

CANADA'S NATIONAL ARTS CENTRE



CENTRE NATIONAL DES ARTS DU CANADA



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Curriculum Services Canada

VIVALDI

MUSIC
CD
INSIDE!

AND THE

FOUR SEASONS



TEACHER RESOURCE KIT

For Classroom Teachers • Grades 4–6 • Cross-curricular lessons and activities included



PINCHAS ZUKERMAN

Music Director, Canada's National Arts Centre Orchestra

www.nac-cna.ca

www.ArtsAlive.ca

VIVALDI AND THE FOUR SEASONS

TEACHER RESOURCE KIT

Canada's National Arts Centre is proud to present *Vivaldi and The Four Seasons* for elementary school teachers and their students. This unique resource presents a world of classical music that is fun, interactive, and relevant. You and your students will discover Vivaldi's life, times, and music with the help of innovative lesson plans and student activity sheets. You will also learn about the four seasons through music, language arts, social studies, science, visual arts, drama and First Nations storytelling.

Who can use this resource?

- ❖ Generalist classroom teachers
- ❖ Music specialists
- ❖ Resource librarians
- ❖ Private music teachers
- ❖ Parents

How do I use this resource?

- ❖ Read the booklet, listen to the CD, and peruse the lesson plans and student newspaper guide for an overview of this resource.
- ❖ Photocopy pages from the kit as appropriate for your students. The text and student activity sheets have been designed to reflect grades four to six curriculum requirements.
- ❖ Use the enclosed student newspaper guide as an additional resource.
- ❖ Access related content and resources, and see how the lessons and activities in the Vivaldi kit correspond with music curriculum requirements for your province at <http://www.artsalive.ca/musicresources/>.

How can I get another kit and class sets of the student newspaper guide?

- ❖ By 2005, a copy of this Teacher Resource Kit will be distributed free of charge through school boards to every elementary school in Canada, thanks to the generous support of the National Arts Centre Foundation.
- ❖ The National Arts Centre is pleased to make additional copies of the Teacher Resource Kit (including the CD) and class sets of the student newspaper guide available for purchase.
- ❖ For more information on purchasing or free download of the Teacher Resource Kit in English or French, go to: <http://www.artsalive.ca/musicresources/>.

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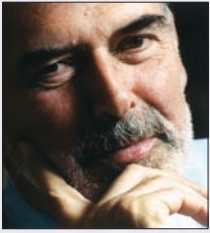
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Dear Teachers,

Let me begin by thanking you for the wonderful contribution you make towards shaping the future leaders, artists, and creators of this country.

With an eye to the future, the National Arts Centre continues to put tremendous energy into its education outreach. Maestro Pinchas Zukerman and the NAC Orchestra take a leadership role in delivering programmes that introduce young audiences to the performing arts, train musicians, and provide resources to teachers in classrooms from coast to coast.

This newest Teacher Resource Kit is a rich source of both knowledge and culture. We are pleased to include an original story written by Mohawk writer C.J. Taylor from Quebec, and illustrated by Cree artist George Littlechild, who resides in British Columbia. We hope this study guide will provide you and your students with many hours of fulfillment and joy.

Peter A. Herrndorf

President and CEO of Canada's National Arts Centre

Pinchas Zukerman

Mackenzie Siroh



Dear Colleagues,

Welcome to the wonderful world of Antonio Vivaldi. I believe that Vivaldi's *The Four Seasons* represents the musical collage that is life.

As one of the world's most influential and well-known classical composers, Vivaldi's importance lies, above all, in his concertos for their boldness and originality, and for their central place in the history of music.

I am excited to be sharing with you and your students the life and music of this great legend. I hope you enjoy the CD recording performed by Canada's National Arts Centre Orchestra included in this resource.

Bringing music and music education back into the classroom is paramount, and I thank you for all your work and efforts.

Pinchas Zukerman

Music Director of Canada's National Arts Centre Orchestra

The National Arts Centre opened its doors on June 2, 1969, as a gift to all Canadians in celebration of the country's 100th birthday. It was Prime Minister Lester B. Pearson, who in the 1960s recognized the need and desire for Canadians to showcase excellence in Canadian performance arts – music, English and French theatre, dance, and variety. Come visit us at Canada's National Arts Centre located in the heart of Ottawa, Ontario and on the web at www.nac-cna.ca.

Marc Fowler



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by C.J. Taylor, illustrated by George Littlechild

Enclosed in the inside back pocket:

- Vivaldi Four Seasons* CD featuring Pinchas Zukerman and the National Arts Centre Orchestra
- Vivaldi and The Four Seasons* student newspaper guide



ANTONIO VIVALDI

VIVALDI'S LIFE

Imagine for a moment that you are a composer so famous that you are a tourist attraction. You are someone a foreigner might approach to write a piece of music as a souvenir of his visit to your city. Such a man was Antonio Vivaldi (1678-1741), one of the greatest musical figures of the Baroque period.

Vivaldi knew kings and princes and twice was invited to play the violin for the pope. Strangely, after his death people ignored his music for two hundred years. His music was not rediscovered until the mid-twentieth century. Now, once again, Vivaldi is tremendously popular, the way he was during his lifetime. Let's find out more about this remarkable man and the exciting times he lived in.

Antonio was born into a large family. He had four brothers and four sisters. We know little more about his early years. But we do know that, at age fifteen, he began studying to be a priest. He became a priest in 1703, but he said mass only a few times. Vivaldi became known as "the red priest" because of his bright red hair.

Vivaldi had a medical problem he called "tightening of the chest." Today we would call it asthma. His medical problems did not prevent him, however, from learning to play the violin, to compose, and to take part in many musical activities. As far as we know, his father was his only important teacher, and they sometimes played the violin together in church.



Antonio Vivaldi by La Cave.
The Arts & History British
Picture Library.

DANGER OF DEATH

Antonio Vivaldi was born in Venice on March 4, 1678.

He was baptized immediately at home by the midwife due to "danger of death." What did this mean? We're not sure, but it was probably either an earthquake that shook the city that day, or the infant's poor health. Vivaldi's official church baptism did not take place until two months later.

WHAT'S IN A NAME?

In the Pietà, where Vivaldi taught, it was common practice to be named after your instrument – “Katarina della violino,” for example. If you play an instrument, what could your nickname be?

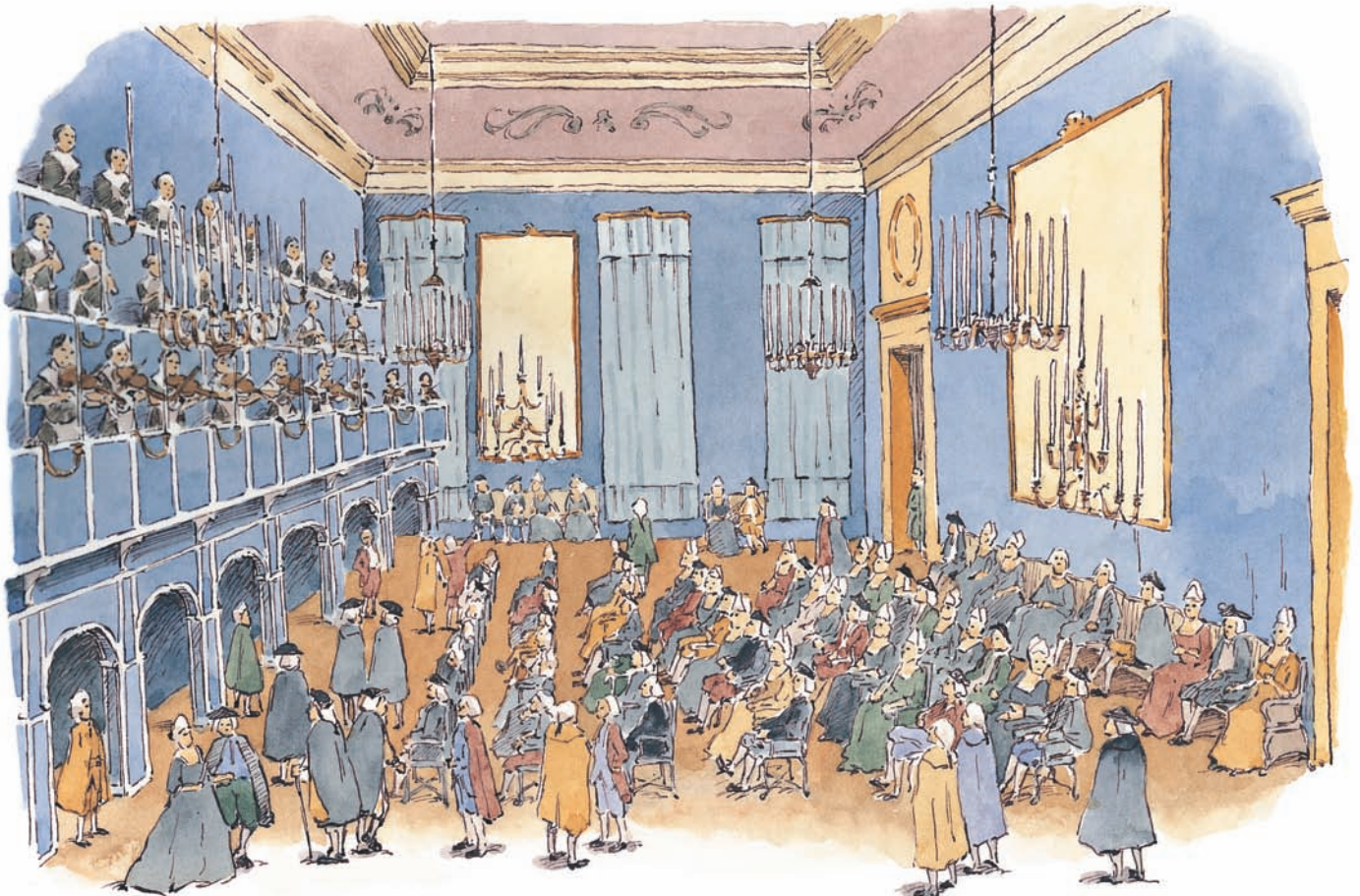
In 1703, Vivaldi joined the staff of the school of the Ospedale della Pietà (Hospital of Mercy, so called because it was attached to a hospital) as a music teacher. The Pietà's musical reputation was so great that Vivaldi received a starting salary double that of his father, who worked at the city's most important church, St. Mark's. Vivaldi remained at the Pietà for most of his professional life. There he wrote hundreds of compositions for the girls to perform in the orchestra or to sing in the choir.

After forty years of service, Vivaldi left the Pietà and moved to Vienna to work for a former friend who was now an emperor, Charles VI. But Charles died suddenly from food poisoning and no one else in Vienna was interested in hiring Vivaldi. Sadly, within a year, Vivaldi also died – on July 28, 1741. The cause was given as “internal inflammation,” which could have meant almost anything in those days. He received the cheapest possible funeral. The field where he was buried has disappeared entirely.

FAMOUS WOMEN

Vivaldi's orchestra was largely made up of residents of the Pietà – a refuge for poor and orphaned girls. His music was written for this talented group, which was famous throughout Europe. Visitors were surprised that young women could play such large or “unusual” instruments as the bassoon and clarinet.

It was not considered proper for women to perform in public so they played from a gallery, as in this picture, or from behind an iron lattice, to protect their privacy. Similar institutions provided musical training for young men.



VIVALDI'S TIMES

ACTIVITY IDEA:

Find examples of pictures showing baroque gardens, furniture, hairstyles, and fashion. Do you think fashion today could be called baroque? Why or why not?

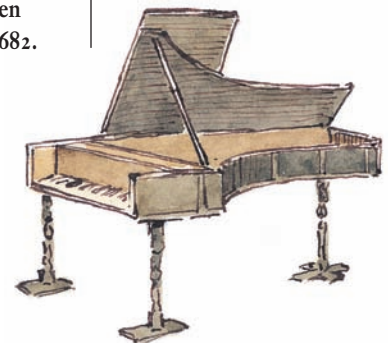
Vivaldi lived near the end of an era known as the Baroque period, which lasted from about 1600 to 1750. It was an exciting time to be alive. The spirit of adventure and discovery filled the air. Astronomers like Copernicus and Galileo looked high into the heavens and learned that the Earth revolves around the sun. Anton van Leeuwenhoek found a whole new world under the microscope – bacteria, blood cells, and much more. William Harvey discovered the circulation of blood. There were many great composers too: in Germany there were Bach and Telemann; Handel and Purcell worked in England; France had Couperin and Rameau.

Just what does baroque mean? This is a term that was originally used to describe architecture. Buildings of grand design and containing a lot of detailed decoration were called baroque. By extension, these grandiose, highly decorated structures inspired art, music, furniture, gardens (for example, those at Versailles, outside of Paris), and even clothes and hairdos of the period. Strong colours, dramatic effects, splendour, and a sense of both dynamic movement and spontaneity were all features of baroque style. The word “awesome” would be appropriate to describe much baroque art, architecture, and music.

CARNIVAL SEASON

A carnival in eighteenth-century Venice did not mean a travelling amusement show. This was the season in the church calendar immediately preceding Lent. For several weeks, everyone had a grand time going to fancy masked balls, parties, and other social events. Opera was popular too. At least twenty casinos were open for business. People poured into Venice from all over Europe to be there at Carnival time. We still have this type of carnival today, Winter Carnival in Quebec City, for example. There are many others.

1665	1678	1685	1697	1701	1705	1709	1711
First <i>Filles du Roi</i> arrive in Canada.	Antonio Vivaldi is born. French explorer René-Robert La Salle explores the Great Lakes district in Canada.	Births of Johann Sebastian Bach and George Frideric Handel, two of the greatest composers of the Baroque era.	Charles Perrault brings out a collection of fairy tales, <i>Contes de ma mère l'Oye</i> (Mother Goose). The last remains of Mayan civilization are destroyed by the Spanish in Mexico's Yucatan region.	The Great Peace of Montreal establishes peace between the First Nations and the French in New France.	Astronomer Edmund Halley correctly predicts the return (in 1758) of the comet that was last seen in 1682.	Bartolomeo Cristofori invents the pianoforte (ancestor of today's piano).	The clarinet is used for the first time in an orchestra in Hasse's opera <i>Croesus</i> .



ACTIVITY IDEA:

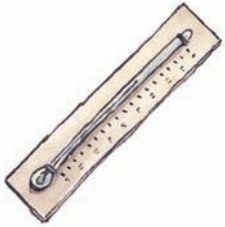


What would you do in Venice if you could visit as a tourist? How many people live there now? How do they get around if the streets are made of water?

The Baroque period was not all pleasure and joy. There were no luxuries like ovens or dishwashers. No indoor plumbing or central heating. No radios, televisions, or cell phones. Only a few people lived well – the aristocracy. Most worked much harder and longer hours than people do today. And many suffered under the autocratic rule of kings, queens, and emperors. Democracy such as we enjoy today was still far in the future.

Vivaldi’s home city of Venice was, and still is, one of the most magnificent in all Europe. Tourists loved Venice. When Vivaldi lived there, the city had a population of about 150,000, which was large for the time. Venice is a city built on water, with canals instead of streets. It is also a city of splendid churches, grandiose palaces, and beautiful theatres. The baroque love for extravagance, grand effects, and lavish decoration is seen at its best in the huge basilica of San Marco (St. Mark’s).



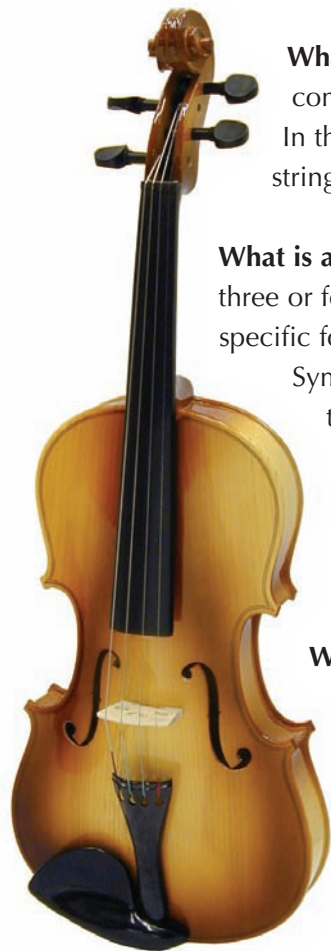
St. Mark's and the Clock Tower, Venice by Canaletto, © National Gallery of Canada, Ottawa (no. 3718)

1714	1717	1719	1726	1732	1737	1738	1741
<p>German physicist Gabriel Daniel Fahrenheit constructs a mercury thermometer with a temperature scale.</p> 	<p>Inoculation against smallpox is introduced in England.</p>	<p>Daniel Defoe writes <i>Robinson Crusoe</i>.</p> 	<p>English author Jonathan Swift writes <i>Gulliver's Travels</i>.</p>	<p>Franz Joseph Haydn, one of the most important composers of the eighteenth century, is born.</p>	<p>Antonio Stradivari, creator of superb violins and cellos worth millions today, dies.</p>	<p>The first cuckoo clocks appear in Europe.</p> 	<p>Handel's oratorio <i>Messiah</i> is first performed in Dublin.</p>
		<p>Leopold Mozart (father of Wolfgang) is born.</p>					

VIVALDI'S MUSIC

Vivaldi was very much a baroque composer. He loved to create music with brilliant effects: wide leaps from one register to another; attempts to describe natural phenomena such as storms, wind, and rain; simulated bird calls; dramatic contrasts of loud and soft, or of full ensemble versus a solo instrument; and scales that zoomed up and down like a rollercoaster. He lived in an age when people wanted to hear only the latest music, much like we do with pop music today. Composers were kept busy, furiously turning out new pieces. Vivaldi composed a tremendous amount of music – over a thousand pieces. He even claimed that he could compose faster than a person could copy it! He wrote as much as Bach and Handel put together. But Vivaldi was not the champion; farther north, in Germany, Georg Phillip Telemann wrote even more.

Today, Vivaldi is remembered mostly for the large number of violin concertos he wrote – over 200. But even that number seems small compared to the total he wrote for all instruments – about 500, including for mandolin, viola d'amore, oboe, recorder, bassoon, cello, horn, flute, and trumpet. The variety is almost endless! Vivaldi obviously had music not only in his head but in his fingers, bones, and heart as well. Vivaldi's *The Four Seasons* violin concertos are without doubt his most famous.



What is an orchestra? An ensemble of instruments consisting of strings, woodwinds, brass, and percussion. In the Baroque period, the orchestra often consisted of strings alone.

What is a symphony? A composition for orchestra in (usually) three or four movements, each of which corresponds to a specific form (sonata, theme and variations, rondo, etc.).

Symphonies began to be written around 1750 (after the Baroque period).

What is a movement? One complete, independent section of a larger work such as a concerto or a symphony.

What is a concerto? A musical composition that involves a dramatic interaction between a featured soloist (or in some cases, soloists) and the orchestra.

What is an opera? A theatrical work involving solo voices, chorus, orchestra, sets, costumes, and lighting.

Read pages
8 to 11 before
listening
to the
accompanying
Vivaldi CD.

VIVALDI'S *THE FOUR SEASONS* TODAY

Vivaldi's *The Four Seasons* is so popular today that it is used in TV advertisements, as background music in restaurants and in films (*Pretty Woman*, and *Spy Game* to name a couple). Yet as recently as fifty years ago, hardly anyone knew this music. It started to become popular when violinist Louis Kaufmann played it on a CBS radio broadcast in the summer of 1950. Today you can choose from over one hundred recordings of *The Four Seasons*, including arrangements for flute, harp, soprano, guitar trio, or brass quintet, jazz quartet, strings, and even for traditional Chinese instruments!

THE FOUR SEASONS



MUSIC:

The Four Seasons Listening Guide



The Four Seasons is a set of four short violin concertos written around 1720. Each “season” is a three-movement work lasting about ten minutes. This music ranks among the most popular ever written. You’ll find out why in a moment.

What do you listen for when a piece of music is playing? Use the definitions below to guide your listening.

MELODY – This is the part of the music you can hum, whistle, or sing to yourself. You might call it a tune. Some melodies bounce all over the place, which may be difficult for you to sing, but are easy to play on an instrument like the violin. You can probably sing the Largo melody of “Winter” on page 24 without too much trouble.



METRE – This is the part of the music you can tap your foot to. You will usually find that the main pulses fit into groups of twos, threes, or fours. Try to follow the metre while the music is playing. A good place to start is the beginning of “Autumn,” where there are four pulses per measure.

TEMPO – This is the speed of the music. The speed may vary from very slow to very fast. Most composers use Italian words to describe the tempo: *adagio*, for example, means very slow; *andante*, moderate; *allegro*, lively; and *presto*, very fast. Vivaldi asks for the first movement of “Autumn” to be played *allegro*, while the second movement is *adagio*.



DYNAMICS – Dynamics refer to how loudly or softly the music should be played. In baroque music the dynamics usually change abruptly rather than gradually. You can hear this clearly in the first few moments of “Spring.”

TIMBRE – The specific kind of sound each instrument makes is its timbre. The bright violin sounds different from a darker-toned viola or from the deep, low cello, even if it’s playing exactly the same note. You can hear an excellent example of the contrast of timbres between the violins and the cellos shortly after the beginning of “Summer.”



HARMONY – Underneath the melody are clusters of notes called chords, each of which sounds different. These chords can stand alone or they can support a melody. Some chords sound gentle and pleasant, some may sound harsh or unpleasant. The composer uses these to create the kind of mood he wants at each moment. Listen to the beginning of “Winter.” No melody at all, hardly any rhythm, but what harmony!! Vivaldi sustains each chord for eight even pulses, then he goes on to the next. Each new chord is a surprise. You never know where Vivaldi will lead you next!

LANGUAGE ARTS: Vivaldi's Four Sonnets

ACTIVITY IDEA:

We have paired each sonnet with a painting by one of Canada's Group of Seven painters. Submit your own paintings inspired by music and poetry to the NAC's Four Seasons Gallery. More details are on page 12.

MUSIC INSPIRED BY WORDS

Vivaldi, or perhaps a colleague, also wrote a sonnet to describe each season; you can see translations of his poems below. The sonnet is a very tricky kind of poem to write. It has to have a certain number of beats in each line, a specific rhyme scheme, and it must be exactly fourteen lines long. It is the sort of poem a talented poet would publish to demonstrate mastery of his or her art. The bolded words in the sonnets are represented in Vivaldi's music. The numbers to the left of the stanzas indicate in which movement you will hear the scenes described – take a listen!



Spring Breezes, High Park by J.E.H. MacDonald,
© National Gallery of Canada, Ottawa (no. 4874)



The Upper Ottawa, Near Mattawa by Frank Carmichael,
© National Gallery of Canada, Ottawa (no.4271)

SPRING (CONCERTO NO. 1)

- 1 Joyful Spring has arrived,
The **birds** welcome it with their happy songs,
And the **brooks** in the gentle **breezes**
Flow with a sweet murmur.

The sky is covered with a **black mantle**,
Thunder and **lightning** announce a storm.
When they are silent, the birds
Take up again their harmonious songs.
- 2 And in the flower-rich meadow,
To the gentle murmur of **leaves** and **plants**
The **goatherd** sleeps, his faithful **dog** at his side.
- 3 To the merry sounds of a rustic **bagpipe**
Nymphs and **shepherds dance** in their beloved spot
When Spring appears in its brilliance.

SUMMER (CONCERTO NO. 2)

- 1 Under the merciless sun
Languishes man and flock; the pine tree burns,
The **cuckoo** begins to sing and at once
Join in the turtle doves and the goldfinch.

A **gentle breeze** blows, but Boreas
Joins battle suddenly with his neighbour,
And the shepherd weeps because overhead
Hangs the dreaded storm, and his destiny.
- 2 His tired limbs are robbed of their rest
By his fear of the **lightning** and the heavy thunder
And by the furious swarm of flies and **hornets**.
- 3 Alas, his fears are well founded
There is **thunder** and **lightning** in the sky
And the **hail** cuts down the lofty ears of corn.

MUSIC INSPIRED BY PAINTINGS



A Classical Landscape with Ruins by Marco Ricci,
© National Gallery of Canada, Ottawa (no. 1892)

The Four Seasons concertos were inspired by four paintings of the seasons by the artist Marco Ricci. Music that tells a story or paints a picture is called programme music. Vivaldi's *The Four Seasons* stand out as some of the most descriptive music ever written and were revolutionary in their time. You can certainly enjoy the music without knowing the pictorial details, but it is fun to try to track down these moments in the music.

The Four Seasons were intended to be an artistic tour de force marrying the arts of painting, poetry, and music. They were as new and exciting to people in Vivaldi's time as the release of an eagerly anticipated movie is for us.



Autumn Foliage
by Tom Thomson,
© National Gallery
of Canada, Ottawa
(no. 1544)



Toronto Street, Winter Morning by Lawren S. Harris,
© National Gallery of Canada, Ottawa (no. 5010)

AUTUMN (CONCERTO NO. 3)

- 1 The peasant celebrates with **song** and **dance**
The pleasure of the rich harvest,
And full of the liquor of Bacchus
They finish their merrymaking with a **sleep**.
- 2 All are made to leave off singing and dancing
By the **air** which now mild gives pleasure
And by the season which invited many
To enjoy a sweet **sleep**.
- 3 At dawn the **hunters**
With horns and guns and dogs leave their homes;
The beast flees; they follow its traces.

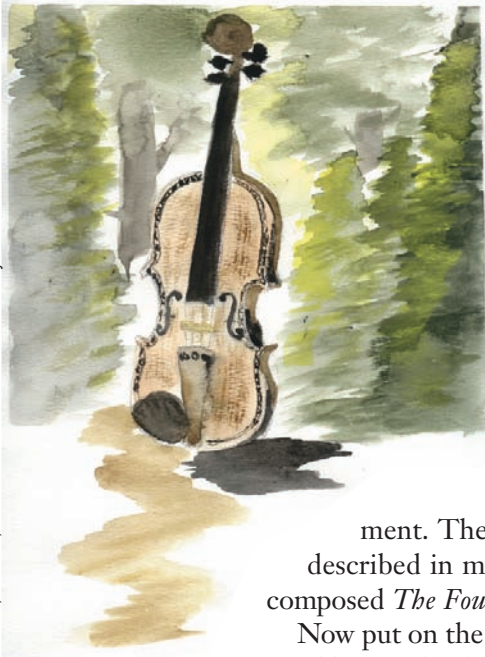
Already terrified and tired by the great **noise**
Of the guns and the dogs, and wounded it tries
Feebly to escape, but exhausted **dies**.

WINTER (CONCERTO NO. 4)

- 1 Frozen and **shivering** in the icy snow.
In the strong blasts of a terrible wind
To run **stamping** one's feet at every step
With one's teeth **chattering** through the cold.
- 2 To spend the **quiet** and **happy** days by the **fire**
Whilst outside the rain soaks everyone.
To **walk on the ice** with slow steps
And go carefully for fear of falling.
- 3 To go in haste, **slide** and **fall down**:
To go again on the **ice** and run,
Until the **ice cracks** and open.

To hear leaving their
Iron-gated house Sirocco,
Boreas and all the **winds** in battle:
This is winter, but it brings joy.

VISUAL ARTS: Canada's Four Seasons Gallery



Melissa, Grade 6, École d'Éducation Internationale Polyvalente Le Carrefour

Submit a drawing, poem, or essay inspired by Vivaldi's *The Four Seasons*, as performed on the recording by the National Arts Centre Orchestra, for a chance to have your entry selected for posting on Canada's Four Seasons Gallery at: www.artsalive.ca/musicgames/.

Use the following guidelines to inspire your drawing or composition: Imagine the year is 2050. You are sitting with your grandchildren remembering back to when you were a child. Over the past fifty years, the climate has changed more quickly than ever before (see pages 13 to 14 of this kit) and this has certainly affected the environment. The four seasons are different from how they were described in music and in words by Antonio Vivaldi when he composed *The Four Seasons* for string orchestra in 1725.

Now put on the CD recording of Vivaldi's *The Four Seasons* performed by Pinchas Zukerman and the NAC Orchestra. As you listen to the music, read the sonnets written by the composer, Antonio Vivaldi, that describe the seasons as they were in the early part of the eighteenth century.

1. Select one of the seasons: spring, summer, autumn, or winter.
2. Draw a picture or write a story that shows a comparison of how the season you have selected has changed.
3. What device or technology (like wind-generated energy) could have been invented when you were a child to avoid global warming? Incorporate this device or invention into your writing.
4. What are some of the ways that we can change our behaviours today to be more environmentally responsible (like taking the bus or riding our bikes instead of driving) so that your children will enjoy the same quality of life that you enjoy today? You can use this website to learn more about some of the issues surrounding global warming and climate change: www.climatechange.gc.ca/english/climate_change

Submit your artwork by email to artsweb@nac-cna.ca

or Mail to:

Music Education

National Arts Centre

53 Elgin Street

PO Box 1534, Station B

Ottawa, Ontario K1P 5W1

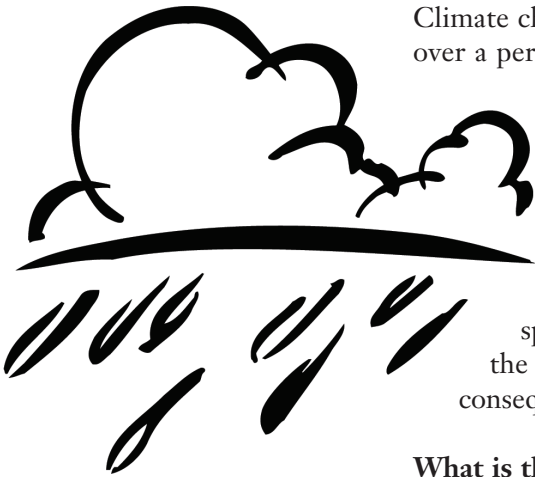
Try out the Art Room for inspiration and learn about famous artists and art projects by going to:
www.arts.ufl.edu/art/rt_room/index.html

SCIENCE: Our Changing Seasons

Our climate is changing, as are our four seasons. Here are some ideas for you to discuss.

What is climate change?

Climate change is a shift in the “average weather” that a given region experiences over a period of time. Average weather includes all the features we associate with the weather, such as temperature, wind patterns, and precipitation. While our natural climate is and always has been changing, some changes might result in extreme weather events, like tornados and hurricanes. Other changes may appear to be beneficial. For example, an arid area that receives additional rain might produce more crops. And a cold area that experiences longer, warmer summers will probably make the local inhabitants happy. But most scientists remain concerned because of the speed and unpredictability of these changes – changes that not only affect the weather, but also have far-reaching environmental, social, and economic consequences.



ENERGY CONSERVATION TIPS!

Composting can reduce the average-sized family's greenhouse gas emissions by about 880 kg per year. Participate in a spring clean-up project in your community! Do your best to reduce emissions by joining the effort to conserve energy at home and at school! For some practical tips on how you can make a difference, check out:
http://www.ec.gc.ca/eco/main_e.htm

What is the greenhouse effect?

The Earth's atmosphere, a mixture of many gases, traps the sun's heat like a greenhouse and regulates the temperature on Earth. Without these greenhouse gases, the sun's heat would escape and the average temperature on Earth would be too cold to support life as we know it.

What happens when the greenhouse gases are out of balance?

Increasing levels of greenhouse gases in our atmosphere appear to be enhancing the natural greenhouse effect, causing the Earth to become warmer. Most scientists agree that average global temperatures could rise by 1 to 3.5 degrees Celsius over the next century. In Canada, this could mean that average temperatures in some regions could rise between 5 and 10 degrees! In 2000, greenhouse gas emissions were 15 percent greater than they were in 1990.

How does climate change affect Canada's ecosystem?

Rising sea levels could cause flooding and erosion in coastal regions. Our forests could be at risk from pests, drought, and fires; however, our farmers could have longer growing seasons. If temperatures and moisture levels change too quickly, many species of plants and animals may not have time to adjust. The quality and quantity of drinking water might decrease as water sources are threatened by drought. Harsh weather conditions such as droughts, winter storms, floods, heat waves, and tornadoes could be more frequent and more severe across the country. And our fisheries could be at risk, as climate change may affect both the populations and ranges of species sensitive to changes in water temperature.

WHAT CAN YOU DO?

Did you know that every Canadian produces an average of 5 tonnes of greenhouse gas emissions every year? In fact, Canadians consume more energy per capita than any other nation on Earth! We use twice as much energy per person as the Japanese, and three times as much as the Danish. Wow!

We produce these emissions when we use electrical appliances, heat and cool our homes, and use energy to drive cars and trucks. The Government of Canada challenges each one of us to reduce our greenhouse gas emissions by 1 tonne, or 1,000 kilograms. Let's learn about how we can, as individuals and a community, reduce our greenhouse gas emissions by modifying the way that you use temperature, water, appliances, lighting and transportation. There are also many alternatives to the energy sources that we currently use. Do you know about renewable energy and sustainable development?



Want to find ways for you and your family to reduce your greenhouse gas emissions and waste? Join the animated energy efficiency superhero, NRCat, to explore easy ways of making a change at: http://www.nrcan-rncan.gc.ca/kids/index_e.html Have you ever heard of wind or solar energy? Renewable energy and sustainable development are pro-active ways of reducing greenhouse emissions and moving towards a healthy and clean environment. Here is a site that will help you to understand these concepts: <http://www.canren.gc.ca/school/index.asp>

THE FOUR SEASONS ACTIVITY

Remember every little bit counts and everyone can do something to help the environment. Let's think about the ways that we can help on a daily basis. Write down what you can do in your community to reduce greenhouse gas emissions and pollution next to each of the seasons.



Spring	Summer
Fall	Winter

Resources:

For more information on climate change and a list of teacher resources, go to: www.climatechange.gc.ca/english/teachers/.

Integrate the concepts and principles of sustainable development into the curricula at <http://www.schoolnet.ca/learning/>

View useful visual aids for kids on renewable energy at http://www.canren.gc.ca/school/map/english/map_e.html

Cross-curricular lessons plans on climate change are available at www.climatechangenorth.ca/; www.greenschools.ca/seeds/; www.bchydro.com/education

MUSICIAN'S CORNER

SPOTLIGHT ON MUSIC EDUCATION

*PINCHAS ZUKERMAN, MUSIC DIRECTOR OF CANADA'S
NATIONAL ARTS CENTRE ORCHESTRA*



Fred Cattroll

When should I introduce my students to classical music?

Music should be introduced to children as early as possible – without even knowing it our children enjoy the wonders of music from the time they are in the womb. Children can start learning an instrument as young as three or four years old. And learning music early helps with language development, memory and motor skills. I started when I was five because my father felt I could take responsibility for the instrument.

Go to Orchestras Canada at www.oc.ca to learn more about your local orchestra and the education activities they offer.

Go to www.artsalive.ca/naco/ to learn more about Pinchas Zukerman and members of the National Arts Centre Orchestra.

Why learn an instrument?

Whatever instrument you decide to play, the benefits of learning the mechanics of music are many. Playing an instrument allows you to learn how to read music, express yourself through song, and have discipline. If you play in an ensemble or orchestra, it provides you with a great social network with like-minded friends. Playing an instrument can become an extension of yourself.

What can teachers do to promote music in the classroom?

Teachers can use resources like this kit to introduce their students to the cross-curricular dimensions of music. Outside the classroom, teachers and parents can become involved in lobby groups supporting the arts such as the one I created called Parents for the Arts. The Coalition for Music Education in Canada (<http://www.coalitionformusiced.ca/>) has many great ideas and resources for arts advocacy in schools. Teachers can lobby for instruments, such as recorders, to be used in all elementary classes. Many orchestras also send musicians out to schools to perform. There are many ways we can share music with our children and every one of us can do it.

SPOTLIGHT ON THE ORCHESTRA

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.

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 tubing, the lower the sound. 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.

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.

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 www.artsalive.ca/naco to learn more about the instruments of the orchestra and to read complete interviews with these NAC Orchestra musicians.



Mike Byalik

Amanda Forsyth,
Principal Cello since 1999



Fred Cattroll

Karen Donnelly,
Principal Trumpet since 1999



G. Cimon

Kimball Sykes,
Principal Clarinet since 1985



G. Cimon

Ian Bernard,
Principal Timpanist since 1969



Alexina Louie

SPOTLIGHT ON COMPOSITION

Hi! I have something in common with Vivaldi. I am a composer. I have had my music performed by musicians and orchestras all over the world and have even had one piece, called *The Ringing Earth*, played in the United Nations General Assembly in New York. It was originally written for Prince Charles and Princess Diana when they came to Canada to open Expo '86 in Vancouver.

Many children across Canada play my piano pieces, which are included in several Royal Conservatory of Music lists. My music is inspired by my Chinese heritage and my studies of Western music. You can read my full biography online at: www.arts-alive.ca or www.music-centre.ca.

– Alexina Louie, NAC Awards Composer

WHAT YOU CAN LEARN AT THE CANADIAN MUSIC CENTRE'S SITE WWW.MUSICCENTRE.CA

Go on a Sound Adventure

Young learners can explore sound and music fundamentals and experience how our Canadian surroundings inspire our cultural expression. Compose using sounds from our landscape! A teacher's guide is available on-line.

Explore a Sound Progression

Learn about the compositional trends of twentieth- and twenty-first-century Canadian composers while listening to samples of Canadian music. There are over 600 Canadian composers listed!

Composition Resources

Link to national and international resources of new music. Find out about composers in your own community whom you can invite to your classroom!

BAROQUE MUSIC TODAY

Many composers integrate baroque influences and instruments into their compositions today!

Alexina Louie has written her own *Winter Music*, a concerto for viola and chamber ensemble recorded by CBC records and nominated for a Juno Award for Best Classical Composition in 1998.

Electroacoustic composer Francis Dhomont composed his *Un autre printemps* based on Vivaldi's "Spring" from *The Four Seasons*.

Composers Linda C. Smith, Allison Cameron, John Beckwith, and Serge Acuri have all written for baroque ensemble. Learn about them at www.musiccentre.ca.

Tafelmusik Baroque Orchestra takes a unique approach to Vivaldi's *The Four Seasons* by uniting their baroque roots with Chinese, Indian, and Inuit music to create a global journey through the changing seasons. Vivaldi's "Spring," "Summer," and "Autumn" are interspersed with traditional music by Indian, Chinese, and Inuit throat singers. Download lesson plans at www.tafelmusik.org.



SPOTLIGHT ON FIRST NATIONS MUSICIANS

As a First Nations musician, I realized well into my career that there were many other successful Aboriginal Canadians who were invisible in both Canadian society and to Aboriginal people as well. My efforts to establish and build the National Aboriginal Achievement Foundation and our annual CBC television special was an effort to profile these successful Aboriginal people and to provide more opportunities to Aboriginal youth.

Aboriginal peoples have enriched the life of Canada from prior to European contact to today. It is important for Canadians to learn about our rich cultures and to be informed of the important contributions First Nations have and continue to make.

– John Kim Bell, Conductor, Composer and Founder of the National Aboriginal Achievement Foundation.



John Kim Bell

MEET TWO ARTISTS WHO HAVE RECEIVED SUPPORT FROM THE NATIONAL ABORIGINAL ACHIEVEMENT FOUNDATION

MARION NEWMAN

Marion Newman grew up in a very musical West Coast, Kwagiulth family. She began taking piano lessons at the age of five and at sixteen started to take formal vocal training. Marion also loved to dance and act, so she decided to pursue a career in opera, where she could use all of these different skills at once. Marion has performed in operas in Canada and around the world. She has sung for the Queen and she has appeared on CBC's National Aboriginal Achievement Awards. Go to www.marion-newman.com for more information.



Marion Newman,
Mezzo-soprano

RYAN ROGERS

Ryan Rogers plays the acoustic/upright and electric bass. A recent graduate of Humber College who worked his way to the honour roll in every semester of his programme, Ryan is now working as a professional jazz musician. He is a member of the Métis Artist Collective and has a new CD out called *Ryan Rogers: Me & My Friends*, which is getting plenty of airplay on Aboriginal radio programming.



Ryan Rogers,
Bass

Don Vickery

LEARN MORE ABOUT ABORIGINAL MUSICIANS AND CULTURE:

The National Aboriginal Achievement Foundation: www.naaf.ca

The Kids' Stop of Indian and Northern Affairs Canada – listen to over 50 Aboriginal languages and dialects in Canada: www.ainc-inac.gc.ca/ks

The Northwest Territories Resources, Wildlife and Economic Development Kid Zone page: www.gov.nt.ca/RWED/kids

The Government of Canada's Aboriginal Canada portal: www.aboriginalcanada.gc.ca

First Peoples on SchoolNet: www.schoolnet.ca/aboriginal/e/kids_e.asp

TEACHER'S CORNER



Fred Cattroll

On behalf of the NAC Orchestra, let me congratulate you for keeping music alive in the classroom. Classical music is a key to developing your students' intelligence, opening their minds to creative thinking, and enjoying playing together. As teachers, your enthusiasm and inspiration will unlock the hearts of your students. This is truly thrilling! We know you will enjoy the Teacher's Corner!

– Boris Brott,
NAC Principal Youth and Family Conductor

The Four Seasons: Music - Language Arts - Visual Arts

Educational Activity

Students listen to Vivaldi's *The Four Seasons*, read the poems that inspired them, and then respond by drawing. Students create their own *The Four Seasons* musical compositions based on the same poetry.

Materials

- ❖ Student copies of *The Four Seasons* poems (pages 10 to 11)
- ❖ Copies of criteria chart from www.artsalive.ca/musicresources/

Lesson Map

Listening and Responding

- ❖ Distribute student copies of the Spring poem and art materials. Ask students to picture the scene in their minds as you read the poem out loud. Clarify unfamiliar vocabulary.
- ❖ Explain the origin of the poem and share the background information about *The Four Seasons* given on pages 10-11.
- ❖ Play the three movements of Vivaldi's "Spring" concerto. Listen to the music while reading the poetry and identifying the bolded words in the sonnets on pages 10 to 11, which are characterized in the music. The movement in which the word painting takes place is indicated in the left-hand margin.
- ❖ Students draw images suggested by the poem and the music.

- ❖ Repeat the steps above for the other three seasons. You may wish to do this over several days.
- ❖ Post and compare the pictures. Choose one or two to submit to Canada's Four Seasons Gallery at www.artsalive.ca/musicgames/.
- ❖ Over the next few weeks, play the CD as background or transition music to build familiarity. Go to www.artsalive.ca/musicresources/ for more ideas on how to use the CD in class.

Composing

- ❖ Assemble a set of instruments and other sound sources (wind chimes, bird calls, party horns, ratchets, plastic tubs, garbage cans, kitchen utensils, cardboard boxes, etc.). Any instruments students can bring in are useful for this activity. Recorders and Orff instruments are good choices, if available.
- ❖ Form groups of four to five. Give each group a copy of the criteria chart, and review the vocabulary. (You may wish to adapt the suggested criteria.)
- ❖ Give each group a copy of one of the four poems. Each group composes a piece that meets the criteria.
- ❖ Allow time for mini-performances and feedback over several classes.
- ❖ Perform the compositions for an invited audience. Play a minute from Vivaldi's concerto in between student groups, then fade to the student performance. Ask the audience not to applaud until the end of the whole piece. Record the performance.

Four Seasons Poetry

Vivaldi's poetry is about images that came to his mind, as an eighteenth-century Venetian, when he thought of the four different seasons.

Close your eyes and think for a moment about winter, spring, summer, and fall. What sights, tastes, smells, and sounds come to mind? On another piece of paper, quickly jot down a rough list of what you imagine. Use this list to help you write your own four seasons poetry below.



Spring



Summer



Fall



Winter

A Tale of Two Countries:

Music - Social Studies - Drama - Language Arts

Educational Activity

Students research life in Canada and Italy during Vivaldi's lifetime (1678 - 1741) and then write letters as young people from the two countries.

Materials

- ❖ Trousseau items bundled in a sheet, shawl, or blanket (e.g., handkerchief, lace, pins, needles, scissors, white thread, cap, comb, ribbon for shoes, stockings, gloves, a handkerchief, several coins)
- ❖ CD of *The Four Seasons*
- ❖ Pot of black tea, cooled
- ❖ Several nib pens and black ink
- ❖ Post box labelled "Imperial Postal Service"
- ❖ Web Resources from www.artsalive.ca/musicresources/
 - Copies of the letter from King Louis XIV
 - Student copies of the Letter Template on good quality paper
 - Additional reference materials on New France and Vivaldi



Lesson Map

Learning About New France

- ❖ Read the letter from King Louis XIV to the students.
- ❖ Briefly share the following:

Les Filles du Roi, or the king's daughters, were so called because they were sponsored by King Louis XIV to come and settle in New France (Canada) between 1665 and 1672. Thousands of young, teenaged women were given clothing, money, and room and board in the hopes that they would marry and begin raising families in the new country, which most of them did very successfully.
- ❖ Display the trousseau (clothing and household items to begin a married life), without unpacking it, and ask students to think about what they would bring in their trousseau if they were moving to a completely unsettled country in 1665.
- ❖ Sitting in a circle recite the following two lines as a class:

*Les Filles du Roi, daughters of the King,
Brought a trousseau full of these things:*
- ❖ The first player names one item that could be in a trousseau beginning with A. Recite the lines again, with the second person naming an item beginning with B, and everyone chanting the item beginning with A. Continue through the alphabet until everybody has had a turn, so that you have a long list of trousseau items. Use a pat-clap pattern as an accompaniment.

A Tale of Two Countries continued...

- ❖ Undo the bundle and reveal one item at a time. Discuss the practicality of these items. Emphasize the care that would be taken with these possessions. For example, 100 needles would represent a lifetime supply. Brainstorm other uses for the items – the shoe ribbons might be used to decorate a dress, and then reused for tying on a baby's cap.
- ❖ Explore information about *Les Filles du Roi*, and living conditions in New France, using your Social Studies text and library or internet sources (see above).
- ❖ Learn “A La Claire Fontaine” (page 23), a song from seventeenth-century New France.

Learning About Vivaldi's Venice

- ❖ Explore the information and pictures in the first part of this book with your students, using whatever strategies are appropriate for your class.
- ❖ Share the following with your students:

There was an orphanage for boys in Venice, Santa Maria di Loretto, where the boys were trained as musicians just as Vivaldi's students were. Student performances helped to raise the money to run these orphanages.
- ❖ Compare the lives of these children with those of *les filles du roi*.
- ❖ Ask students to make a journal entry about which society they would have preferred to live in.
- ❖ Explore additional resources on Vivaldi with your class at www.artsalive.ca/musicresources/

Writing Letters

- ❖ In pairs, one partner takes on the role of a resident of New France, and one of a resident of an orphanage in Venice. Share the following scenario with your students:

The year is 1685. Write a letter to your pen pal in Venice or New France. Describe the food you eat, the games you play, how you get your education, the music you hear around you, your friends, your spare time activities, the weather, the natural world, the dangers you face, your fears, hopes, and dreams.
- ❖ Partners write letters back and forth over the next week, mailing them in the post box.
- ❖ Antique the Letter Template page with cooled black tea. Students use nib (or quill) pens to write out one letter on this page using their best cursive handwriting. Display.

DID YOU KNOW?

Peace between the French and the indigenous peoples was established in 1701 by a remarkable agreement known as the Great Peace of Montréal. To find out more, go to:
<http://www.npr.org/programs/wesat/features/2001/treatyofmontreal/010804.treatyof-montreal.html>
or go to
www.artsalive.ca/musicresources/

“En Roulant Ma Boule Roulant,” is another famous French-Canadian paddling song of this period.

Try it on your recorder!

A La Claire Fontaine

This beautiful French-Canadian song was sung by the families of New France as they went about the hard work of farming the land or paddling the lakes and rivers of a new country. Its gentle mood probably reminded them of the home they had left across the sea. During the same time period, Vivaldi was living and teaching in Venice.



By the clear run-ning foun-tain
I strayed one sum-mer day.
The wa-ter looked so coo-ling
I bathed with-out de-lay.

Ma-ny long years have I loved you,
E-ver in my heart you'll stay.

Try this!

In a small group, make up some movements to go with the song “A La Claire Fontaine.” Try to use high, medium, and low movements. Add scarves for a beautiful visual effect. Share the performance with your class.

For additional verses go to www.artsalive.ca/musicresources/

Play Your Recorder Along with Vivaldi's Music!

Here is an excerpt from the *Largo* of Vivaldi's "Winter" concerto. Part I is Vivaldi's melody (for more advanced players), and Part II is an accompaniment (for beginner players). When you have learned one of these parts, try playing it with the recording at www.artsalive.ca/musicgames/. You can also sing along!

"Largo" theme from Winter (Four Seasons)

Soprano Recorder

for Recorder and Orchestra

A. Vivaldi

Words: Marcelline Moody

Largo $\text{♩} = 69$

I

Once, in the deep of the Win-ter, I heard a bird sweet-ly sing. A -

II

mid the ice and snow, I listened. He sang of the prom-ise, the ma-gic, the pow-er that

is the re-new-al of Spring. As he sang my heart took flight and was up-lift-ed. I was

warmed as the snow a-round me drift-ed, And his song soft-ened Win-ter's sting.

Our Changing Seasons: Science - Social Studies - Music



Educational Activity

Students study climate change in Canada's Arctic and Italy's Venice, and represent it aurally by creating a soundscape.



Materials

- ❖ Relief maps/globes of Canada's North and Italy
- ❖ Paper and drawing materials
- ❖ Small percussion instruments
- ❖ Large bedsheet or towel
- ❖ Metre stick
- ❖ Teacher Information Sheet on climate change from www.artsalive.ca/musicresources/.

Lesson Map

Introducing Climate Change

- ❖ Ask students to list any electrical equipment in the classroom. List other items that need a power supply that students have already used today.
- ❖ Share: *When we use electricity or burn fossil fuels, we generate the greenhouse gases that are warming our climate. Scientists know that the Earth has gone through many climate changes in its history, but the current changes are unusually rapid.*
- ❖ Discuss: *How do scientists track climate change? What climate changes have you heard about? What was the effect of the Ice Ages? What is different this time about climate change?* (Refer to the Teacher Information Sheet and web resources on page 13.)
- ❖ Arrange students in groups, each with a globe or world map. Find Canada's Arctic and identify other countries with communities near the Arctic Circle.
- ❖ Trace (with fingers) the areas that are at or near sea level.
- ❖ Ask: *What will happen to these places when the permafrost and icebergs begin melting? What animals will be affected? What human activities will change?*
- ❖ Look at the map of Italy and locate Venice. Ask: *What do you think will happen to Venice?*
- ❖ Learn more about climate change and energy conservation on pages 13 - 14.
- ❖ Find out more about Venice at www.venetia.it.
- ❖ Apply this lesson plan to compare climate change in your own city or community with that in Venice.

Creating a Climate Change Soundscape

- ❖ Pairs of students draw two pictures. One depicts something from a northern community (animal, person, or any natural phenomena such as sea ice or permafrost), the other depicts something invented by humans that emits greenhouse gas.
- ❖ Place the northern images on a large sheet or towel in the middle of the floor and discuss why each is important to the Arctic ecosystem and how it might be affected by climate change.
- ❖ Each pair of students chooses an instrument to depict their northern image.
- ❖ Pass the metre stick slowly over the blanket. As the stick crosses an image, students play the sound. Experiment: conduct faster, slower, hovering or moving quickly from one part of the sound map to another.
- ❖ Gradually place the greenhouse gas images over the northern images as the conductor is conducting. Students stop playing once their image is covered.
- ❖ Continue until all the images are covered and there is silence. Ask a few students for their reaction.
- ❖ Reverse the process.
- ❖ Write journal responses using this prompt: *Does climate change matter? Why?*
- ❖ You may apply the climate change soundscape lesson plan to your own city or community.

Sea Levels Rising!

- ❖ Shade the ocean part of the map below in blue.
- ❖ Trace river routes with your blue pencil.
- ❖ Circle Tuktoyaktuk on the edge of the Beaufort Sea. Tuktoyaktuk is in an area that is threatened by rising sea levels. Can you figure out why?
- ❖ Circle five more places that may be in danger from rising sea levels.

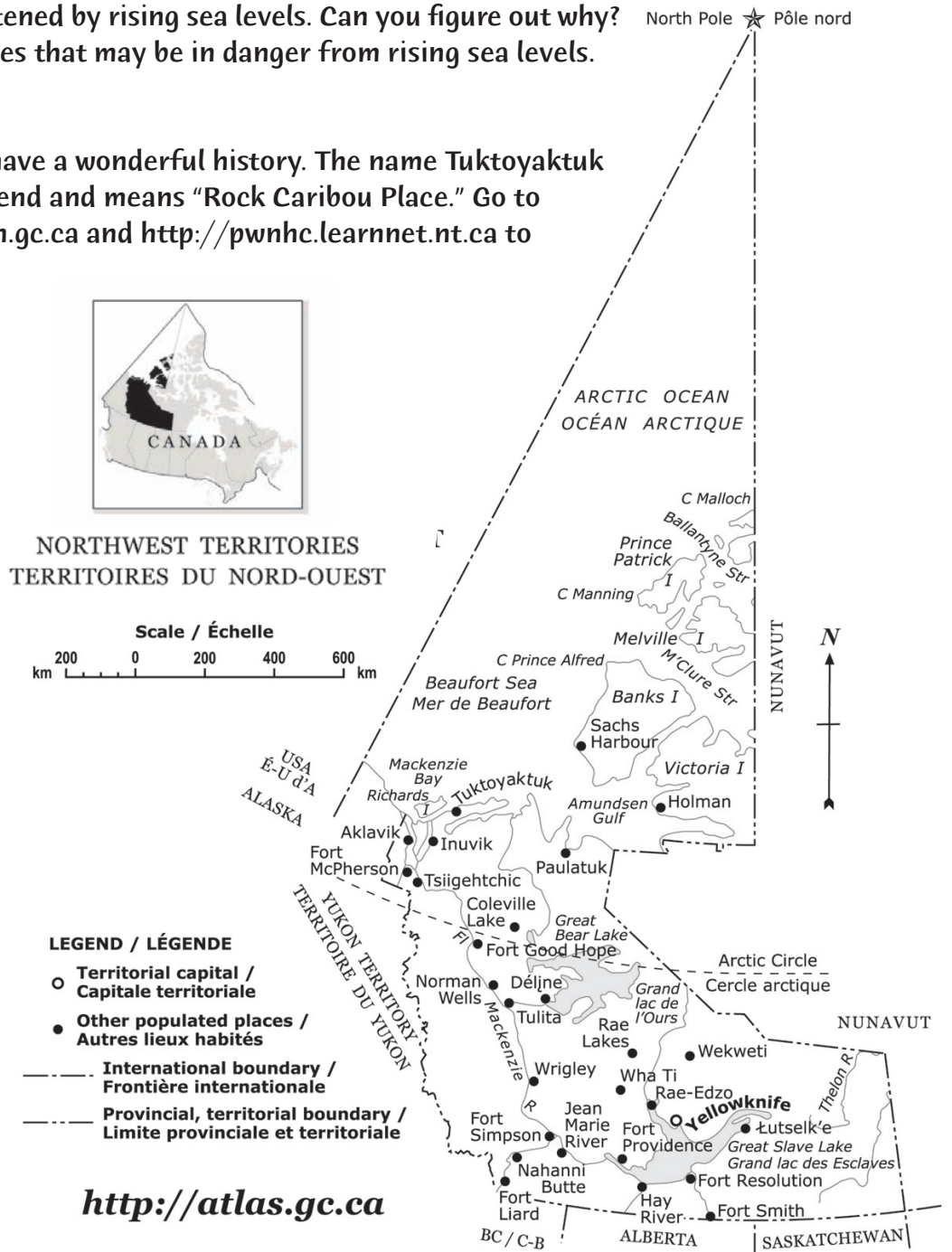
Find Out More!

Canadian place names have a wonderful history. The name Tuktoyaktuk comes from an Inuit legend and means "Rock Caribou Place." Go to <http://geonames.NRCan.gc.ca> and <http://pwnhc.learnnet.nt.ca> to learn more.



CANADIAN PLACE NAMES

There are two ways that a Canadian place gets an official name. First, there is a local name that is already in use. Second, people send in their suggestions to the Geographical Names Board where they are considered and often accepted.



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A Calendar on Turtle's Shell:

Music - Drama - Social Studies - Language Arts

Educational Activity

Students improvise drumming patterns to represent character traits found in a First Nations creation myth. They learn about and create lunar calendars.

Materials

- ❖ Class set of "Creator and the Seasons"
- ❖ Native drumming sound clips from www.artsalive.ca/musicresources/
- ❖ 5 or more drums (see suggestions for drum-making at www.artsalive.ca/musicresources/)
- ❖ Calendar showing phases of the moon
- ❖ Student activity sheet: Turtle Calendars (page 28)
- ❖ Optional: *Thirteen Moons on Turtle's Back: A Native American Year of Moons*, Joseph Bruchac, Putnam, 1997, ISBN: 0698115848

Lesson Map

Reading and Discussing

- ❖ Read the story "Creator and the Seasons" on pages 29 to 32 using strategies appropriate for your class.
- ❖ List the various characters in the story and their specific traits.

Creating

- ❖ Listen to the sound clip of First Nations drumming on the website. Notice the different tone colours, pitches, rhythms, and textures.
- ❖ Experiment with the different sounds that can be produced on drums. Discuss tempo, rhythm, and dynamics. (See the Four Seasons Listening Guide on page 9).
- ❖ Create a short musical theme for each character.
- ❖ Dramatize the story. Have several students read parts aloud, including the narrator, while others play the drums before each character speaks.

Learning About the First Nations Calendar

- ❖ Count the number of full moons in a year (13), using a conventional calendar for reference. Chart the dates of each moon.
- ❖ Using the activity sheet on page 28, count the number of large scales on the turtle's back (13).
- ❖ Share: *The turtle was recognized by First Nations peoples to represent the lunar calendar because it usually has thirteen large scales.*
- ❖ Discuss: *Why do you think the First Nations people followed the moons?*
- ❖ Share the following with the students:

Before the Gregorian calendar came into use, many civilizations around the world, including the First Nations of Canada, used a lunar calendar based on thirteen full moons. The seasons moved in relation to these moons, and each moon had a specific name according to the season, weather, or some natural phenomenon that occurred during the time when that moon was full. Some of these names include:

"Sun Has Not Strength to Thaw" (January for the Algonquin)

"Strawberry Moon" (May for the Potawatomi)

"Frost Sparkling in the Sun" (February for the Northern Arapaho)

"Freezing River Maker Moon" (November for the Abenaki)

- ❖ Have students complete and display the activity sheet, using the date chart as a reference.

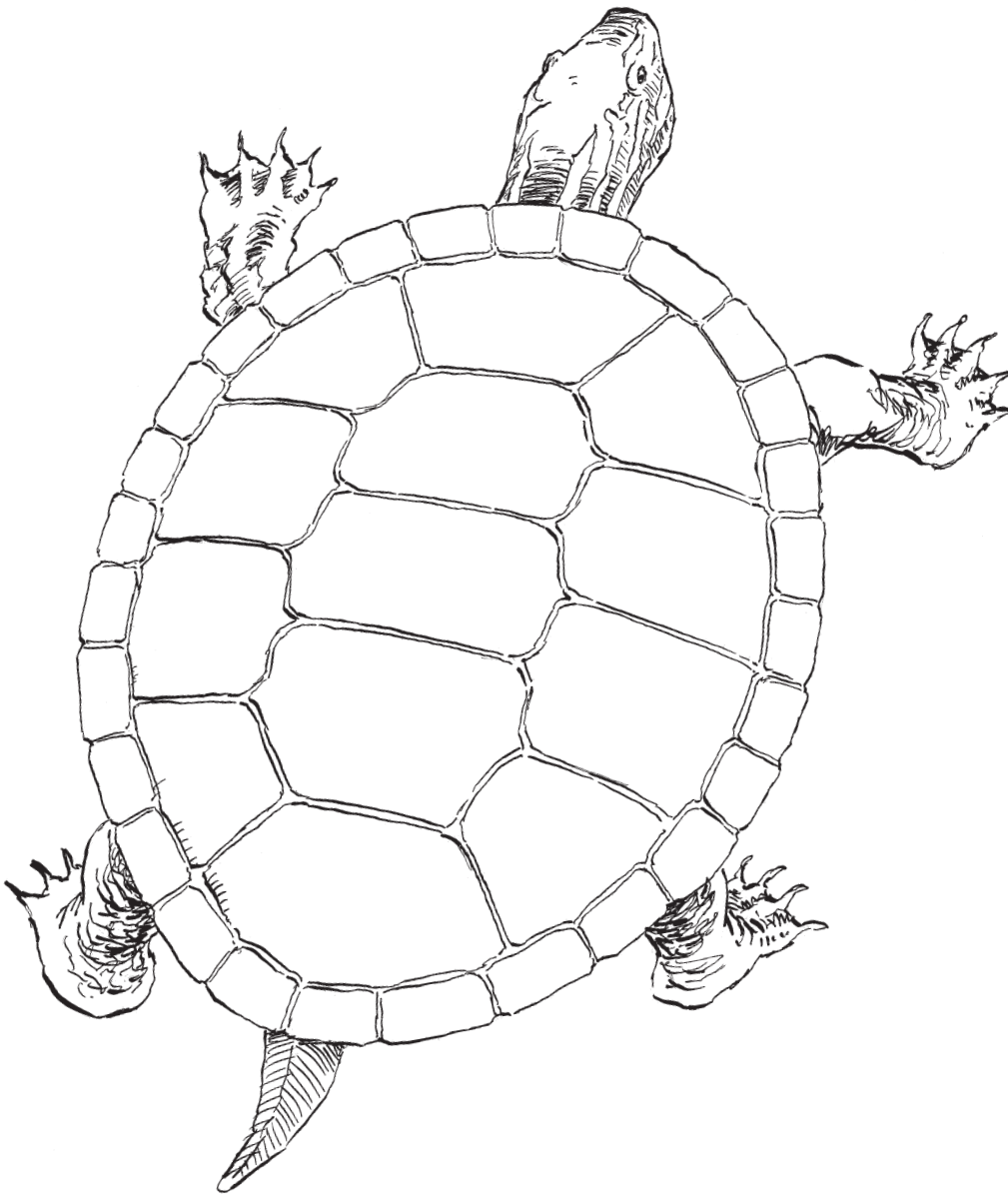


NAME

STUDENT ACTIVITY

Turtle Calendars

Imagine living in a community where you would be eating, sleeping, socializing, and working outside most of the time. Label each large turtle scale/moon with something that you would see, hear, touch, taste, or smell at that time of year, beginning with your birthday moon.



MANY MOONS

On a turtle's back there are almost always thirteen large scales, surrounded by twenty-eight smaller ones. This seems to be especially true of painted turtles, the most common turtle in North America. First Nations people discovered that the number of scales corresponded exactly to the thirteen full moons in a year, and to the average number of days between moons, which is twenty-eight.

CREATOR AND THE SEASONS

BY C.J. TAYLOR

ILLUSTRATED BY GEORGE LITTLECHILD

Creator travelled the Earth making things right. One day, taking his giant birch bark canoe, he paddled across the tranquil waters of the world.

The canoe glided towards the shores nearest the rising sun. As he approached the distant horizon it grew colder. Fierce winds swept the waters into huge crashing waves. Great chunks of ice floated around him, making it impossible to paddle. Abandoning the canoe, Creator stepped upon the frozen earth. Looking north he saw only a vast blanket of white. There were no seals or polar bears.

To the south he saw the tall pine tree in robes of white. The bare branches of the oak and maple stretched skyward like huge fingers swaying in the wind. Great sheets of ice draped over the rocks along the rivers and streams holding the once-rushing waters. All the animals and birds had disappeared.



Creator looked upon the people. He saw much suffering. Without the seals to hunt, the Inuit house of ice was cold and their stomachs empty. The Cree were starving without the caribou and water fowl.

“This is not right,” he said. “Nothing can survive in this harshness.”

With all his magic, Creator tried to bring warmth to the Earth. Nothing changed. No matter what he did, the Earth still wore a blanket of ice and snow.

Growing weak from his efforts, Creator sat down to rest on a high mountain. Suddenly, an icy wind swept around him, bringing great swirling curtains of snow. From the spinning white veil appeared an enormous ice giant. His old, cracked face loomed over Creator. A voice boomed through the screaming winds.

"I am Winter. My power is so great, the people shiver in fear, the animals run away, and the waters turn hard as rock. Even your magic is frozen. Soon the whole Earth will be mine." The ice giant began to laugh, swirling away on the winds. The bitter cold had taken Creator's magic.

"I will need help to make things right," said Creator. With his last bit of strength, he left the land of ice and snow.

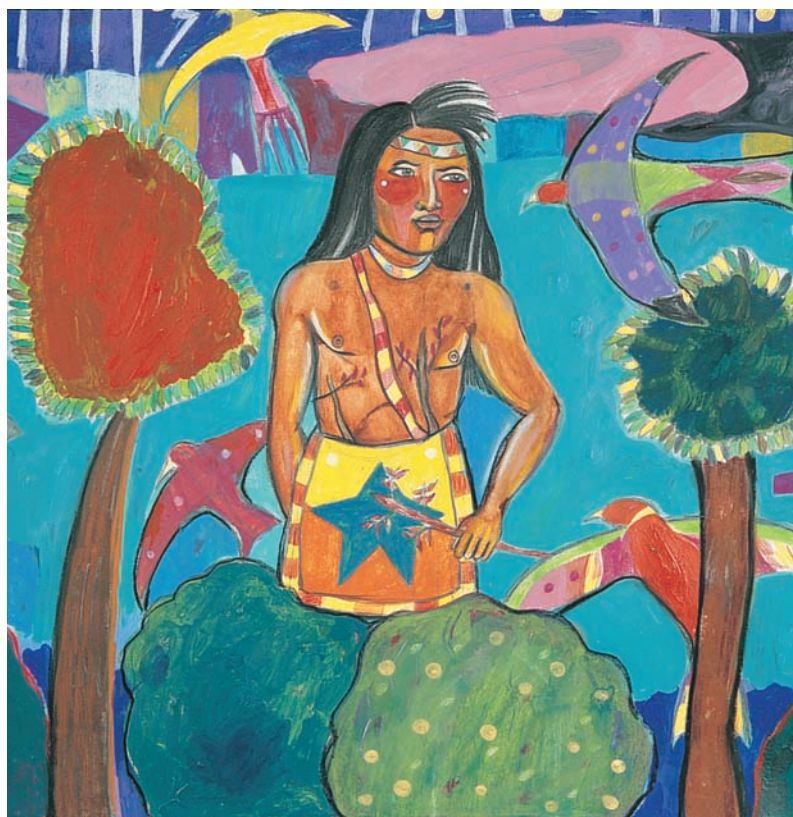
As Creator continued on his journey, it grew warmer. Soft new grass cushioned his footsteps as he made his way on shore. Bright green buds burst open, bringing the forests to life. Overhead, flocks of ducks and geese cast their pointed shadows as they raced across the awakening Earth in V formation.

Creator came upon a handsome young man. He stood tall above the tree-tops as song birds darted about his head. In his arms, he held a basket full of berry bushes. One by one, he carefully planted each bush in the meadows.

"Good day, Spring," Creator called out. "I have come to ask for your help." Creator told Spring of his encounter with Winter.

"It is true," said Spring. "Each year Winter takes more time. Soon there will be nothing left for me. I will lose my power to wake the animals or call back the water foul. The peoples of the Longhouse will not be able to grow their corn, beans, and squash."

Both in agreement, Creator and Spring set off to find help. Their journey led them through lush forests, thick with undergrowth and busy with many creatures. The insects' high-pitched serenade clung to the hot, dense air.



They followed a long winding river that flowed into a deep lake. On its shores stood a beautiful woman with one foot in the water and the other on a sandy beach. Brightly coloured flowers decorated her long, black hair. In her arms she held a large clay pot and gently poured water, teeming with fish, into the lake.



Spring was the first to call out. "Good day, Summer. We have come for your help."

Creator again told of his encounter with Winter. Summer listened as he spoke of the frozen Earth, the missing animals, and the suffering people.

"Winter has taken so much of my time," added Spring, "it is difficult to do my work."

"Without your work, I cannot do mine," replied Summer. "I will lose my power. The buffalo will not return to the rolling hills or plains. The Blackfoot and Crow will have no food or skins for shelter."

"It is not right," said Creator.

"We will need help," Summer told them.

As the three travelled on across the Earth, the dark green trees changed to bright reds, yellows, and oranges. Cooling rains washed away the heat, leaving the

air crisp. Water fowl filled the skies. The woodlands were busy with the many creatures gathering food and preparing for a long sleep.

Finally, the three travellers came upon a range of rolling hills. Towering over them was an elegant man dressed in many colours. Around his feet sat an enormous pot of paint as colourful as the robes he wore. He moved about gracefully as he painted the landscape.

"Good day, Autumn," called out Summer. "We have come to ask for your help."

Creator told of his encounter with Winter.

"He takes too much time. Soon it will be impossible to do my work," said Spring.

“And I will be unable to do mine,” added Summer. Autumn knew without Summer’s powerful work, he could not create the beautiful colours he used to paint the Earth. He would be powerless to help salmon, whale, and halibut on their journey. The beautiful forests would die. There would be no food to hunt, catch, or gather for the Shuswap of the mountains or the Kwakiutl of the coast.

“I too have noticed that Winter comes earlier each year. But what can be done?” asked Autumn. “Not one of us is strong enough to push Winter back.”

“It is not right,” said Spring, Summer, and Autumn.

“It is true, Winter’s power is great,” Creator told them. “But there is one greater power.”

“Whose?” they asked.

“Ours,” answered Creator. “Together, our magic is stronger.”

Creator led Spring, Summer, and Autumn along the path to the frozen lands of Winter. With each footstep, the land grew colder. Blankets of white covered everything. Howling winds sent sheets of frozen sleet whipping around them. From the centre of the twirling and twisting hail appeared the ice giant.

“Which of you wishes to challenge me?” screeched Winter.

Creator stepped into the tornado of swirling ice pellets. The winds stopped and there was quiet. He gathered his strength and summoned all their powerful magic. Creator began to grow so immense, his body filled the heavens.

“Winter,” he called out. “We come as one.” His voice echoed through the universe. The blanket of snow that covered the land began to melt as Winter’s power disappeared. The ground where Spring, Summer, and Autumn stood burst to life with colour. Winter shrank back to his proper place in the cycle of seasons.

Creator looked upon the Earth. “This is right.” And he was pleased.



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