CONCERT PREPARATION GUIDE

YOUNG PEOPLE’S CONCERTS
CARNIVAL OF THE ANIMALS
MARCH 6 & 7, 2019
10am & 11:35am
ORCHESTRA HALL

Designed for students in grades 1-3
Prepared by the Minnesota Orchestra
Education & Community Engagement Department
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PREPARING FOR YOUR TRIP

We want you and your students to have a GREAT DAY at Orchestra Hall. Please help us by following these simple guidelines:

1. **BEFORE YOU LEAVE SCHOOL**
   - Please give a copy of your ticket to every bus driver and group leader on the day of the concert.
   - Tickets will be emailed to you approximately 2 weeks prior to the concert and will give detailed parking, arrival and seating instructions.

2. **ONCE YOU ARE SEATED**
   - Please let the usher seat your group BEFORE:
     - Sending students to the restrooms (must be accompanied by an adult)
     - Re-arranging the seating of your students

3. **WHEN YOU ARRIVE AT ORCHESTRA HALL**
   - Please keep a single file line from your bus to your assigned seats.
   - **HOMESCHOOLERS**: Please park private vehicles in nearby parking ramps.
   - **SCHOOLS**: Police officers and ushers will greet your bus as you arrive and help you park. You will be directed to your arrival door and led directly to your seats.
   - **SEATING**: We have assigned your school to a specific section of Orchestra Hall. You are seated from front to back according to when you arrive. If anyone in your group needs an assistive listening device, please let one of our ushers know on the way to your seats.
   - *Please note: If your group gets separated, let our ushers know. They will direct you to a holding area so you can gather everyone in your group and enter the auditorium together.*

4. **ONCE YOU ARE SEATED**
   - Please let the usher seat your group BEFORE:
     - Sending students to the restrooms (must be accompanied by an adult)
     - Re-arranging the seating of your students

**QUESTIONS OR CONCERNS?**
Please contact our Logistics Coordinator at 612-371-5671 or youngpeoples@mnorch.org.

*If you or someone in your group requires assistance during the concert, please contact the ushers located at the back of each section near the auditorium exits.*
PREPARING FOR THE CONCERT

Whether your student learners are brand new to the orchestra or veteran classical music listeners, here are some steps you can take to prepare for the concert!

REVIEW CONCERT ETIQUETTE
Use our concert etiquette chant to review five behavioral expectations for the concert. At the end of the chant, have students make an "etiquette promise" by giving a high five to a teacher or parent. We love "high five students" at Orchestra Hall!

CONCERT ETIQUETTE CHANT
Number 1, eyes wide (to take it all in)
Number 2, ears open (for all that listenin’)
Number 3, voice off while the musicians play
Number 4, calm body in your chair, OK?!
Number 5, and the last, most important of this rhyme, Follow all these rules and you’ll have a great time, SHOW FIVE!

Videotape your class’ performance of the concert etiquette chant and send it to education@mnorch.org. Your video may be selected for our social media sites!

(Disclaimer: Teachers, by sending any video content to the Minnesota Orchestra, you acknowledge that all students recorded in the video have appropriate media releases on file at school.)

LISTEN TO THE MUSIC
Use this Spotify playlist to hear the music to be performed on the concert.

When introducing the music of this concert to your students, consider asking the following questions to create an inquiry-based, focused discussion in class. Have students focus on one question at a time as they listen. This will allow them to hear the piece multiple times and gain familiarity with the music.

1. What did you notice in the music?
2. What does the music remind you of?
3. How do you think the composer wants to make you feel?
4. What would you want to know about the music?

CHECK OUT THE PREPARATION ACTIVITIES!
All activities are aligned with Minnesota State Standards.
Click on the above photo to learn about the instruments of the orchestra. You’ll see photos of the instruments, descriptions, and short video demonstrations too!
CARNIVAL OF THE ANIMALS

Rossini  
Finale from *William Tell Overture*

Gershwin  
*Promenade (“The Real McCoy”), from Shall We Dance*, arr. Berkowitz

Mussorgsky  
*Pictures at an Exhibition*, orchestrated by Maurice Ravel, mvmts. IV & V

Tchaikovsky  
*Dance of the Little Swans*, from *Swan Lake*

Saint-Saëns  
*Carnival of the Animals*

*The concert program is subject to change.*

*Meet the composers.*
The Minnesota Orchestra began as the "Minneapolis Symphony Orchestra" in 1903. Within a few weeks of the orchestra’s first performance on November 5, 1903, baseball’s first World Series was played and the Wright brothers made their first airplane flight.

Re-named "Minnesota Orchestra" in 1968, the ensemble plays nearly 175 performances a year. The orchestra has toured to Australia, Asia, Europe, the Middle East, Canada, and Latin America, and most recent international tours have been to Cuba, Europe and South Africa.

There are approximately 85 musicians in the orchestra.

The Minnesota Orchestra won a Grammy Award for “Best Orchestral Performance” in 2014 for their recording of Sibelius’ Symphonies No. 1 and 4.

Our musicians are the best at what they do and dedicate their lives to music making. And that’s not all! They are also athletes, teachers, volunteers, pet-owners, environmentalists, and more.
YANIV SEGAL  
CONDUCTOR  

• Segal is the acting assistant conductor with the Detroit Symphony Orchestra.

• He has appeared on stages around the world as a conductor, actor, singer, violinist, and violist.

• These performances are Segal’s debut with the Minnesota Orchestra.

• In 2005 he created the Chelsea Symphony to provide performance and professional development opportunities for young instrumentalists, composers and conductors.

• The Chelsea Symphony has performed dozens of world premieres alongside standard repertoire and can be frequently seen on the Amazon Prime series Mozart in the Jungle.
SHANE HAWLEY
POET & HOST

• Shane Hawley is a writer and performer from Saint Paul, Minnesota.

• He is the author of ABC Death, a hilarious, macabre picture book about the tricky interactions between humans and animals, published by Button Poetry.

• A fixture in the spoken word poetry scene since 2001, and a 2010 National Poetry Slam Champion, he has spent the past decade focused mostly on humor writing and shouting jokes at people.
EMMA TAGGART

- Emma Taggart is a sixteen-year-old classically trained pianist who is on her way to becoming a world-renowned concert pianist.

- She has received many awards from prestigious competitions and played with many orchestras in both the United States and Europe.

- Emma has also appeared in concert with rock legends such as Sheila E. and The Goo Goo Dolls. Most recently Emma was named the 2018-2019 Featured Artist of the Nicholson Brothers’ Classical Music Series at the Hanifl Center for the Performing Arts.
MEET THE PERFORMERS

JACOB TAGGART

• Jacob Taggart, at only 12 years old, has already given hundreds of solo and duo performances, won numerous prestigious competitions, and wowed audiences from Minnesota to Moscow.

• He performs both as a solo artist and as a member of the piano duo, Taggart Squared, along with his sister, Emma. They have twice been featured on National Public Radio’s From The Top.

• Taggart Squared won 1st place in the United States International Duo Piano Competition and was also named Grand Prix winners of the St. Petersburg, Russia, Grand Piano in Palace International Festival and Competition.

• Emma and Jacob both study with their teacher of many years, Dr. Reid Smith. For more information, please visit www.taggartpiano.com
MINNESOTA DANCE THEATRE

• Founded in 1962 by Loyce Houlton, Minnesota Dance Theatre & School is a flagship dance company in Minnesota and has achieved recognition both locally and abroad for performances that feature a range of classical and contemporary dance.

• Since 1995, Loyce’s daughter Lise Houlton has led the organization, commissioning new works and drawing from a eclectic repertory of dance masterworks.

• The MDT school operates in partnership with the company, providing students with high quality training, performance opportunities, and mentorship from company dancers. A testament to MDT’s status as one of Minnesota’s cultural treasures are two golden moments in its history: the fifty-year anniversary of its founding and the landmark fifty years of Loyce Houlton’s Nutcracker Fantasy, recognized as the longest running holiday arts event in Minnesota, entertaining over 1.6 million people since 1964. For more information, visit mndance.org.

Company Dancers
Will Bove
Carlie Clemmerson
Sam Feipel
Elissa Fonseca
Adrián Pastén
Zion Rivera
Vanessa Spiteri
Zachary Tuazon
Kaitlyn Deyo (Apprentice)

Pre-Professional Trainees
Amelia Bednar
Gates Northrup
Maia Nguyen
Gabrielle Williams
Isabelle Williams
Lana Gieselman
GIOACHINO ROSSINI
1792-1868
ROMANTIC PERIOD

- Rossini was born in Italy. His father played French horn and his mother was a singer.

- By the time he was 6 years old, young Gioachino was playing the triangle in his father’s group. Later, he took singing lessons and also studied French horn, cello, harpsichord and piano.

- Rossini is most famous for his operas but also composed sacred music, chamber music and pieces for piano. He composed 39 operas in just 19 years!

- Rossini was called “The Italian Mozart” because of his great melodies.

- In his spare time, Rossini loved to cook.

CAMILLE SAINT-SAËNS
1835-1921
ROMANTIC PERIOD

- Saint-Saens was born in Paris.

- Camille started learning piano at a very young age, giving his first public performance at the age of 10.

- After graduating college, Saint-Saens became a church organist. Later he began teaching at the School of Classical and Religious Music in Paris.

- Alongside his musical endeavors, Saint-Saens enjoyed reading in a variety of topics. He studied music history, French literature, Latin and Greek, mathematics, philosophy, archaeology and astronomy.
MEET THE COMPOSERS

MODEST MUSSORGSKY
1839-1881
ROMANTIC PERIOD

• Modest Mussorgsky was born in Russia. His mother gave him his first piano lessons.

• Mussorgsky went to a military boarding school and then joined the army, but he left to become a composer. He was very patriotic and wrote a lot of music about Russian history and folk stories.

• He had a hard time making a living as a composer, so he got a government job but spent his spare time writing music.

PETER TCHAIKOVSKY
1840-1893
ROMANTIC PERIOD

• Peter was born in Russia.

• Peter grew up in a family that enjoyed music. He began taking piano lessons when he was 5 years old, and within a few years he was playing as well as his teacher.

• It was not easy to make a living as a musician, so Peter’s parents sent him to school to study law. He worked for the government after graduation but eventually gave up law and became a student at the St. Petersburg Conservatory.

• He was well respected as a composer, orchestra conductor, music critic, and professor. As a composer, Tchaikovsky is perhaps best known for his three ballets (Nutcracker, Swan Lake, Sleeping Beauty), six symphonies, and 1812 Overture.
MAURICE RAVEL
1875-1937
LATE ROMANTIC PERIOD

• Joseph-Maurice Ravel was born in France.

• He is best known for his piece of music Bolero. The success of this piece came as a great shock to Ravel, who had originally thought that orchestras would refuse to play it.

• He was expelled from his school, the Conservatoire de Paris, because he wasn’t meeting their requirements, but he kept composing.

• Ravel made a lot of money by arranging Mussorgsky’s Pictures at an Exhibition and later spent four months touring America, where he met George Gershwin and found that music critics were much more accepting of his compositions.

GEORGE GERSHWIN
1898-1937
EARLY MODERN PERIOD

• George Gershwin was born in Brooklyn, NY

• Gershwin became interested in music at the age of 10 when he heard his friend play the violin.

• He started his career writing popular music in the “Tin Pan Alley” style as well as Broadway tunes. Later he wrote jazz-influenced classical works such as Rhapsody in Blue and An American in Paris as well.

• In the last year of his life Gershwin moved to Hollywood and wrote music to the film Shall We Dance.
PREPARATION ACTIVITY #1

Finale from William Tell Overture, by Gioachino Rossini

ABOUT THE MUSIC

William Tell was the last opera composed by Italian composer Gioachino Rossini. The Overture to the opera was written in four parts. During the Young People's Concert, you will hear the famous final part, also known as the March of the Swiss Soldiers. Listen for the opening trumpet fanfare and the fast, charging energy of the piece.

KEY VOCABULARY

Timbre: the unique sound of any instrument or sound source
Texture: the layers of sound in music, may be referred to as “thick” (lots of instruments) or “thin” (solo instruments or sparse instrumentation)
Dynamics: the volume level in music, or how loud or soft music sounds
Pianissimo: extremely quiet musical sounds
Fortissimo: extremely loud musical sounds
Allegro vivace: a fast and lively tempo, or speed in music
Overture: An introduction to a large musical piece (like an opera or a ballet) that includes little bits of the music from the work.

JUST LISTEN (AND VIEW)

• Watching this video gives a great visual image of timbre and texture in the piece. Notice a few sounds that really pop out, such as the triangle, the trumpet, and the cymbals. Notice that the string section is a driving force through most of the piece.

• Select four volunteers to identify the entrances and exits of each of the instruments or instrument groups mentioned above (triangle, trumpet, cymbals, string section). Give each volunteer an instrument cue card (Printable 1) and listen again with audio only. Volunteers should hold up their instrument cue card when they hear their instrument, and lower it when that instrument stops playing.
PREPARATION ACTIVITY #1

Finale from William Tell Overture, by Gioachino Rossini

FOCUS ON DYNAMICS

☐ I CAN... identify dynamic contrasts in music.

☐ I KNOW... and use vocabulary to describe dynamics in music.

- The William Tell Overture is full of dynamic extremes. The dynamic markings regularly alternate between pianissimo (pp) and fortissimo (ff), and there's not a lot of in between.

- Using the image of a Dynamics Dial (Printable 2), listen to the piece again. Indicate with your finger where the dynamic level is as you listen. Be prepared to move quickly! The changes can be quite sudden and the piece moves along at an Allegro vivace tempo.
PREPARATION ACTIVITY #2

Promenade (“The Real McCoy”), from Shall We Dance, arr. Berkowitz, by George Gershwin

ABOUT THE MUSIC

This music comes from the 1937 film Shall We Dance. It is played during a scene where people are walking dogs on a cruise ship. A promenade is a leisurely walk or stroll, and the steady quarter notes in the lower voices make this music feel very walkable. The clarinet shows off its tremendous range, and plays a soaring, jazzy melody over the walking beat.

KEY VOCABULARY

Promenade: a leisurely walk or stroll. In music, a promenade has a tempo or pace that someone could stroll along with

Range: the span from high to low that an instrument or voice can cover

Clarinet: a single-reed woodwind instrument

Melody: a succession of pitches or notes that can move from high to low. Also known as the tune, or the part of music that a voice could sing.

FOCUS ON STEADY RHYTHM, MELODIC CONTOUR, CLARINET

☐ I CAN... move to a steady pulse.

☐ I CAN... hear and demonstrate the linear shape of a melody through movement.

- Listen to Gershwin’s promenade. Walk along to the tempo of the music as if you were walking a dog. Pay attention to feel of the rhythm/pulse.

- Listen and walk again. This time, try to trace the contour of the melody in the air as you walk. Pay attention and feel the combination of the pulse together with the lyrical melody.
PREPARATION ACTIVITY #3

*Pictures at an Exhibition*, orchestrated by Maurice Ravel, mvmts. IV & V, by Modest Mussorgsky

### ABOUT THE MUSIC

Modest’s Mussorgsky’s *Pictures at an Exhibition* is a big piece with many movements. The piece aims to re-create the experience of walking through an art exhibition. Mussorgsky based the work on a particular exhibition, one that featured the paintings of his friend, the artist Viktor Hartmann. Each movement is named after a particular painting and there are ten “musical paintings” in Mussorgsky’s piece.

In between some of the movements, Mussorgsky inserts *promenade* music—that means casually walking—just like you might do at an art exhibit. Originally written for piano, Mussorgsky’s piece was later orchestrated by composer Maurice Ravel.

During this Young People’s Concert, you will hear two of the movements of Mussorgsky’s piece.

- “Bydlo” depicts a giant, slow ox cart. The tuba is featured as a soloist, a perfect representation in sound of big, slow, and heavy.

- “Ballet of the Unhatched Chicks” is one of just a few of the Hartmann paintings that still exists. It depicts dancers who were cast in the characters of chicks for a ballet.

### KEY VOCABULARY

**Promenade:** leisurely walk or stroll. In music, a promenade has a tempo or pace that someone could stroll along with.

**Tuba:** the largest, and lowest, member of the brass family. It is played by buzzing your lips into a mouthpiece.

*Ballet of the Unhatched Chicks*
PREPARATION ACTIVITY #3

Pictures at an Exhibition, orchestrated by Maurice Ravel, mvmts. IV & V, by Modest Mussorgsky

FOCUS ON LISTENING, RESPONDING, AND OBSERVING

☐ I CAN... respond to music by comparing and contrasting the characteristics of a piece of music.

☐ I CAN... demonstrate knowledge of foundations in music by describing a piece of music and using music vocabulary.

ACTIVITY

• Explain the concept of Pictures at an Exhibition.

• Tell students that you are going to take a listening tour of the art exhibit. Do not tell students the titles of the “painting” movements in advance. Using PRINTABLE 3, students’ job is to listen to each musical painting and guess the subject of the actual painting.

• Ask them to imagine a painting to go along with what they hear and write that down. They should also take note of key observations in each movement. Encourage integration of music vocabulary you have covered in class, such as dynamics, tempo markings, articulation (staccato/legato) or instrumentation choices.

• Use the “Promenade” music as an opportunity to stand up and walk in place to the tempo of the music.

• After listening, go through each movement again, ask for a few volunteers to read their guess, then reveal the actual title. Some might require a little extra explanation. Completion of this entire activity may take place over several class periods.

• The grid below is a completed sample of the listening grid. See the Printable section for a template worksheet to use in the classroom.
<table>
<thead>
<tr>
<th>Guess a painting/ Movement title</th>
<th>Observations</th>
<th>Actual painting/ movement title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Promenade</td>
<td>Take a leisurely stroll</td>
<td></td>
</tr>
<tr>
<td>Painting #1</td>
<td>Lots of starts and stops; cymbal crashes; scary</td>
<td>“The Gnome”</td>
</tr>
<tr>
<td>Promenade</td>
<td>Take a leisurely stroll</td>
<td></td>
</tr>
<tr>
<td>Painting #2</td>
<td>piano dynamics, slower tempo (andante?), saxophone!</td>
<td>“Old Castle”</td>
</tr>
<tr>
<td>Promenade</td>
<td>Take a leisurely stroll</td>
<td></td>
</tr>
<tr>
<td>Painting #3</td>
<td>Lots of strings, energetic, repeated patterns; ABA pattern</td>
<td>“Tuilleries” (the name of a park in Paris)</td>
</tr>
<tr>
<td>Painting #4</td>
<td>Low sounds, tuba, steady beat; big, slow crescendo then a big, slow diminuendo</td>
<td>“Bydlo” (also known as an ox cart)</td>
</tr>
<tr>
<td>Promenade</td>
<td>Take a leisurely stroll</td>
<td></td>
</tr>
<tr>
<td>Painting #5</td>
<td>Woodwind and string families; high sounds; staccato</td>
<td>“Ballet of Unhatched Chicks”</td>
</tr>
<tr>
<td>Painting #6</td>
<td>Dramatic strings; minor key</td>
<td>“Samuel Goldenberg &amp; Schmuýle” (also known as portraits of two Jewish men)</td>
</tr>
<tr>
<td>Promenade</td>
<td>Take a leisurely stroll</td>
<td></td>
</tr>
<tr>
<td>Painting #7</td>
<td>Fast and energetic! Maybe presto?</td>
<td>“Limoges (a city)- the Market”</td>
</tr>
<tr>
<td>Painting #8</td>
<td>Begins fff, then switches to ppp, and goes back and forth a lot</td>
<td>“Catacombs” (kind of an underground cemetery)</td>
</tr>
<tr>
<td>Painting #9</td>
<td>Sounds like a chase scene; fff sounds; lots of cymbal crashes</td>
<td>“Baba Yaga” (Baba Yaga is a witch-like character from Russian folk tales. This painting was of her hut, which stood on two chicken legs!)</td>
</tr>
<tr>
<td>Painting #10</td>
<td>Sounds slow and majestic; lots of brass; includes very quiet, pp sections; chimes!</td>
<td>The Great Gate of Kiev (Kiev is a city in Russia)</td>
</tr>
</tbody>
</table>
Dance of the Little Swans, from Swan Lake

ABOUT THE MUSIC

• Like many Russian composers, Peter Tchaikovsky often wrote for the ballet. He composed several very famous ballets, including The Nutcracker, Sleeping Beauty, and Swan Lake. “Dance of the Little Swans” comes from Swan Lake.

• The “Dance of the Little Swans” is meant to portray four baby swans all moving together in a group, for protection. The dance is short but demanding for the dancers, who must move all together.

KEY VOCABULARY

Ballet: a musical work created to go along with a choreographed dance

Woodwinds: A family of musical instruments. Woodwind instruments create a sound when a player uses wind (or breath) to blow against a piece of wood, or a reed, to create a vibration, and thus, a sound. Flutes also belong to the woodwind family, even though they don’t have a reed.

Beat/pulse: a recurrent pattern of steady sounds in music.

JUST LISTEN (AND VIEW)

• Watch these four ballerinas dancing to Tchaikovsky’s music. Notice how they move exactly together. Do you think it would be difficult to be completely synchronized in movement? What part of the music helps the dancers stay together?

• The piece features a lot of woodwinds. As you listen, notice which instruments play a steady pulse of 8th notes. Which instruments start the pulse? Notice when it changes, and changes back.
Focus on Steady Beat

☐ I CAN... identify and move with accuracy to a steady stream of 8th notes, alone and with others.

☐ I CAN... accurately perform simple rhythms on classroom instruments.

Activity

• Play “Dance of the Little Swans.” Point out the constant pulse of 8th notes throughout the piece. Explain that this helps the dancers move together.

• Ask students to create a simple, self-contained, and repetitive movement. Play the piece and ask them to maintain that movement along with the music—don’t speed up or slow down!

• After students perform individually, put them in pairs or groups. Group members must agree on a movement pattern to perform together. Try combining more students together to see how many people you can get successfully moving together.

• Extend the activity to playing a classroom instrument along with the steady pulse of 8th notes. Again, once students work on this independently, add more people to see how many can play together with the pulse.
**Carnival of the Animals, by Camille Saint-Saëns**

**ABOUT THE MUSIC**

*Carnival of the Animals* is a musical suite consisting of 14 movements, composed by French composer Camille Saint-Saëns. It features two pianos. Each movement is titled after an animal or animals- it is a little like a musical trip to the zoo. Saint-Saëns clearly had a sense of humor. One movement is titled “Pianists”- do you think this means he considers pianists animals? The whole piece is full of energy, fun, and beauty.

**KEY VOCABULARY**

- **Suite:** a collection of short musical pieces that create a larger work when considered together.
- **Movement:** a self-contained part of a larger work of music.
- **Composition:** the art of creating musical works.
- **Improvisation:** the spontaneous creation of music, or making music up on the spot.

**FOCUS ON IMPROVISATION, CREATION, AND EXPRESSION IN MUSIC MAKING.**

- **I CAN...** improvise or compose expressive musical ideas.

**CLASSROOM ACTIVITY**

- Remind students that Saint-Saëns selected a group of animals, then figured out how to use all the parts of music—melody, rhythm, harmony, timbre, articulation, instrumentation—to make music that sounded like those animals.

- Begin by listening to the piece, movement by movement. Listen and ask for guesses from the students: what animal do they think the composer is trying to depict with music? Give bonus points for the application of music vocabulary or integration of musical concepts. Make quick, simple observations about characteristics of each piece.

- Explain that they are going to do the same thing as Saint-Saëns, just with their own list of animals.

- Use PRINTABLE 4 to structure the activity. Using Saint-Saëns’ idea as inspiration, ask students (alone or in groups) to fill out the right hand column of the grid, then practice their suite. Integrate classroom concepts as needed, and adjust the level of difficulty according to your students’ needs. Feel free to make a somewhat shorter suite, with five or six movements instead of 14. If you don’t have a wide variety of classroom instruments available, encourage vocal exploration.

- If students need a little help getting started in making their own lists, suggest a theme, such as:
  - My Barnyard Carnival
  - My Insect Carnival
  - Reptiles!

Integrate concepts from science units if appropriate.

- Below is a sample of a completed composition prompt grid, including brief descriptions of each of Saint-Saëns’ movements. See the printable section for a template with a blank right hand column for classroom use.
### SAINT-SAËNS’ CARNIVAL OF THE ANIMALS

**Introduction and March of the Royal Lion**
- Fanfare rhythms, ascending and descending passages with a crescendo/diminuendo to imitate a lion’s roar

**Hens and Roosters**
- Staccato sounds and accents make the music sound like pecking and clucking!

**Wild Donkeys**
- Super fast runs up and down on the piano sound like fast running animals

**Tortoises**
- Low, and s-l-o-w. Notice the melody in the strings. If you were to speed it up, would you recognize it? (It’s Offenbach’s famous dance melody, the *Can Can*. These tortoises can’t dance it at the regular tempo.)

**The Elephant**
- Features the double bass—more low and slow. Big instrument= low sounds.

**Kangaroos**
- The melody hops around—like kangaroos got loose and hopped all over the keyboard of the piano.

**The Aquarium**
- Full of twinkling sounds, like the light shining off the water

**Characters with Long Ears**
- “Hee haw” sounds, made by playing very high then low on string instruments.

**The Cuckoo in the Depth of the Woods**
- Features the clarinet making the typical sound of a cuckoo.

**Aviary**
- The flute plays a melody that sounds like birds flying around, high and fast.

**Pianists**
- Scales on a piano.

**Fossils**
- The timbre of the xylophone sounds like bones. Notice snippets of a familiar tune (*Twinkle*) inserted into the middle of this movement.

**The Swan**
- A beautiful, legato cello melody reminds us of a graceful swan, gliding on a lake.

**Finale**
- All the instruments and melodies return for an energetic parade to finish things off.

### MY BARNYARD CARNIVAL

Create your own list of animals! Write notes to help you improvise/compose sounds for your own musical suite.

**Geese on Parade**
- Play steady beats on classroom percussion
- Add random honking sounds with noisemakers (car horn) or voice

**Cows and Sheep**
- Create a slow, two-pitched ostinato on an Orff xylophone, keyboard, or piano to suggest peaceful cows and sheep.
- Add a slow melody of a familiar farm song, like *Mary Had a Little Lamb*, or *The Farmer in the Dell*.

**Rabbits in the Meadow**
- Find a wide variety of percussion instruments and create staccato, hopping patterns. Decide if the rabbits hop fast or slow, or if they start and stop.

**Sleeping Pigs**
- Use sandpaper blocks and/or a tambourine to create crescendo/diminuendo patterns that sound like snoring pigs.

**Fox in the Henhouse**
- Select a percussion instrument (woodblocks) to create steady, clucking sounds.
- Add some crashes (cymbals) to conjure up the sound of a fox attack.

**Barnyard at Night**
- Layer several ostinati, using different timbres to suggest wind, stars, or other “sleeping” sounds.
Dynamics Dial
**Pictures at an Exhibition listening grid**

<table>
<thead>
<tr>
<th>Guess a painting/Movement title</th>
<th>Observations</th>
<th>Actual painting/movement title</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Promenade</strong></td>
<td><em>Take a leisurely stroll</em></td>
<td></td>
</tr>
<tr>
<td>Painting #1</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Promenade</strong></td>
<td><em>Take a leisurely stroll</em></td>
<td></td>
</tr>
<tr>
<td>Painting #2</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Promenade</strong></td>
<td><em>Take a leisurely stroll</em></td>
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<tr>
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<td>Painting #10</td>
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</tbody>
</table>
# Carnival of the Animals composition prompt grid

<table>
<thead>
<tr>
<th>SAINT-SAËNS’ CARNIVAL OF THE ANIMALS</th>
<th>CREATE YOUR OWN LIST OF ANIMALS!</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction and March of the Royal Lion</strong>&lt;br&gt;• Fanfare rhythms, ascending and descending passages with a crescendo/diminuendo to imitate a lion’s roar</td>
<td>Write notes to help you improvise/compose sounds for your own musical suite.</td>
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<tr>
<td><strong>Hens and Roosters</strong>&lt;br&gt;• Staccato sounds and accents make the music sound like pecking and clucking!</td>
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<tr>
<td><strong>Wild Donkeys</strong>&lt;br&gt;• Super fast runs up and down on the piano sound like fast running animals</td>
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<tr>
<td><strong>Tortoises</strong>&lt;br&gt;• Low, and s-l-o-w. Notice the melody in the strings. If you were to speed it up, would you recognize it? (It’s Offenbach’s famous dance melody, the Can Can. These tortoises can’t dance it at the regular tempo.)</td>
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<tr>
<td><strong>The Elephant</strong>&lt;br&gt;• Features the double bass- more low and slow. Big instrument= low sounds.</td>
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<tr>
<td><strong>Kangaroos</strong>&lt;br&gt;• The melody hops around- like kangaroos got loose and hopped all over the keyboard of the piano.</td>
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<tr>
<td><strong>The Aquarium</strong>&lt;br&gt;• Full of twinkling sounds, like the light shining off the water</td>
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<tr>
<td><strong>Characters with Long Ears</strong>&lt;br&gt;• “Hee haw” sounds, made by playing very high then low on string instruments.</td>
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<tr>
<td><strong>The Cuckoo in the Depth of the Woods</strong>&lt;br&gt;• Features the clarinet making the typical sound of a cuckoo.</td>
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<tr>
<td><strong>Aviary</strong>&lt;br&gt;• The flute plays a melody that sounds like birds flying around, high and fast.</td>
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<td><strong>Pianists</strong>&lt;br&gt;• Scales on a piano.</td>
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<tr>
<td><strong>Fossils</strong>&lt;br&gt;• The timbre of the xylophone sounds like bones. Notice snippets of a familiar tune (Twinkle) inserted into the middle of this movement.</td>
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<tr>
<td><strong>The Swan</strong>&lt;br&gt;• A beautiful, legato cello melody reminds us of a graceful swan, gliding on a lake.</td>
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<tr>
<td><strong>Finale</strong>&lt;br&gt;• All the instruments and melodies return for an energetic parade to finish things off.</td>
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</table>
Orchestra Hall, home of the Minnesota Orchestra since 1974, is known as one of the best acoustic spaces in the world. In 2012, the hall was renovated to create long-awaited upgrades and additions throughout the building.

As you walk into the lobby area and into the auditorium, here are some things to look for...
There are 114 cubes on the ceilings and walls. Instead of absorbing sound like in the lobby, the cubes bounce the sound all over the place so everyone can hear our orchestra play. But that also means that if you talk from your seats the musicians can hear you too!

Yes, Orchestra Hall has lockers! But instead of putting school books in them, audience members put their coats in these lockers during concerts. We thought about getting rid of them during the renovation but discovered that having coats in the lockers actually helps to sound-proof the auditorium because they soak up sound!

The small holes in the brown paneling on the lobby walls absorb sound so everyone can talk to their friends at the same time without having to shout!

Look for a one inch gap as you walk through the lobby doors into the ring corridor. Orchestra Hall is actually two separate buildings separated by a one inch gap that is filled with a special material to block noise and vibrations from going inside the auditorium.

fuzzy carpeting on the walls is another soundproofing element of the ring corridor.
Why cubes? Well, when they were first building Orchestra Hall the architects kept envisioning a shape on the walls and ceiling but couldn’t decide what to use. Internal legend has it that one of the architects went home to have dinner with his family and as he described the problem with the hall, his kids responded “It could be like Fantastic Four superhero ‘The Thing!’”

He loved the idea so much that he added cubes on the wall and ceiling, giving the hall its iconic “Thing-inspired” look!