’s Concerts) for families, the Orchestra presents a variety of opportunities for schools to learn about classical music: Student Matinees, Open Rehearsals, and specially priced concerts to allow students to hear the Orchestra perform in its home at the NAC. In addition, Musicians in the Schools programmes including ensemble performances and instrument sectionals take the music to the students in their schools.
Platypus Theatre

On January 28 1990 a 40-foot monster interrupted a concert of the Kitchener-Waterloo Symphony in Kitchener, Ontario. In a battle that involved puppets, masks, actors, 45 musicians and some of the world’s most beautiful symphonic music, the Monster and the audience “duked” it out to see who would triumph - noise or music. Of course music won and the evil monster Cacopholous was destroyed. That was the beginning of Platypus Theatre, a company that has dedicated itself to presenting classical music to young audiences with theatrical performances in an intelligent, entertaining and participatory way.

Since that first performance Platypus Theatre has been receiving rave reviews from orchestra managers, critics, educators, musicians, parents and children from coast to coast. The company has performed more than 250 times with over 50 orchestras in Canada, the United States and Asia including some of the world’s finest like the National Arts Centre Orchestra, Montreal Symphony, Toronto Symphony and Vancouver Symphony. In the United States the company has performed with such notable orchestras as the Houston Symphony, the Minnesota Orchestra, the Seattle Symphony and the Atlanta Symphony and in Asia with the philharmonic orchestras in Hong Kong and Malaysia.

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

Platypus has seven theatrical symphony concerts to its credit: “Rhythm in Your Rubbish”, “How the Gimquat Found Her Song”, “Emily Saves the Orchestra”, “Bach to the Future”, “Song of the Forest”, “Charlotte and the Music-Maker” and “A Flicker of Light on a Christmas Night.”
Alain Trudel - conductor

Born in 1966, Alain Trudel has established himself internationally as a truly remarkable musician. He is widely hailed as a conductor, having led professional orchestras and ensembles on three continents and in a wide variety of repertoire, with repeated return invitations.

In 2006 Trudel was named Principal Conductor of the CBC Radio Orchestra based in Vancouver, the only Radio Orchestra in North America. Most recently, Alain Trudel was named Principal Conductor and Musical Director of the young Orchestre Symphonique de Laval. Alain Trudel was unanimously named Conductor of the Toronto Symphony Youth Orchestra in 2004, a position that brings him great pride and joy and in which he will continue until June 2008.

Alain Trudel was the first Canadian to be an "International Yamaha Artist". YAMAHA has been a major sponsor of his outreach activities all over the world. In the mid 1990s, YAMAHA invited him to design an "Alain Trudel" signature trombone mouthpiece, which is now marketed internationally.

Peter Duschenes - Artistic director, Platypus Theatre

When Peter Duschenes was 13 his brothers were putting on a marionette production of Igor Stravinsky's The Soldier's Tale. They didn’t really want their little brother involved but at the last minute they needed someone to do the voice of the Soldier: Peter to the rescue! That was his first taste of doing theatre and also of combining theatre with music. 16 years later, after earning a Masters degree in theatre from the California Institute of the Arts, Peter and his brother, Michael, founded Platypus Theatre to once again combine theatre with classical music. As the Artistic Director of Platypus, Peter has been widely praised for his innovation in presenting symphonic music to young audiences. His ability to bring the concert stage to life by combining theatre and music has led to numerous commissions with orchestras from coast to coast. An award-winning playwright, Peter’s writing credits include all seven of Platypus’ symphony plays as well as the one-act play, Lost River, which was the 1991 winner of the Theatre BC’s Canadian National Playwriting competition. As an actor Peter has performed with companies across Canada and the United States appearing most recently as Richard in Shakespeare’s Richard II at Quantum Theatre in Pittsburgh, PA and as Louis Ironson in Angels in America at the Centaur in Montreal. Peter lives in Ottawa with his wife Sarah and their children, Magda and Theo.
Danielle Desormeaux – Actor

Danielle Desormeaux is a multi-disciplined artist based in Montreal where she works as actor, puppeteer, instrumentalist and vocalist in English and in French. Recent film and television credits include: the oscar-winning Affliction, Denys Arcand’s Stardom, Four Days, Lassie, Are You Afraid Of The Dark?, The War of 1812. Danielle is a series regular on the animated series The Kids From Room 402 and has lent her voice talents to numerous cartoons, television documentaries and radio-dramas including: Arthur, The City Mouse and the Country Mouse, The Little Lulu Show, Caillou, Riopelle, The Vikings, The Ball and the Pins and A Recipe for Murder. She regularly performs as a singer and instrumentalist with a variety of musical groups including Out of the Mouths of Babes and Diviners, an a cappella R&B/Gospel quintet looking forward to the release of their first CD. On the boards, Danielle has appeared at The National Arts Centre, Place des Arts, Centaur Theatre, The Saidye Bronfman Centre, Upper Canada Playhouse, The Great Canadian Theatre Company and created and performed in Clowns Gone Bad’s recent critically acclaimed collectives MöcShplat and Ŭmlout.

Shainna Laviolette, Stage Manager

Shainna is a graduate of the University of Ottawa's Theatre and Arts Administration programs. After graduation, Shainna worked for 3 years as the Executive Assistant at the Great Canadian Theatre Company (GCTC). Shainna has stage managed numerous productions at GCTC and also worked for The Banff Centre, Centaur Theatre Company, Platypus Theatre, the National Capital Commission, Canada Dance Festival, Collective (gulp) dance projects and Opera Lyra Ottawa. Shainna is currently the production coordinator for Dramamuse, the Canadian Museum of Civilization's resident theatre company.
Here are some of the people we will meet in *How the Gimquat Found Her Song*:

**Prehistoric People**
Imagine a time 40,000 years ago when people lived in caves and survived by hunting wild animals using sticks and stones as weapons. These people were also the first musicians; creating very simple musical instruments by banging different sized rocks and sticks together and by using their voices to call to each other across the vast expanses of wilderness that separated them.

**Benedictine Monks**
If you had lived in Europe in the year 1000 and had been walking by a monastery, you might have heard, floating over the high walls of the great stone building, a prayer being sung in what we now call plainsong or Gregorian chant. With the rise of Christianity, monasteries became the main centres of music in Europe. In these monasteries men called monks who had decided to devote their lives to God sang out their prayers several times a day. They would sing all together, in unison (all on one note) perhaps dropping the note to a lower note at the end of a line of prayer. This gave the prayers a solemn and meditative quality and helped the monks to concentrate on God. It is called "Gregorian" chant because the rules for how it was to be sung were set down by Pope Gregory. This is perhaps the simplest form of music we know and it is the basis for all western music that has been developed since.

**Medieval Troubadours and Minstrels**
Between the years 1000 and 1600 music began to develop into more complex forms, no longer used just for praying nor sung on just one or two notes. If you had been a young man or woman in the medieval ages and you had needed to earn a living, perhaps you would have become a minstrel or a troubadour traveling around the various countries of Europe. You would have entertained crowds of people in every small town by singing pretty melodies, accompanying yourself with a small drum called a tambor or with a simple wooden flute called a recorder, and dancing a lively dance.

**Johann Sebastian Bach**
(1685-1750)
A musical genius from a family of many generations of musical geniuses, Johann Sebastian Bach was born in Germany in 1685. His era was called the Baroque period and by this time music had developed greatly. Vocal music had become much more dramatic and the first operas were written. Instrumental music became much more complex with the
first orchestras being formed made up mostly of string instruments and the occasional flute, oboe, bassoon or trumpet. Bach wrote lots and lots of music; music for kings and princes, for dukes and emperors. But he didn't have an easy life: his mother died when he was only nine and a year later his father also died. He was married twice and had many children, 20 altogether, but 11 died while they were still very young. Bach's music was known for its long graceful melodies which he weaved in and out and around like an endless flowing river. Some of Bach's most beautiful works are his orchestral suites which are collections of dances.

Bach was the greatest composer of the Baroque era and his music plays an important part in our story. During Gimquat's search for her song she will need your help during the Baroque era in singing a chorale by J.S. Bach. A chorale is a song from a religious work called a cantata. Turn to page 14 of this guide and learn Bach’s chorale!

**Ludwig Van Beethoven**  
*(1770-1827)*

Beethoven grew up in poverty with a very mean father who'd wanted to be a great musician himself but had failed to do so and so pushed his son to become the great man he wasn't.

And indeed Beethoven did become a great musician, considered to be one of the greatest composers ever! But unlike Mozart his music never came easily to him. He worked and worked at all of his pieces, writing and rewriting them until he thought they were just right.

No part of his life was easy: he was a loner, never got married, always had trouble finding enough money, and constantly moved from one house to the next. He made very good friends but then fought furiously with them so he'd move on somewhere else and start over again. Perhaps the saddest part of his life was that he slowly became deaf until at the height of his greatness as a composer he couldn't hear anything at all. Can you imagine writing some of the world's greatest music and not being able to hear what you have written? When his Symphony No. 9 was performed for the first time, Beethoven conducted the orchestra himself and at the end of the concert there was wild applause as the audience jumped to their feet to salute the great master. But Beethoven couldn't hear anything at all and one of the singers had to turn him around so that he could see how his music affected the people.

Beethoven’s music launched the next great period of classical music - the Romantic Era.
Pyotr Illyich Tchaikovsky  
(1840-1893)
Unlike Beethoven, Pyotr Illyich Tchaikovsky, who was born in Russia in 1840, didn't start off his life as a musician. As a boy he loved music and would dance whenever his mother played the piano. He even taught himself to play but, although his father encouraged his playing, he had other ideas for a career for his son and pushed him to become a lawyer. For several years Tchaikovsky worked for the government, sitting in an office all day filing papers, filling out forms and setting up meetings with other government officials. But his true passion for music still raged inside him and soon, even though he knew it meant he would live in poverty, he gave up his official position and devoted himself full-time to composing music. This was the Romantic era where music was being used more and more to express emotions in very dramatic styles and this suited Tchaikovsky's passion and intensity perfectly.

With the quality of musical instruments improving substantially, the orchestras sounded better than ever and were bigger too. They included more brass and percussion instruments and Tchaikovsky was able to use this to full advantage with his highly emotional, dramatic and colourful symphonies and his famous ballets such as Swan Lake and Sleeping Beauty. Another of his ballets which you may have seen is The Nutcracker.

Tchaikovsky's music, however, consumed him and he didn't pay much attention to anything else. His one marriage lasted only 11 weeks and when the cholera epidemic hit, even though he had been warned not to, he drank water that had not been boiled, became sick and died a week later at the early age of 53.

Duke Ellington  
(1899-1974)
Edward "Duke" Ellington, one of the world's greatest jazz musicians of the 20th century, did not like practicing classical music. Ellington developed a great interest in the exciting "Ragtime" music that he heard out in the streets; he would spend hours learning pieces he had heard the great ragtime player P.J. Johnson play. One day he had the chance to play one of P.J.'s pieces for the great man himself. And after listening to Duke play, P.J. exclaimed: "Why, you play it better than I do!"

Duke Ellington went on to develop his own music in the eras of "Swing" and "Big Band" - jazz music which for the first time was being written down for musicians. Although "Swing" and "Big Band" music like other kinds of jazz, had improvised sections to it, it was very carefully planned out, orchestrated and then played by large groups of woodwind and brass musicians.

Duke Ellington wrote music based on his life: things he had seen, heard or felt inspired him to write over 6,000 compositions before he died at the age of 75.
The Rappers

Where does rap music come from? Disc jockeys in Jamaica would play records at parties and dances and talk in rhythm over the music creating the first forms of rap. Eventually they became more inventive, sometimes switching back and forth between two records with different rhythms as they spoke to create interesting rhythmical combinations, or using special sound effects for even more startling results. DJ Kool was born in Jamaica but then moved to New York City where he introduced rap music to North America. At first it was just great party and dance music but then groups, such as Groundwater Flash and the Furious Five, used rap as a way to comment on current events in the world, especially their lives in the poor black neighbourhoods of big American cities.

Rap music continues to be used as a way to make people think about the state of the world today. Some people think that some rappers go too far, using their music to promote violence and racial intolerance. What do you think?
**Audience Participation**

**Sing Along at the Concert!**

Please learn this chorale from Bach’s *St. Matthew Passion*. We will sing it with the NAC Orchestra at the concert.

**N.B.** We will sing the Chorale without words using the sounds “La-la-la”.

**Chorale**

*J.S. Bach*

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**The Magic Chant**

This chant is the key to opening the door to the magical world of *How The Gimquat Found Her Song*. Please learn the chant before you come to the concert hall.

- Jimminy Cricket, Raggedy Ann
- Winnie the Pooh, Yosemite Sam
- Up in the air, through space and through time,
- A new place in history, not yours and not mine
Teachers: Help us ensure that everyone enjoys the performance!
As a teacher bringing your students to a performance at the National Arts Centre, please keep in mind that you are responsible for the behaviour of your students. It is up to you to ensure that the students behave in a respectful and attentive manner towards the performers on stage as well as NAC staff. Use the guidelines below to brief your students about behaviour in the performance hall before you attend your NAC performance.

✓ Performers on stage rely on the audience for the energy to perform: audiences need to be attentive, quiet and respectful in order to help create the magic of live performance.

✓ Performers can see and hear everything that you do, just as you can see and hear everything that they do, so:

- Please save your snacks, drinks, candies and gum for another time - the performance hall is no place for eating and drinking.
- Please discuss what you like and dislike about a performance - but definitely do it after you leave the hall, not during the performance.
- It is important that you be comfortable in your seat in the hall - but please don’t leave your seat once the performance has started. It’s distracting to those on stage.
- Be sure to turn off cell phones, pagers and anything that beeps before you enter the hall.

✓ Musicians love to have their performance acknowledged by your applause, but remember to wait until the whole piece is over. Some composers choose to write music in several movements. It may seem like the end of the piece when the performers come to the end of a movement, but often a piece of music is made up of several movements. If you get confused about when a piece of music is finished, watch the performers on stage—you’ll be sure to know when the piece is over when the conductor turns and faces the audience.

✓ Remember that there are a lot of people who work very hard to put on a performance: not just actors, dancers and musicians, but administrators, front-of-house and technical staff. Everyone will have a different opinion of what they see on stage, but consider that constructive criticism is always appreciated more than purely negative criticism.

✓ Through the performing arts we can explore other points of view, learn new and different 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.
The Rehearsal

The musician:

- Arrives early, before the start of the rehearsal, to warm up and organize the music
- Sits on stage, in an assigned chair, ready to for the start of the rehearsal
- Waits for the concertmaster, or first violinist of the orchestra, to stand to ask the oboe player for the tuning note, “A”
- Tunes with the orchestra to this note
- Watches the conductor for a downbeat to begin the rehearsal
- Rehearses with the orchestra until the orchestra break that usually occurs 60 or 70 minutes into the rehearsal
- Breaks for 25 minutes, often taking a refreshment in the Green Room (the cafeteria backstage for the artists)
- Returns to the stage after the break to finish the rehearsal

There are up to five rehearsals for a “Classical” series concert. The final rehearsal is called the “dress” rehearsal and is normally on the day of the concert.

Each rehearsal is two and a half hours long with one 25-minute break in the middle. Rehearsals always start on time.

The Performance

The musician:

- Dresses in a black tuxedo (with tails) for men and all black (pants, shirt, dress) for women
- Arrives early to warm up and organize the music
- Tunes with the orchestra on hearing the “A” note
- Performs on the downbeat of the conductor
- Breaks approximately one hour into the performance for an intermission
- Returns after 25 minutes to finish the concert

Performances generally begin at 8:00pm and end at 10:00pm. There is one break in the middle so the audience and musicians can stretch their legs and refresh themselves.

The NAC Orchestra performs over 100 concerts each year from the Classical, Pops and Family Adventures series. Additionally, the Orchestra performs on tour within Canada and abroad, plays in the orchestra pit for ballet and opera, records and performs in summer concerts as part of the indoor and open air festivals.
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 ♫ Percussion

Strings: Violin, viola, cello, and double bass
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
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 to tweak, tinker and listen to all your favourite instruments of the orchestra!
ACTIVITY #1

1. I imagine that the Gimquat has no song to sing because
   ____________________________________________________________
   I think she feels _______________________________________________________

2. I like to sing when _______________________________________________________
   ____________________________________________________________

3. When I sing, I feel _______________________________________________________
   ____________________________________________________________

4. This is my picture of the Gimquat when she finds a song of her own and sings it:
   ____________________________________________________________

   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
   ____________________________________________________________
Instruments of the Orchestra

Introduce students to the orchestra. (See page 17)

Use Artsalive.ca/Music Instrument Lab to explore the sounds, construction, and appearance of various instruments.

Arts Curriculum:

Grades 1 & 2 - Four families of instruments
Grade 3 - Identify instruments in the percussion section
Grade 4 - Identify the instruments of the woodwind, brass, string and percussion
Grade 5 - Classify instruments of the orchestra as being woodwind, brass, strings or percussion
Grade 6 - Describe the construction and use of an instrument

Concert Etiquette

Discuss when it is (during applause, at intermission) and when it is not appropriate to speak (when performers are speaking or performing) when attending a live performance at:

A) a theatre
B) a concert hall
C) a stadium (e.g. the Scotiabank Place)
D) a park

Discuss/describe in detail what happens at a performance, from the time you walk into the foyer of the venue (concert hall, theatre, etc). Example: show ticket, usher shows you to your seat, the orchestra is on stage warming up, the concertmaster walks on stage (applause) and tunes the orchestra, the conductor walks on stage (applause) and the concert begins...
LISTENING ACTIVITIES

Refer to the Musical Glossary on page 32.

Beat, Metre, Time Signature

Listen to the following works to discover beat, metre and time signatures:

- Bizet’s Carmen “Les Toreadors”
- Vivaldi’s The Four Seasons “Spring”
- Bach’s Suite No. 2 “Badinerie”

Try patting your lap (patsch) for the strong beat, and clap the weak beat(s) to discover the groupings, or metre. Listen for the metre, then try conducting in 2 (down/up) or 3 (triangle) to feel duple or triple time.

2/4, 3/4, 4/4

Rhythm

Listen to the skipping rhythms in J.S. Bach’s “Badinerie” (ti tiri ti tiri ti tiri ta)

Melody and Harmony

Listen to Ravel’s Mother Goose Suite, and other selections from the repertoire listed on page 4. Which melodies are memorable? Which can you hum? Are the harmonies (combined sounds) modern, jazzy, or more traditional? Compare Ellington’s Sophisticated Lady with the harmonies in Vivaldi’s Four Seasons “Spring”.

Dynamics

Medieval and Renaissance music have little dynamic contrast; Baroque and Classical music usually have distinct loud and soft sections; and Romantic and Modern music usually make dramatic use of loud, soft and gradual changes, and sound very expressive. How would you describe the dynamics and mood in Beethoven’s Fifth Symphony, First Movement? Compare it with Ravel’s Le jardin féérique.
REFLECTIVE WRITING
(Post-concert Activity)

Name: __________________________
Date: __________________________

Select four statements to complete. Think, and then write.

1. The Gimquat, a silent bird without a song, made me think of
___________________________________________________________________________
___________________________________________________________________________

2. The music I heard reminded me of
___________________________________________________________________________
___________________________________________________________________________

3. I never knew that
___________________________________________________________________________
___________________________________________________________________________

4. I think the search for a unique song might symbolize
___________________________________________________________________________
___________________________________________________________________________

5. When I think that nobody is listening to me, I feel
___________________________________________________________________________
___________________________________________________________________________

6. To help others to listen with respect to me, I could
___________________________________________________________________________
___________________________________________________________________________

7. The audience that would most appreciate this presentation _______________________
because ______________________________________________________________________

8. To enjoy the performance, a person must be able to ____________________________
CREATE A PARODY SONG
Old Tune, with New Lyrics!

How the Gimquat Found Her Song
(Tune: Twinkle, Twinkle Little Star)

Now the Gimquat has a song,
She can sing it all day long
When you have a song to sing
You can do most anything!
Now the Gimquat has a song,
She can sing it all day long!

Well-known nursery songs like “Twinkle, Twinkle, Little Star”, “Mary had a Little Lamb” and “Frère Jacques” contain patterns that make them easy to learn. There is often a pattern in the lyrics (metre, or number of syllables per line), the musical phrases, and the rhyming scheme.

1. Advertise your favourite food or food group. Make new lyrics for a well-known song. Make the syllables fit the rhythm. Copy the rhyming pattern! (Example: cheese, please, you, blue, cheese, please, or A A B A B A ). When you have a good opening line, brainstorm rhyming words for the last word in line one. Too difficult? Find a synonym for that word, and try again.

2. Print your song in large letters on 11x17 or chart paper. Plan the lettering carefully (pencil), so that the layout is in poetry form to highlight the patterns and rhyming scheme. When traced over in marker, will your classmates be able to see your song from a distance? Check! Illustrate your song.

Example (To the tune “Twinkle, Twinkle, Little Star”):

<table>
<thead>
<tr>
<th>Food for a Thoughtful Mouse</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yummy, yummy healthy cheese,</td>
</tr>
<tr>
<td>Orange or white, I want some, please!</td>
</tr>
<tr>
<td>Dairy is so good for you,</td>
</tr>
<tr>
<td>Cheddar, Gouda, Swiss, and Blue!</td>
</tr>
<tr>
<td>Yummy, yummy healthy cheese,</td>
</tr>
<tr>
<td>Orange or white, I want some, please!</td>
</tr>
</tbody>
</table>
BREATHING TECHNIQUE

You don’t have to be an athlete to think about breathing technique! In fact, to speak or sing well, proper breathing technique is very important. Correct breathing even has an effect on how you feel and think!

It is easy to find out what proper breathing technique feels like. Try the following now or before you go to sleep: Lie down on your back and place your hands flat across your abdomen. You will feel your stomach expand as you inhale, and settle back down as you exhale. This happens because a large muscle called the diaphragm muscle expands and makes room in the body for more air in the lungs.

**Tips for proper breathing:**

1. Sit or stand tall. Pretend that you are a puppet on a string and you hang by a string connected to the crown of your head. You are as tall as you can be, and you feel no tension. If standing, your feet are slightly apart, and your knees are not locked, but are relaxed and slightly bent.

2. Roll your shoulders up, back and down. Never raise your shoulders when you take a deep breath, because this creates tension in the shoulders and elongates the torso.

3. Always feel your abdomen expand as you take a deep breath.

4. Try breathing in through the nose and out through the mouth. When singing or playing an instrument, breathe in and out through your mouth.
LISTENING LOG

Name: ___________________________________________ Date: ____________________________

Piece: ________________________________________________________________________________

Composer: ______________________________________________________________________________

Circle the best answer:

1. Describe the beat: steady changing hard to find

2. The time signature is:
   - Duple
     - groups of two: 1, 2, 1, 2...
     - four: 1,2,3,4, 1,2,3,4...
   - triple
     - groups of three: 1,2,3,1,2,3...
     - six: 1,2,3,4,5,6, 1,2,3,4,5,6,

3. What is the tempo (speed)? allegro moderato adagio
   - (fast) (medium) (slow)

4. Does the tempo change? accelerando ritardando
   - (speeds up) (slows down)

5. Which dynamic levels are used? forte mezzoforte piano
   - (loud) (medium loud) (soft)

6. Which elements are featured? strong rhythm / memorable melody / interesting harmony

7. What timbres are featured?

   Instruments: strings brass woodwinds percussion electronic
   Voices: child woman man / solo duet choir

8. What is the mood of the piece? In your imagination, what is happening when you hear this music?
# MY LISTENING RECORD

<table>
<thead>
<tr>
<th>Date</th>
<th>Composer Name of Piece Performer</th>
<th>Describe your feelings. Which music elements are featured? See “Musical Glossary” on page 32 for help</th>
</tr>
</thead>
<tbody>
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Teacher Study Guide

How the Gimquat Found Her Song – Page 26
MUSIC MAP

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

Title of Composition: ________________________________________

Composer: ________________________________________________
TEACHERS NOTES

Listening Log and Listening Record (pages 25 – 26)

Use the Listening Log to teach students to listen for details and to learn music vocabulary. Keep listening samples short and intriguing to start. Select music you love from your own collection or from the library. Use music illustrating contrasting moods, styles of music, historical periods of music, and cultural backgrounds. When the students realize that there is interest in and respect for music of many time periods and a wide variety of cultures, this will encourage students to appreciate different tastes, show tolerance and respect, and be proud of their cultural background. Ask each student to take a turn being responsible for the “listening selection of the day”, encouraging them to bring music from home that is appropriate for school and that others might not have heard before… to “stretch” the ears of their classmates. Make a music certificate for “most original and interesting selection of the week”. Ensure that all selections are listened to carefully and with respect.

View the movie, Beethoven Lives Upstairs with your class. Students might reflect in writing by answering, “When Beethoven was losing his hearing, did he feel like giving up on composing?” “If Beethoven was alive today, and applied to rent a room in your home, (or the next apartment), how would you feel?”

Music Map (page 27)

Every CD in your collection has two or three of your favourite pieces. Select appropriate pieces from these. Aim to represent contrasting moods, styles of music, historical periods of music, and cultural backgrounds. Broadening your students’ listening experience is, in effect, taking them traveling through history and around the world. Showing appreciation and interest in music of many time periods and a wide variety of cultures will encourage students to appreciate different tastes, show tolerance and respect, and be proud of their cultural background. Suggestions for expanding your music collection: Visit the world music section of your local CD store. Try playing expressive soundtracks from movies (Superman, Lion King (original), The Mission, Tout les matins du monde, The Merchant of Venice) and Classical compilations that feature the “best of”. Sometimes discount stores or publishers displays have collections (“Mini Mozart”, etc) CDs for babies that are very inexpensive and yet are performed by symphonic orchestras. (Avoid synthesized or “music box” versions of the classics). The NAC provides free CDs of performances with listening guides for its student concerts!

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

Learning in Silence, Learning about Silence
Composers need silence to create. Silence is rare in today’s fast-paced high-tech world, where we are surrounded by noise pollution. Imagine being as silent as the Gimquat before she found a song? Have your class plan a Monk’s Day! Discuss how and why monks in monasteries took vows of poverty and even vows of silence. Make preparations together:

- Create a “Vow of Silence”, plan a special class lunch (porridge; vegetables and beans; soup; bread)
- Decide on the duration of the Monk’s Day (example: recess to recess, morning, all day). What challenges will you face? People tend to rely on verbal communication. What silent ways of communicating express needs and feelings, often more accurately than words? (eye contact, body language, gestures, writing, etc.) Together, you might select a “penance” if someone breaks the silence during the activity.

See website: www.godecookery.com for recipes, decorative letter, and border clip art

Possible activities:
- Take a vow of silence
- Try a short fast (example: no snack time, as a monk’s first meal is at noon)
- Wear simple “Monk’s” clothes (hoods, loose robes)
- Listen to Gregorian chant while trying meditative deep breathing, crossing your arms and holding elbows (yoga/self-calming/brain gym); while completing an art activity (enhance right brain activity); while doing math (enhance focus)
- Create a new Gregorian chant using the notes (tone bells) “do, re, mi” and adding the low “la” for additional challenge ... end chant on “re” (C,D, E + low A... end chant on D). Sing to solfège, or sing a melisma in Latin (example) silencium, or your school motto!
- Illuminated Letter: Using a decorative border on parchment, students draw the first initial in their names in calligraphy, using designs which include meaningful symbols for each student. Watercolour paint is effective for finishing the illuminated letter and border. (See page 31 for an illuminated letter border template)

Follow up the day with a discussion or writing activity on students’ reactions to the event. How did you feel when the environment was silent? When you listened to Gregorian Chant? What is the purpose of living in silence as a monk? (deep reflection, calm, putting faith before self) What are the challenges, drawbacks, and benefits? Who, apart from monks, lives in silence? (Hearing impaired, elderly living in isolation)
Beautiful illuminated manuscripts are a legacy of medieval monasteries. One of these is the remarkable Book of Kells, copied around 800 A.D. and hidden safely away in a monastery for centuries.

What other old authentic forms of communication still exist, telling us about how people lived and what they believed?

___________________________________
___________________________________
___________________________________
___________________________________

Sample of Illumination

What can you see in this intricate design?

___________________
___________________

Answers:
Person wearing a crown, throne, harp, letter B, leaves, head

What images would you choose to include in an illumination of the first letter of your name?

___________________
___________________

Possible Answers:
Egyptian accounts of pharaoh’s wealth in hieroglyphics, the Rosetta stone, symbols in Mayan and Aztec pyramids, recount astronomical and historical facts, old music scores, Bible, Koran...
## Musical Glossary

**Beat** – is there a strong pulse (like walking), or little sense of a beat, (like floating)? Is the speed (tempo): fast (allegro), medium (moderato), or slow (adagio)?

**Metre/Time Signature** – 2/4, 3/4, 4/4, 6/8 are most common. Listen for the strong beat, then find the grouping of beats in 2s, 3s 4s. Try conducting in 2 (down/up) or 3 (triangle) to feel duple or triple time.

**Rhythm** – Are sound patterns simple, or complex? Are they fast patterns (like eighth notes) or long notes (like whole notes)? Is the rhythm jazzy and syncopated (on the off-beat)?

**Melody** – Is the tune memorable? Does it have leaping from high to low (disjunct) or notes moving in close steps (conjunct)? Is the playing smooth (legato) or detached playing, like hot potato (staccato)?

**Harmony** – is more than one pitch sounding at the same time (example do + mi + so, or the “I chord”). One person singing alone creates unison, not harmony! Are the combined sounds modern, jazzy, more traditional?

**Dynamics** – How dramatic is the music? Are there loud and soft sections? The music terms (and symbols) are:
- *pianissimo (pp)* – very soft
- *piano (p)* – soft
- *mezzo piano/mezzo forte (mp, mf)* – medium soft/medium loud
- *forte (f)* – loud
- *fortissimo (ff)* – very loud

**Texture** – describes the density of sound: one sound (thin), or two sounds layered, or many sounds layered, performed simultaneously (thick). Polyphonic music has many layers, starting at different times, like singing the round Frère Jacques.

**Timbre** – Can you identify what is making the music: voice (male/female, adult/child), woodwinds, brass, strings, or percussion?

**Form** – is how music is organized in repeating or recognizable sections, Examples: ABA, Sonata, Theme and Variations, Rondo, Symphony
Bibliography

Of Resources Available at the Ottawa Public Library
Compiled by Janis Perkin
Children’s Services
Ottawa Public Library

VIVALDI
Bill Slavin
The Stone Lion

Bjork, Christina
Vendela in Venice

Clement, Claude
The Voice of the Wood

Daly, Niki
Bravo Zan Angelo (also available in French)

Douglas Cowling
Vivaldi’s ring of mystery

Funke, Cornelia
The Thief Lord

Landon, H. C. Robbins
Vivaldi: voice of the baroque

Larreula, Enric / Capdevila, Roser
Le voyage à Venise de la Sorcière Camomille

Marnat, Marcel
Antonio Vivaldi: l’homme, son milieu et sa musique

McCully, Emily Arnold
The Orphan Singer

Morpurgo, Michael
Jo-Jo The Melon Donkey

Talbot, Michael
Vivaldi

Vernon, Roland
Introducing Vivaldi

Wooding, Sharon
The Painter’s Cat

Swingle Singers,
Anyone for Mozart, Bach, Handel, Vivaldi?

Vivaldi, Antonio,
Vivaldi’s ring of mystery: a tale of Venice and violins.

Four seasons = Quatre saisons / Vivaldi

BACH
Catucci, Stefano
Bach and Baroque Music

Bach et le baroque musical

Catucci, Stefano
Bach

Cencetti, Greta
Basically Bach: a 300th birthday celebration

Lynch, Wendy
Bach

Nickel, Barbara
Hannah Waters and the daughter of Johann Sebastian Bach

Rachlin, Ann
Bach

Rachlin, Ann
Bach (adaptation française de Christel Delcoigne)

Summerer, Eric
Johann Sebastian Bach

Vernon, Roland
Introducing Bach

Winter, Jeanette
Sebastian: a book about Bach

Bach Around the World (videorecording) Celebrates the 250th anniversary of Bach’s death

Bach’s fight for freedom (videorecording)

Johann Sebastian Bach (videorecording) Meet the Musicians Series

Mr. Bach Comes to Call: fun, drama, music & history (Classical Kids, sound recording)

Mr. Bach Comes to Call (videorecording [DVD])
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<td>Autexier, Philippe A.</td>
<td>Beethoven : la force de l’absolu</td>
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<td>Tames, Richard</td>
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<td>Winter, Jonah</td>
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<td>Old, Wendie</td>
<td>Duke Ellington: giant of Jazz</td>
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<td>Pinkney, Andrea Davis</td>
<td>Duke Ellington: the piano prince and his orchestra</td>
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<td>Venezia, Mike</td>
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<th><strong>OTHER SUPPORT MATERIALS</strong></th>
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<td>Andersen, Hans Christian</td>
<td>The Nightingale</td>
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<td>Deyriés, Bernard</td>
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</tr>
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<td>Gauthier, Bertrand</td>
<td>La, si, do, place aux jumeaux!</td>
</tr>
<tr>
<td>Jonas, Ann</td>
<td>Bird talk</td>
</tr>
<tr>
<td>Kendall, Alan</td>
<td>The chronicle of classical music : an intimate diary of the lives and music of the great composers</td>
</tr>
<tr>
<td>Krull, Kathleen</td>
<td>Lives of the musicians: good times, bad times (and what the neighbors thought)</td>
</tr>
<tr>
<td>Lionni, Leo</td>
<td>Tico and the golden wings</td>
</tr>
<tr>
<td>Marsalis, Winton</td>
<td>Jazz-A-B-Z : an A to Z collection of Jazz portraits</td>
</tr>
<tr>
<td>Medearis, Angela Shelf</td>
<td>Rum-a-tum-tum</td>
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<tr>
<td>Oppenheim, Joanne</td>
<td>Have you seen birds?</td>
</tr>
<tr>
<td>Spence, Keith</td>
<td>Musique vivante</td>
</tr>
<tr>
<td>Thompson, Wendy</td>
<td>The great composers: an illustrated guide to the lives, key works and influences of over 100 renowned composers</td>
</tr>
<tr>
<td>Van Kampen, Vlasta</td>
<td>A drop of gold</td>
</tr>
<tr>
<td>Wildsmith, Brian</td>
<td>Maurice Maeterlinck’s Blue bird</td>
</tr>
</tbody>
</table>
Be sure to check out all of this season’s Teacher Study Guides now available for free download on the ArtsAlive.ca and NAC websites!

KINDERGARTEN – GRADE 6
Platypus Theatre’s
How the Gimquat Found Her Song

Performance Dates:
Tuesday, January 15, 2008 10:00-11:00 (English)
Tuesday, January 15, 2008 12:30-13:30 (English)
Wednesday, January 16, 2008 10:00-11:00 (French)

GRADES 4 – 8
Introducing the Great J.S. Bach

Performance Dates:
Tuesday, February 12, 2008 10:00-11:00 (English)
Tuesday, February 12, 2008 12:30-13:30 (English)
Wednesday, February 13, 2008 10:00-11:00 (French)

GRADES 7 – 12
Celtic Celebration: Natalie MacMaster & Leahy

Performance Dates:
Thursday, November 29, 2007 11:00-12:00 (Bilingual)
Friday, November 30, 2007 11:00-12:00 (Bilingual)