

LEARNING RESOURCE  
- PRIMARY -



WASO

West Australian  
Symphony Orchestra

# Carnival of the Animals

Learning Resource - Primary

  
Wesfarmers Arts  
Principal Partner

**SPARE  
PARTS**  
puppet theatre

  
Australian Government

Australia  
Council  
for the Arts 

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*The West Australian Symphony Orchestra respectfully acknowledges the Traditional Owners, Custodians and Elders of the Indigenous Nations across Western Australia and on whose lands we work.*

# REPERTOIRE

The repertoire for this concert is: SAINT-SAENS Carnival of the Animals

- I Introduction and Royal March of the Lion
- II Hens and Roosters
- III Wild Donkeys Swift Animals
- IV Tortoises
- V The Elephant
- VI Kangaroos
- VII Aquarium
- VIII Characters with Long Ears
- IX The Cuckoo in the Depth of the Woods
- X Aviary
- XI Pianists
- XII Fossils
- XIII The Swan
- XIV Finale (Carnival)

# CREATING THE CONCERT

## CONCEPT

The Carnival of the Animals performance presented by the West Australian Symphony Orchestra and Spare Parts Puppet Theatre was developed and premiered in 2018. This unique collaboration brought together the words of Australian playwright Nick Enright along with the magical score from Saint-Saëns to create an ideal introduction to classical music for young audiences.

Puppet theatre was an ideal art form to feature in this family concert, offering rich and imaginative depth to the work whilst also allowing the orchestra to be a centre program. The audience were invited to immerse themselves in the new experience with narrative, music, puppetry, performance and lighting.

We hope that you enjoy this special full length video recording of the performance available throughout Term 2 2020 to support students learning during COVID-19.

The concert content and resources align with the following essential topic areas:

- Introduction to the orchestra (sections and families)
- What can an orchestra sound like (character, animals, tell a story)
- How does an orchestra affect us
- How does an orchestra do all of this

## INTERACTIVE COMPONENT

There is a section where we would like your students to become our master puppeteers creating a simple underwater ocean flag to be used during Aquarium. The demonstration video for this is available on [WASO's website](#).

## CREATIVE COMPOSITION

Following the concert experience we suggest creating a simple piece of music that is based on an animal. This is guided in the suggested lesson plans provided on page 18. Please email your students' responses to WASO's Education Manager, Rebecca Shakespeare. One composition per class will be selected to be recorded by a WASO musician.

## CURRICULUM LINKS

The resources for this concert link directly to key elements of the West Australian Curriculum P-6.



# West Australian Symphony Orchestra



From the centre of Perth to the furthest corners of our State, every year since 1928, we set hearts racing with extraordinary music and exhilarating performances for all West Australians to share. West Australian Symphony Orchestra (WASO) is a for-purpose not-for-profit company that thrives on the enthusiasm, passion and support of our entire community. We harness this energy to create events and programs across the State to stimulate learning and participation in a vibrant cultural life.

We are both fierce advocates for our great classical musical heritage and passionate leaders in the commissioning and performance of new music by leading Australian and international composers. Every year we mobilise and nurture a new generation of young and emerging artists to help secure a bright future for music in Australia.

We create the spark that sets off a lifelong love of music because we believe it has the power to *touch the soul and enrich lives*.

Our resident company of full-time professional musicians are the beating heart of our organisation. The Orchestra plays a central role in the vibrancy of our creative state, and they are also supported by hundreds of visiting artists, alongside the volunteers of the WASO Chorus, to create exceptional performances for hundreds of thousands of people each year.

Our Orchestra is led by Principal Conductor and Artistic Adviser Asher Fisch. Israeli-born, Fisch is an internationally renowned conductor in both the operatic and symphonic repertoire, and is a frequent guest at the world's great opera houses including La Scala, the Bayerische Staatsoper and the Metropolitan Opera in New York.

We are proud to call Perth Concert Hall home.

# Spare Parts Puppet Theatre



In 2021 Spare Parts Puppet Theatre celebrates our 40th consecutive performance season. In that time, we have created over 80 new Australian works and performed to over 2.2 million people.

At the heart of our artistic vision is a passion to bring audiences and artists together in a shared experience that speaks to who we are and what we aspire to be. Emotional literacy is essential to this union – it is the compass for the content of our work. Puppetry is our vehicle, our tool of expression and we play with the tension between traditional and contemporary forms to forge new forms of expression. We enter new territories, new subjects, new forms and new relationships with our audience and other art forms.

We create puppetry works of a world-class standard, cultivate a strong and loyal audience base in our local community and tour extensively and consistently around Australia, and internationally through Asia, Europe and North America. Most recently our international presence has been expanded into South-East Asia and with several invitations to travel to China, Berlin and USA with our large scale, interactive festival work String Symphony.

It is our vision to be internationally recognised as a company offering creative product of world-class standard, fostering the development of the art form amongst a wide circle of artists, creating links with peer artists and organisations nationally and internationally, and creating more and better access to our work for audiences.

# ARTIST INFORMATION



## Benjamin Northey Conductor

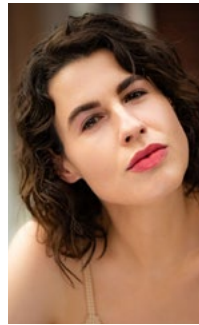
Australian conductor Benjamin Northey is the Chief Conductor of the Christchurch Symphony Orchestra and the Principal Conductor in Residence of the Melbourne Symphony Orchestra. Previously

Resident Guest Conductor of the Australia Pro Arte Chamber Orchestra (2002-2006) and Principal Conductor of the Melbourne Chamber Orchestra (2007-2010), Limelight Magazine named him Australian Artist of the Year in 2018.

Northey also appears regularly as a guest conductor with all major Australian symphony orchestras, Opera Australia (Turandot, L'elisir d'amore, Don Giovanni, Così fan tutte, Carmen), New Zealand Opera (Sweeney Todd) and State Opera South Australia (La sonnambula, L'elisir d'amore, Les contes d'Hoffmann). His international appearances include concerts with the London Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, the Mozarteum Orchestra Salzburg, the Hong Kong Philharmonic, the National Symphony Orchestra of Colombia, the Malaysian Philharmonic and the New Zealand Symphony, Auckland Philharmonia and Christchurch Symphony Orchestras.

With a progressive and diverse approach to repertoire, he has collaborated with a broad range of artists including Maxim Vengerov, Julian Rachlin, Karen Gomyo, Piers Lane, Alban Gerhardt, Johannes Moser, Piers Lane, Amy Dickson, Slava Grigoryan & Marc-André Hamelin as well as popular artists Tim Minchin, KD Lang, Kate Miller-Heidke, Barry Humphries, Kurt Elling, James Morrison and Tori Amos.

In 2020, returns to the Hong Kong Philharmonic, Christchurch Symphony and all six Australian state symphony orchestras were scheduled.

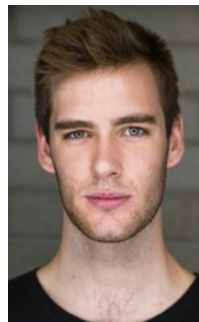


## Charlotte Otton Puppeteer

A multidisciplinary artist, Charlotte studied improvisation in Chicago and New York (iO and Second City) and is a current ensemble member of The Big Hoo Haa. Since graduating from WAAPA in 2017,

Charlotte has undertaken a residency with Fremantle Arts Centre, a six-month internship with Perth Festival and performed in productions with The Last Great Hunt, PVI Collective, PICA, Spare Parts Puppet Theatre, WASO, The Blue Room Theatre, Rorschach Beast and Renegade Productions.

Charlotte's first work 'Let me finish.' (writer/performer) saw a three-week sold-out season in 2018, a return Fringeworld 2019 season and garnered both Judges Choice and Members Choice at The Blue Room awards, as well as a PAWA nomination for Best Independent Production. Her solo work Feminah debuted in 2019 and won four awards at Perth Fringeworld; taking her to Melbourne, Sydney and New Zealand Fringe Festivals. In 2020 Feminah picked up five nominations; Outstanding Solo Performance (NZ Fringe), Best New Work, Best Independent Production, Best Newcomer and Best Actor (PAWA).



## Cam Pollock Puppeteer

Cam is an award winning actor, deviser and writer and an originating member of Lazy Yarns, a Perth based independent theatre company. In 2018, Cam performed and co-devised Lazy Yarns sold out show

'Less Light' as part of the Blue Room Theatre's Summer Nights Program, he was directed by Jeffrey Jay Fowler in WAYTCO's production of 'Cloud 9' at the State Theatre Centre, puppeteered for Spare Parts Puppet Theatre and West Australian Symphony Orchestra in their production of 'Carnival of the Animals' at the Perth Concert Hall, performed and wrote 'Penthouse' at the Blue Room Theatre. Cam graduated WAAPA's Performance Making course in 2017 where his graduating piece 'The View from the Penthouse' was the recipient of David Zampatti's Turnstile Awards and the 'Tilt Award' for best production of the independent season.



# THOUGHTS FROM OUR ARTISTS



## Brian Maloney Principal Percussion, WASO

**Q:** In Fossils the xylophone is the star and you played this in the concert. Can you tell us why you think Saint-Saëns chose the xylophone to sound like fossils and how you play your part in the orchestra?

**A:** Yes! In that movement the xylophone is the star and it's so much fun to play. Because the keys on the xylophone are made of brittle wood, Saint-Saëns chose this instrument to sound like the brittle bones of fossils rattling together. In order to make this sound I play with very hard sticks, (called mallets), to make the "brittle" sound of the bones come alive!



## Eve Silver Associate Principal Cello, WASO

**Q:** The Swan one of the best-known movements from Carnival of the Animals. It's a very graceful, elegant and calm piece of music like a swan gliding on water. How does Saint-Saëns create this sound on the cello and how does it make you feel to play it?

**A:** Saint-Saëns creates this image of a swan using long legato phrases in the cello line that seem to soar across the water. The hard-working swan feet paddling in the water underneath are portrayed in the accompanying part using faster notes. The effect is a beautiful, calm but complex movement that I feel creates the perfect sound image of a swan. I love playing this piece as it's so well written for the cello, simply effective but certainly a challenge to play well.



# THOUGHTS FROM OUR ARTISTS



## Michael Waye Principal Piccolo, WASO

**Q:** The flute is often used by composers to sound like a bird, what does it make you imagine when you play it?

**A:** My personal response to this excerpt from the Carnival of the Animals is one of envy! I so wish that I too could dart effortlessly across the sky with my friends. Seeing the world from above and having nothing to stop me flying all over the world. This excerpt, although extremely tricky for the flute player, always makes me feel happy and brings a smile to my face.



## Ben Northey Conductor

**Q:** What did you enjoy most about this performance?

**A:** This was a musical and visual feast. The imaginative video elements made it particularly unique.

**Q:** How did the orchestra help bring the characters of the animals to life?

**A:** The music of the Carnival of the Animals is timeless. It's always a joy for young listeners to see the musicians performing the portraits of different animals.

**Q:** What is your favourite animal from Carnival of the Animals and why?

**A:** I think the swan is the most extraordinary piece of the suite. The way Saint-Saëns has been able to compose the gliding and beauty of the swan on water is utterly magical.

# THOUGHTS FROM OUR PUPPETEERS

There are two Puppeteers that will be taking part in WASO's performance of Carnival of the Animals, their names are Charlotte and Cam. They've shared some of their thoughts with us on performing with an orchestra.

**Q:** What did you enjoy most about working with an orchestra on this performance?

**A: Charlotte:** The sheer size and sound of a full orchestra was so exciting to work with. The orchestra became the beating heart of the performance and it was fun to play alongside the immediacy of that sound and the energy of the people playing instruments.

**A: Cam:** I've always loved music but have unfortunately been incredibly tone deaf my entire life. My inability to comprehend music has always shrouded it in a sort of magical mystery. Being able to experience the inner workings and composition of the orchestra was fascinating. Being able to watch just one person play a musical instrument sends my heart a fluttering, watching an entire orchestra had me in awe.

**Q:** How did the orchestra help bring the characters of the animals to life?

**A: Charlotte:** Having so many people on stage brought a lot of power and weight to the performances. The immense sound of the orchestra became the unspoken dialogue of these giant puppets, and as a performer it was lovely to be inspired by that sound and let it come out through the puppets movements.

**A: Cam:** The orchestra provided a beautiful soundscape that cannot be matched by any recording. During the devising of the show we had timed certain actions with parts of the music. Realizing these actions live on stage in time with the orchestra felt like a beautiful symbiotic relationship. We also were able to interact and play with some of the musicians and their instruments as some of the animals. These interactions helped bring the puppets into the audience's reality.



**Q:** What was your favourite animal played by the orchestra?

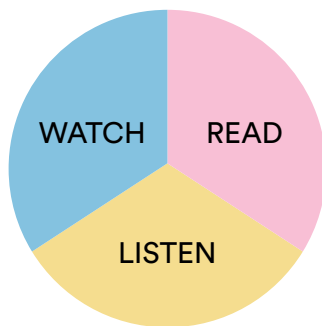
**A: Charlotte:** The monkeys were probably my favourite. We had these giant monkey puppets that were essentially strapped to our backs and we had these long arms and fingers to play with. The musical piece was very cheeky and vibrant and I loved the opportunity to get to play and interact with the musicians with this comedic mimicking game we found in rehearsals.

**A: Cam:** My favourite animal was the Swan.

# PRE-CONCERT RESOURCES



## Discover



Watch Flamingos from Fantasia 2000  
(Camille Saint-Saëns' Carnival of the Animals, Finale)  
A full performance of [Carnival of the Animals](#)



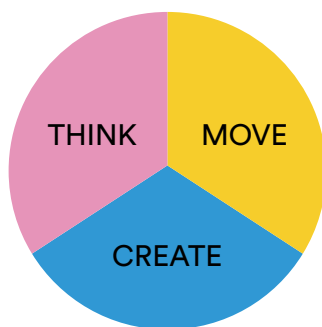
Read a biography of [Saint-Saëns](#)  
Learn about the [composer](#)



Spotify [playlist](#)  
[Classic Kids hour](#) – Carnival of the Animals



## Explore as a class



[Listen to the sounds of the animals](#) in real life and compare them to Saint-Saëns, musical depiction  
Think about the characteristics of the animals you meet within Carnival and explore these as a class e.g. habitat, size, diet, personality of the animal, physical characteristics.



Move to the music: Encourage students to think about how the animals move and the sound they make. Move around the room sharing your own ideas of how you could make sounds to depict the animal's movements (e.g. heavy footsteps for elephant, long fluid arm motions for the swan etc). Think about the unique sounds and tonal qualities.



Paint your favourite animal from Saint-Saëns, Carnival of the Animals.  
Create a puppet to use as you move like the animals when listening to a recording.



# SAMPLE LESSON PLAN

## Introduction to the orchestra

Learning Focus: Introducing students to instruments and families of the orchestra

Activity length: 30 minutes  
Suitable pre-performance

### INTRODUCTION:

- Ask students ‘what makes a family’ considering the commonalities that tie a family together e.g. similar looks, connection to one another
- Tell students that this is similar in an orchestra. Instruments also belong to families, they are grouped based on the similarities they share.
- Introduce learning intention: Learning about the instruments and families of the orchestra.

### DISTANCE LEARNING:

The above activity can be completed independently at home with the following modifications:

- Guide students to access the Orchestra introduction information sheet (Pg 20 & 26)
- Students should then watch ‘Bit o’ Bolero’ video and brainstorm answers to the questions
- Students can then learn about the individual instrument families by working through the videos completing each instrument family worksheet (Pg 27 - 30)

### LESSON CONTENT:

Watch WASO’s [‘a Bit o’ Bolero’](#)

Ask students:

What instruments did you see?

What do you think some of the instrument families in an orchestra might be called?

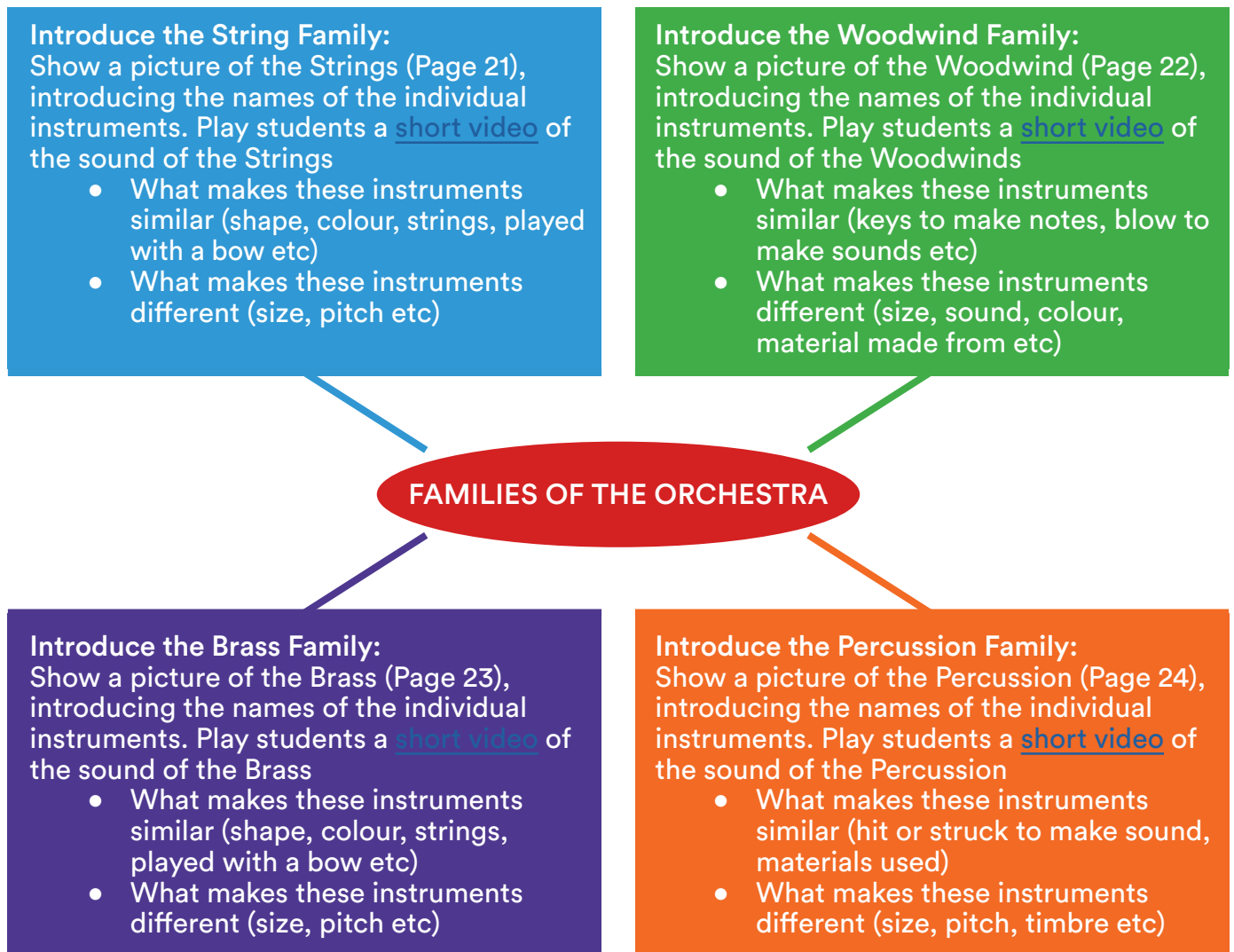
Show students a picture of the orchestra (Pg 20 & 26) with the colour coding for the instrument families. Take student through the names of each family writing them on the board.

# SAMPLE LESSON PLAN

## Introduction to the orchestra

Split students into groups to explore the instrument families providing students with the family video and section information sheet (Appendix 1).

Ask students to think about the similarities and differences within the instrument families.



Have a class discussion regarding students' responses to these questions for each of the instrument families.

### EXTENSION:

- Ask students to complete WASO's instrument family worksheets
- Play excerpts from Carnival of the Animals and ask students to identify the instrument family they hear by holding up coloured cards

Aviary  
Woodwind

Introduction and Lion  
Strings

Fossils  
Percussion

# SAMPLE LESSON PLAN

## Introduction to the composer

Learning Focus: Introducing students to the composer and Carnival of the Animals

Activity length: 30 minutes + Suitable pre-performance

### INTRODUCTION:

- Ask students 'when you write a story what do you have to do' considering the similarities to the creative process of a composer e.g. narrative, how you want to tell the story, creatively writing the story, rereading your story, making changes etc.
- Tell students that this is similar to how music is created and the person who does this has a special name, they are a composer
- Introduce learning intention: Learning about the composer

### DISTANCE LEARNING:

The above activity can be completed independently at home with the following modifications:

- Guide students to access the Composers introduction information sheet (Pg 31)
- Ask students to complete the biography research task and poster worksheet (Pg32)
- Ask students to complete the Composer and his story Carnival of the Animals worksheet (Pg 33 - 34)
- Students should complete the main activity independently listening to set movements and complete the listening worksheet (Pg 35 - 36)
- This worksheet can be printed multiple times for each movement

### LESSON CONTENT:

As a class discuss:

What does it mean to be a composer?

How do you think a composer writes music?

What does a composer use to write music?

Introduce Camille Saint-Saëns as the composer of Carnival of the Animals

As a class discuss:

What do you think this piece is going to be about?

What animals do you think Saint-Saëns might have included in his Carnival?

What stories might Saint-Saëns be telling about the animals?

Summarise the classes ideas and explain that each movement of the piece represents a different animal.



# SAMPLE LESSON PLAN

## Introduction to the composer

This activity can be done in groups or independently:

Tell students we will be exploring the character Saint-Saëns creates for the animals. Play the suggested movements (below) for students, after each movement ask students to reflect on:

What animal is the composer writing about?

Why do you think it was this animal?

What made it sound like this animal to you?

What was the animal doing during the music?

Suggested movements: Aviary, Royal March of the Lion, Aquarium and The Elephant

Bring students together for a brief show-and-tell session regarding their answers to the questions, and end by revealing to them the names of the animals about which the composer wrote each excerpt.

### EXTENSION:

Ask students to use the biography links to research the composer and find out 5 fun facts. Stimulus questions could include:

What instrument did they play?

Where do they live?

What was the composers most famous work?

Ask students to create a poster presenting their research findings (Pg 32).

# SAMPLE LESSON PLAN

## Exploring the Animals and their movements

Learning Focus: Music and movement

Activity length: 30 minutes +  
Suitable pre-performance

### INTRODUCTION:

- Remind students that when composing Carnival of the Animals Saint-Saëns made each movement of the piece represent a different animal.
- Tell students that today they will be the composers and will be using their bodies to make the sounds of the animals
- Introduce the learning intention

### DISTANCE LEARNING:

The above activity can be completed independently at home with the following modifications:

- Students can complete the Listening worksheet for any movement of Carnival of the Animals.
- Students should create their Aquarium flag to use when watching the performance, details available within the next lesson plan.

### LESSON CONTENT:

As a class discuss the basic elements of time and dynamics using Carnival of the Animals as the stimulus. Explain to students that the composer wrote some movements faster than others. Some are energetic and some are slow and elegant to reflect the animals that the music represents. Illustrate this for students by playing The Swan and either Aquarium or Kangaroo.

Taking each movement in turn ask students to think about:

What movements does the animal make?

How do they think the music depicts this? Is it loud or soft, fast or slow?

What three describing words would you use for this animal?

What three describing words would you use for the music of this animal?

How did the music make them feel and the types of movement the music inspired?

Following the group discussion, play the movements again for students allowing them to move freely as a class to the music whilst thinking about the characteristics of the animals.

# SAMPLE LESSON PLAN

## Exploring the Animals and their movements

Next, divide into two groups, ask group 1 to be the audience and group 2 to be the performers. Replaying one of the suggested movements, ask the students to dance to the music as the animal and explain that they should consider the following when creating their movements:

The size of the animals  
(big or small)

How the animal moves  
(fast or slow)

The volume of this animal  
(loud or quiet)

The mood of this animal  
(happy or sad)

The sounds the animal makes. You can encourage students to vocalise these sounds during the music.

Discuss what the children heard and saw and how it made them feel as audience members and performers.

Repeat the activity switching the group and choosing a contrasting suggested movement.

As a class, explore the movements and sounds the other animals with the piece make moving the room making sounds of each animal within Carnival of the Animals (without the music) e.g. Heavy loud footsteps for The Elephant, clip-clops for horse hooves, scratching of roosters claws in dirt. Consider the following:

The dynamics of each animal

The timbre of the animal,  
the tonal qualities

How the sound of the animal affects your movement

### CONCLUSION:

Listen again to one of the suggested movements and summarise for students the way that the composer has had to think about all of these elements when making the music, making these considerations for each instrument he uses to describe the animal.

### EXTENSION:

Encourage students to continue thinking about the qualities of each animal and how the composer depicted this in his music.

- Ask students to complete the animal composition worksheet (Pg 37-38) thinking about the animal they would like to depict, an appropriate instrument for this and the specific instructions they would need to include to make their music sound like the animal
- Ask students to read Michael Wayne's article 'Is it a bird? Is it a Plane? It's a flute!' (Pg 42-43) and listen to the accompanying playlist to see how different composers have approached writing for the flute as a bird.



# SAMPLE LESSON PLAN

## Enjoy the Concert

### Learning Focus: Concert Experience

Activity length: 60 minutes  
Suitable performance

- Building on how animals move and their sounds, there will be an opportunity during the concert to join the fish in the Aquarium and explore the world of the ocean.
- Ahead of enjoying the concert spend some time getting creative making your own underwater fish flag. For details of how to create this, please visit the [WASO Teacher Resources Page](#).
- Following this, please sit back with your students and enjoy the concert.

### DISTANCE LEARNING:

The above activity can be completed independently at home:

- Students should watch the performance of Carnival of the Animals



# SAMPLE LESSON PLAN

## Post-Concert Reflection

Learning Focus: Reflection on Experience

Activity length: 15-20 minutes  
Suitable post-performance

### INTRODUCTION:

- Remind students that they have watched the WASO and Spare Parts Puppet Theatre performance of Carnival of the Animals
- Introduce the Learning Intention

### DISTANCE LEARNING:

Students can complete the reflection worksheet independently (Pg 39-40).

### LESSON CONTENT:

Reflect on your experience as a class using the reflection worksheet (Pg 39-40). Blow the worksheet up to A3 and ask students to help you answer the questions.

This activity can also be completed individually or in groups.

Ask students if they have any questions for the WASO Musicians they saw in the performance. Collate these questions and email them to WASO's Education Manager, Rebecca Shakespeare ([shakespeare@waso.com.au](mailto:shakespeare@waso.com.au)) and a WASO player will record a short video reply answering your questions.

### EXTENSION:

Encourage students to continue thinking about what they have learnt over the series of lessons about the different animals and how composers write music to depict a specific thought, feeling or creature. Ask students to complete the animal composition worksheet (Pg 37-38) thinking about the animal they would like to depict, what an appropriate instrument for this would be and the specific instructions they would need to include to make their music sound like the animal.

# Appendix 1

## Resources

# 2020 Education & Community Engagement

## CARNIVAL OF THE ANIMALS WEST AUSTRALIAN SYMPHONY ORCHESTRA



STRINGS

STRINGS

WOODWIND

WOODWIND

BRASS

BRASS

PERCUSSION

PERCUSSION



## CARNIVAL OF THE ANIMALS The Strings

The **STRINGS** family has the most players in the orchestra. There are four instruments in this family, the **VIOLIN** is the smallest and highest. The **VIOLA** is the bigger siblings of the violin and is slightly lower. The **CELLO** is larger again sounding most like the human voice. The lowest and largest **DOUBLE BASS** of the string family.



VIOLIN



VIOLA

The larger the instruments in the String family become the lower their sound becomes. **Violins** and **Violas** make **higher-pitched** sounds. The larger **Cello** and **Double Bass** make **low** rich sounds.



The Strings sit closest to the conductor in the orchestra. Their sound is often made by drawing a **bow** across the strings to make them **vibrate to create the notes**, this makes longer notes. String players can also pluck the strings with their fingers to make short and snappy notes.



CELLO



DOUBLE BASS

The instruments of the Strings family are all **wooden** and use **strings** to make their sound.



## CARNIVAL OF THE ANIMALS The Woodwinds



The instruments in the woodwind family from the highest sound to the lowest sounds are: Piccolo, Flute, Oboe, Cor Anglais, Clarinet and Bassoon.



Just like the Strings, the **smaller** instruments in the woodwind family are **higher in pitch**. The **bigger** and longer instruments are deeper and **lower in pitch**.

The instruments in the **WOODWIND** family all used to be made of wood however today they are made of wood and metal.

The **oboe**, **clarinet** and **bassoon** are all made of **wood**.

The **flute** is made of **metal**.

The instruments are played by **blowing into or across a mouthpiece**. Keys are pressed down to change notes.



Mouthpieces for some Woodwind instruments use a thin piece of wood called a reed.

The clarinet uses a single reed, this is one piece of thin wood. The oboe and bassoon a double reed made of two pieces joined together.

To make a sound on the flute you blow across the metal hole in the mouthpiece to make the sound.



## CARNIVAL OF THE ANIMALS The Brass



**TRUMPET**

Most brass instruments have **valves** (like buttons). They change note or 'pitch' by pressing the valves and buzzing your lips harder or softer.

The instruments of the **BRASS** family can play louder than any other in the orchestra. The Brass instruments in the orchestra are the **French Horn, Trumpet, Trombone and Tuba**. The instruments in this family are made of **Brass or metal**. Brass instruments are essentially long metal tubes with a bell-like shape at the end. The tube is curved and twisted into the instruments.



**TROMBONE**

Instruments in the Brass family make sound by **blowing into a mouthpiece**. The sound starts at the lips with brass instruments making a **buzzing sound**. The mouthpiece helps to amplify the buzzing sound made by the lips.



**FRENCH HORN**

The instruments of the Brass family make a strong musical statement with a very distinct sound. **Trumpets** are characterised by **bright and crisp sounds**. **French Horns** have a more **tender and mellow sound**. **Trombones** have a **powerfulness** to its sound, they have the unique ability to produce **glide sounds**. Tubas are the "**Big Brothers**" of the brass family, making a **deep and rich sound**.



**TUBA**



## CARNIVAL OF THE ANIMALS The Percussion

The **PERCUSSION** family is the largest in the orchestra. Percussion instruments are any instrument is hit, shaken or scratched to make its sound.

It takes a lot of practice to be a percussionist because hit an instrument in the right place, at the right time and with the right amount of force.



**TIMPANI**

The most common instruments in the orchestra are **cymbals, bass drum, timpani, xylophone, gongs, triangle and snare drum**. Unlike most players in the orchestra a percussionist will usually play lots of different instruments in one piece of music.



**CYMBALS**

The Percussion instruments in the orchestra keep the rhythm, makes special sounds and add colour. Some percussion instruments can play different notes like the xylophone, this is called **tuned** percussion. Some percussion instruments are **untuned**. This means they do not have a distinct pitch, think about the sound of a drum or cymbals.



**BASS DRUM**

**TIMPANI**

# Appendix 2 Worksheets

## CARNIVAL OF THE ANIMALS Introduction to the Orchestra - Information Sheet

A Symphony Orchestra, like the **West Australian Symphony Orchestra**, is a large group of musicians who play different instruments together.

The instruments in an orchestra all belong to different **families**. The instruments in each different family all have things in common like how they make sound, the materials they are made from, how you play them and what they sound like when you listen to them.

There are four different instrument families in the orchestra

Do you remember the names of these instrument families?

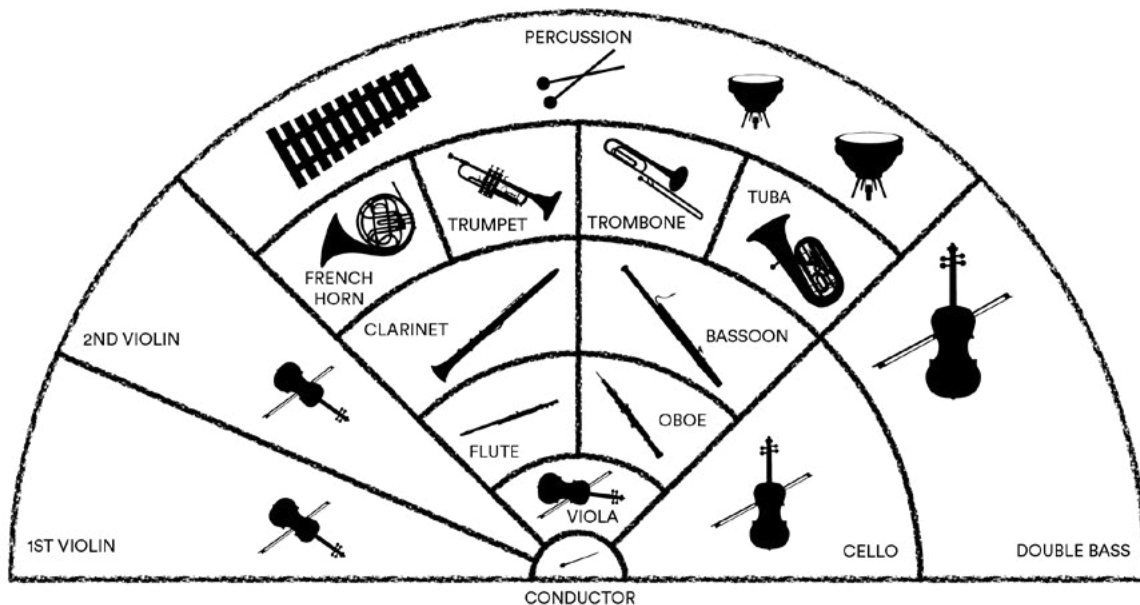
STRINGS

WOODWIND

BRASS

PERCUSSION

Now let's see where these families sit when a symphony orchestra plays together:



Find the instruments in the family that are made of wood that you play with a bow, colour these in **Blue**. These instruments sit at the front of the orchestra.

Find the instruments that you blow to make sound and are made of wood or metal. These instruments sit behind the Strings section, colour the instruments of this family in **Green**.

Find the instruments that sit at the back of the orchestra, are made of metal and you blow into to make sound. Colour the instruments of this family in **Purple**.

Finally, find the instruments that you have to hit or strike to make a sound. They sit at the very back of the orchestra. Colour the instruments of this family in **Orange**.



# 2020 Education & Community Engagement

## CARNIVAL OF THE ANIMALS Strings Worksheet

Now that you have met some instruments from the Strings sections, let's see what you thought of them:  
The four instruments in the Strings family are:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

The special instrument in the Strings family is the \_\_\_\_\_.

My favourite instrument in this section was the \_\_\_\_\_.

Describe the sound of this instrument using 3 describing words (adjectives),

\_\_\_\_\_

Describe the sound when all of the Strings played together using 3 describing words (adjectives)

\_\_\_\_\_

The sound of the Strings made me think of

\_\_\_\_\_

\_\_\_\_\_

## CARNIVAL OF THE ANIMALS Woodwind Worksheet

Now that you have met some instruments from the Woodwind sections, let's see what you thought of them:  
The four instruments in the Woodwind family are:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

The highest instrument in the Woodwind family is the \_\_\_\_\_.

The lowest instrument in the Woodwind family is the \_\_\_\_\_.

My favourite instrument in this section was the \_\_\_\_\_.

Describe the sound of this instrument using 3 describing words (adjectives),

\_\_\_\_\_

Describe the sound when all of the Woodwinds played together using 3 describing words (adjectives)

\_\_\_\_\_

The sound of the Woodwinds made me think of

\_\_\_\_\_

## CARNIVAL OF THE ANIMALS Brass Worksheet

Now that you have met some instruments from the Brass sections, let's see what you thought of them:

The four instruments in the Brass family are:

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

The highest instrument in the Brass family is the\_\_\_\_\_.

The lowest instrument in the Brass family is the\_\_\_\_\_.

My favourite instrument in this section was the\_\_\_\_\_.

Describe the sound of this instrument using 3 describing words (adjectives),

\_\_\_\_\_

Describe the sound when all of the Brass played together using 3 describing words (adjectives)

\_\_\_\_\_

The sound of the Brass made me think of

\_\_\_\_\_

## CARNIVAL OF THE ANIMALS Percussion Worksheet

Now that you have met some instruments from the Percussion sections, let's see what you thought of them:  
The four instruments in the Percussion family are:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

My favourite instrument in this section was the \_\_\_\_\_.

Describe the sound of this instrument using 3 describing words (adjectives),

\_\_\_\_\_

Describe the sound when all of the Percussion played together using 3 describing words (adjectives)

\_\_\_\_\_

The sound of the Percussion made me think of

\_\_\_\_\_

\_\_\_\_\_

## CARNIVAL OF THE ANIMALS

### Introduction to the Composer - Information Sheet

Today you will be exploring what a composer is, how they make their music and who the composer was for Carnival of the Animals. You will discover about Camille Saint-Saëns, his life and what the piece is about.

#### What is a Composer?

A composer is the person who writes the music for an orchestra to play.

#### What does it mean to be a composer?

Being a composer is like being a story writer but with music. When you write a story there are different steps you follow when creating your story like these:

1. You have an idea
2. You think about the characters for your story and the setting
3. You come up with the narrative
4. You create a beginning
5. You write the middle parts of your story with the action
6. You create the conclusion or ending to your story

This can be the same for a composer writing their music. **Composers are our musical storytellers.** They create the story of the music and decide what characters should enter at different point, how it should begin and how it should end. They do this by writing notes for the musicians to play and the musicians of the orchestra become our storytellers.

For **Carnival of the Animals** a gentleman called **Camille Saint-Saëns was the composer** who wrote this musical story. He was a very talented person, [click here](#) to read more about the composer.

When you have read about the composer **create a poster sharing 5 interesting facts you learnt.**



## CARNIVAL OF THE ANIMALS

### Introduction to the Composer - My Camille Saint-Saëns Poster

My name is \_\_\_\_\_.

The composer of Carnival of the Animals is \_\_\_\_\_.

**Draw a poster to share the interesting facts you found out about the composer**



## CARNIVAL OF THE ANIMALS

### The Composer and his story Carnival of the Animals worksheet

**Carnival of the Animals** was written by Camille Saint-Saëns in 1886. The piece is split into 14 parts and each one is a different animal. The composer writes his Carnival for lots of different animals, they all sound different and tell the story of each animal.

What do you think is the story of Carnival of the Animals?

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Name 4 animals you think the composer might have included in his Carnival?

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

What stories might Saint-Saëns be telling about the animals?

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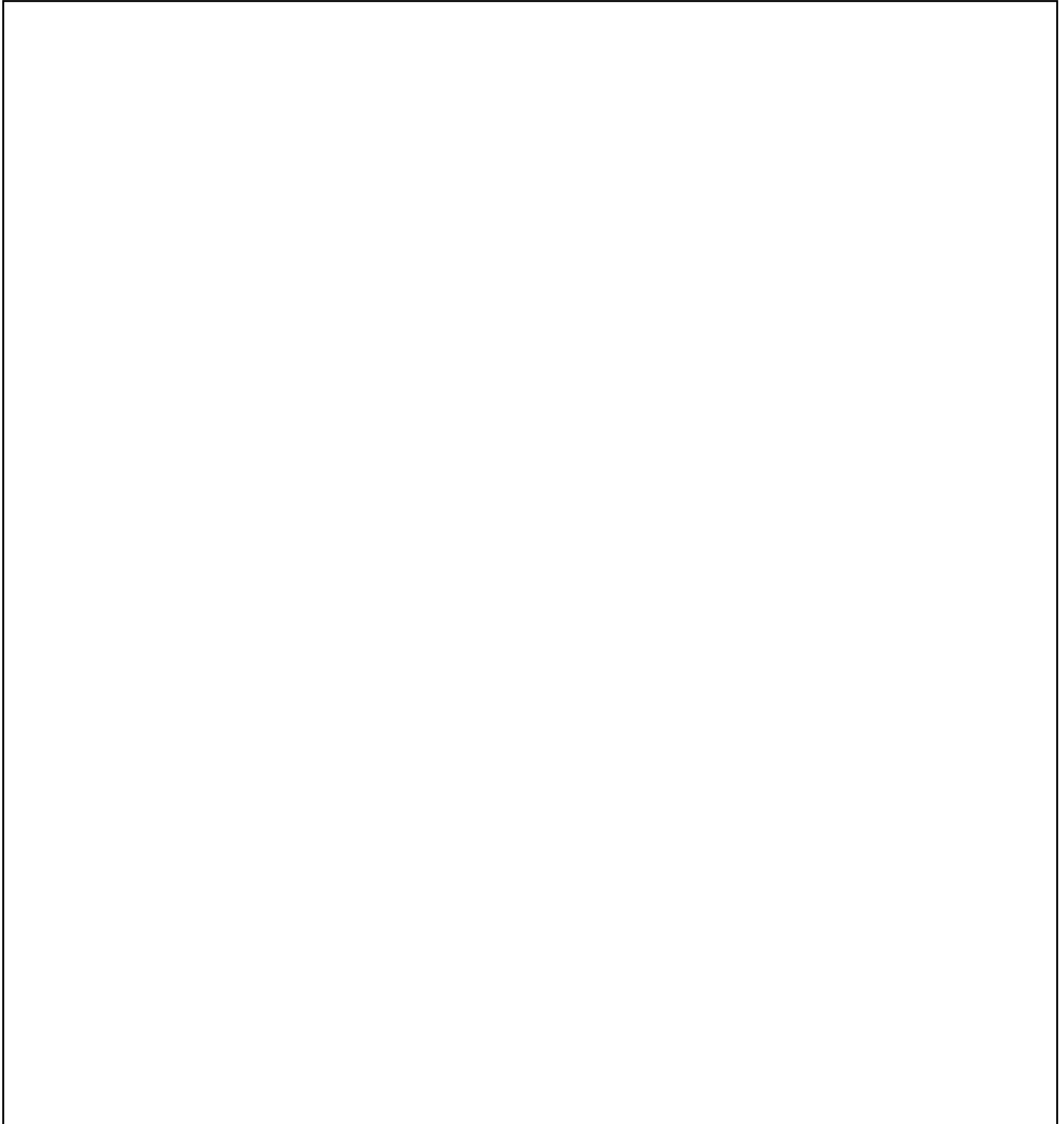
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# 2020 Education & Community Engagement

## CARNIVAL OF THE ANIMALS

### The Composer and his story Carnival of the Animals worksheet

Draw a picture of your story of the animals you think will be in Camille Saint-Saëns Carnival of the Animals



## CARNIVAL OF THE ANIMALS Animal Listening worksheet

Listen to the music and think about what animal the composer is writing about.

When you are listening try to think about:

- What animals sounds the instruments are making  
*Are they roaring like a lion, swimming like a fish, singing like a bird?*
- The feeling and mood of the music  
*Is it happy or sad, energetic or gentle, scary or friendly?*
- The speed of the music and what is the size of the animal  
*Is it fast or slow? Is it big or small?*
- The volume of the music  
*Is it loud or soft?*

Now listen to the music and try to answer these questions:

**What animal is the composer writing about?**

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**Why do think it was this animal?**

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# 2020 Education & Community Engagement

## CARNIVAL OF THE ANIMALS Animal Listening worksheet

What made it sound like this animal to you?

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Explain what the animal is doing in the music and draw a picture of this

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## CARNIVAL OF THE ANIMALS Composition worksheet

Now that you have learnt how different instrument can sound like different animals, it's your turn to have a go at being the composer!

My name is: \_\_\_\_\_.

My favourite instrument of the orchestra is \_\_\_\_\_.

Describe what your favourite instrument made you think of using 3 describing words (adjectives):

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

What animal would you like your favourite instrument to sound like?

\_\_\_\_\_

Why do you think the instrument can sound like this animal?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## CARNIVAL OF THE ANIMALS Composition worksheet

Draw a picture of your animal and think about:

- What your animal is doing in the picture?
- How your animal is feeling in the picture?
- Your instructions to your favourite instrument (how you would like them to play your picture)



My animal is: .....

My animal feels: .....

My instructions to the WASO musician (how I want them to play their instrument) are:

.....

.....

.....

# 2020 Education & Community Engagement

## CARNIVAL OF THE ANIMALS Reflections worksheet

My name is \_\_\_\_\_.

Name three instruments you recognised in the orchestra?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

What was your favourite animal from Carnival of the Animals?

\_\_\_\_\_

Describe how the orchestra sounded like this animal?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## CARNIVAL OF THE ANIMALS Reflections worksheet

What did you find most interesting about the performance?

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If you could ask a question to any player in the orchestra who would it be and what would you ask?

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Draw a picture of one thing you remember from the performance



## CARNIVAL OF THE ANIMALS

### Is it a Bird? Is it a Plane? No, it's a flute!

By Michael Waye, Principal Piccolo

Is it a Bird???

Is it a Plane????

No, it's SUPERPERSON!!!!

Well, actually it's neither.....It is however, a Flute!

Throughout history the flute has been linked to nature and especially Birdsong.

The earliest flute ever found is dated at 40 thousand years old and made from an animal's leg bone. (OUCH!) We know what notes it played because it was still playable but can only guess what tunes the player would have played. My guess would be that they would have imitated the sounds of nature and the chirping, warbling and trilling of the birds.



Many early instruments were made from materials like wood and bamboo and consequently the older ones have not survived, however flutes played by rural or ethnic communities around the world still use the pentatonic (5 note) scale of this earlier flute. So, the sounds we hear today are the sounds of history. You will find these flutes throughout most of modern-day Asia. The sounds and blowing techniques that they use, trilling, buzzing and flutter tonguing where the player rrrrrrrolls their rrrrrrrrrrs whilst playing, hinting at a direct imitation of nature.

Fast-forward to the 20th Century and the modern, metal, Transverse flute and the composer of our piece, Camille Saint-Saëns. A lot has happened to this simple early flute in 40 thousand years. Now it's a lot bigger for a start, it's got loads of key-work to help us play lots more notes, and its metal which makes it much louder!

Saint Saëns comes from a long line of composers who have also used the flute to imitate birds.

Vivaldi was one of the first to write a concerto for flute, named "Il Cadinillo" or the "Nightingale".

Then Mozart with his Opera "The Magic Flute" where the character the "Bird Catcher" uses a flute to lure, enchant and catch birds.

Then we hear birds in Beethoven's Symphony Number 6 the so-called "Pastorale" Symphony. In this symphony Beethoven wrote for the flute and the clarinet having a dialogue, the flute imitating a Nightingale and the clarinet a Cuckoo bird.

Then came Sergei Prokofiev and his famous orchestral childrens' story "Peter and the Wolf" in which the flute becomes a Bird darting across the sky, pecking at and tormenting the wolf, trilling warnings of danger and being a sweet singing friend to Peter.



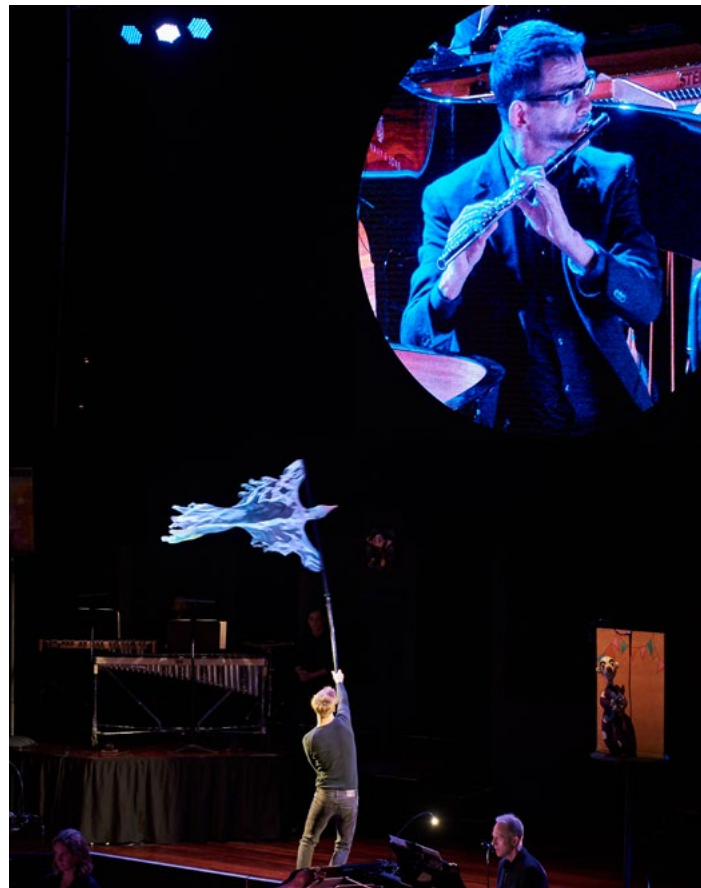
## CARNIVAL OF THE ANIMALS

### Is it a Bird? Is it a Plane? No, it's a flute!

Saint-Saëns, like Prokofiev, used the flute to play the bird in his story. This story has all of the orchestral instruments imitating animals. This is a great piece for musicians to play, and we really enjoy it because each of the instruments has the opportunity to become a wild beast! Or at least pretend to be.

We have seen before that other composers use musical devices such as trills and flutter tongue to project the idea of a bird chirruping however Saint-Saëns used another device called “Double Tonguing” or, to put it bluntly fast tonguing. He uses this to hint at the bird flitting from branch very rapidly in pursuit of a tasty bug! He then combines this with large leaps across the flute’s three registers to show the bird darting up and down and back and forth at breakneck speed and then finally incorporating extremely fast rising “Chromatic Scales” which sound like a slide whistle or a kettle that has boiled to hint at the bird soaring up, and disappearing into the heavens.

My personal response to this excerpt from the Carnival of the Animals is one of envy! I so wish that I too could dart effortlessly across the sky with my friends. Seeing the world from above and having nothing to stop me flying all over the world. This excerpt, although extremely tricky for the flute player, always makes me feel happy and brings a smile to my face.



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