



# STUDY GUIDE **CARNIVAL OF THE ANIMALS**

with Music Director Otto Tausk  
& the Vancouver Symphony Orchestra

GRADES 4 - 7

## **Contents**

- 1.** The VSO and Music Director
- 2.** Members of the Orchestra
- 4.** Instrument Families
- 8.** Teacher Tool Kit
- 9.** BC Curricular Objectives
- 10:** Activity I: Make a Comic Strip
- 12:** Activity II: Let's Get Swinging!
- 13:** Activity III: Creating a Rhythmic Composition

# The Vancouver Symphony Orchestra

Founded in 1919, the Grammy and Juno-award winning Vancouver Symphony Orchestra is the third largest orchestra in Canada, the largest arts organization in Western Canada, and one of the few orchestras in the world to have its own music school.

Led by Music Director Otto Tausk since 2018, the VSO performs more than 150 concerts throughout Vancouver and the province of British Columbia each year, reaching over 270,000 people. The VSO has toured to the United States, China, Korea and across Canada. The orchestra presents passionate, high-quality performances of classical, popular and culturally diverse music, creating meaningful engagement with audiences of all ages and backgrounds.



Recent guest artists include Daniil Trifonov, Dawn Upshaw, James Ehnes, Adrienne Pieczonka, Gidon Kremer, Renée Fleming, Yefim Bronfman, Itzhak Perlman, Bernadette Peters, Tan Dun, and more. For the 2020-21 season the VSO has created the innovative streaming service

**TheConcertHall.ca**, a virtual home for a virtual season, where more than forty performances will be released throughout the year.

## Otto Tausk Conductor & Music Director

Dutch conductor Otto Tausk is the Music Director of the Vancouver Symphony Orchestra, now in his third season. He is also the newly announced Chief Conductor of recently formed Phion Orkest van Gelderland & Overijssel. Until spring 2018, Tausk was Music Director of the Opera Theatre and Tonhalle Sinfonieorchester St. Gallen. He appears as a guest with such orchestras as Concertgebouworkest, Rotterdam Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra, Danish National Symphony Orchestra, Lahti Symphony Orchestra, Stuttgarter Philharmoniker, Philharmonie Südwestfalen, Orquesta Sinfónica de Galicia, Orchestra Sinfonica di Milano Giuseppe Verdi, Los Angeles Philharmonic, Orchestre symphonique de Québec, Melbourne Symphony Orchestra, the Mariinsky Orchestra, the orchestras of Perth, Tasmania, Auckland, BBC Scottish Symphony Orchestra and BBC National Orchestra of Wales, with whom he made his BBC Proms debut in August 2018. He is a hugely respected musical personality in his native Holland, working with all its major orchestras and composers.

In the 2020/21 season, Tausk continues guesting relationships with orchestras such as Deutsche Staatsphilharmonie Rheinland-Pfalz, Het Gelders Orkest, Norwegian Radio Orchestra and Turku Philharmonic Orchestra.

In Vancouver, Tausk will lead an innovative reimagined season in response to COVID-19, showcasing the orchestra with a curated series of digital performances.

Born in Utrecht, Otto Tausk initially studied violin and then conducting with Jonas Aleksa. Between 2004 and 2006, Tausk was assistant conductor to Valery Gergiev with the Rotterdam Philharmonic Orchestra, a period of study that had a profound impact on him. In 2011 Tausk was presented with the 'De Olifant' prize by the City of Haarlem. He received this prestigious award for his contribution to the Arts in the Netherlands, in particular his extensive work with Holland Symfonia serving as Music Director 2007 to 2012. In reflecting on their work together in The Netherlands, Valery Gergiev paid particular tribute to Tausk on this occasion.



# Members of the Orchestra

## First Violin

Nicholas Wright, *Concertmaster*  
Timothy Steeves, *Associate Concertmaster*  
David Lakirovich, *Assistant Concertmaster*  
Jennie Press, *Second Assistant Concertmaster (On Leave)*  
Jae-Won Bang  
Mary Sokol Brown  
Jenny Essers  
Monica Pegis (On Leave)  
Xue Feng Wei  
Rebecca Whitling  
Yi Zhou

## Second Violin

Karen Gerbrecht, *Acting Principal*  
Jeanette Bernal-Singh, *Acting Associate Principal*  
Ashley Plaut, *Acting Assistant Principal*  
Cassandra Bequary  
Adrian Shu-On Chui  
Daniel Norton (On Leave)  
Ann Okagaito  
Carina Vincenti

## Viola

Andrew Brown, *Acting Principal*  
Emilie Grimes, *Acting Associate Principal*  
Katrina Chitty  
Matthew Davies (On Leave)  
Angela Schneider  
Jacob van der Sloom

## Cello

Henry Shapard, *Principal*  
Janet Steinberg, *Associate Principal*  
Zoltan Rozsnyai, *Assistant Principal*  
Olivia Blander  
Natasha Boyko  
Charles Inkman  
Luke Kim  
Cristian Márkos

## Bass

Dylan Palmer, *Principal*  
Evan Hulbert, *Associate Principal*  
Noah Reitman, *Assistant Principal*  
Malcolm Armstrong  
David Brown  
JWarren Long

## Flute

Christie Reside, *Principal*  
Chris James, *Assistant Principal*  
Rosanne Wieringa

## Piccolo

Chris James

## Oboe

Roger Cole, *Principal*  
Beth Orson, *Assistant Principal*  
Karin Walsh

## English Horn

Beth Orson

## Clarinet

Jeanette Jonquil, *Principal*  
Michelle Goddard, *Acting Assistant Principal*

## E-flat Clarinet

Michelle Goddard

## Bass Clarinet

*vacant*

## Bassoon

Julia Lockhart, *Principal*  
Sophie Dansereau, *Assistant Principal*  
Gwen Seaton

## Contrabassoon

Sophie Dansereau

## French Horn

Oliver de Clercq, *Acting Principal*  
Andrew Mee, *Acting Associate Principal*  
*Vacant, Assistant Principal*  
*Vacant*  
David Haskins

## Trumpet

Larry Knopp, *Principal*  
Marcus Goddard, *Associate Principal*  
Vincent Vohradsky

## Trombone

Brian Wendel, *Principal*  
Andrew Poirier

## Bass Trombone

Ilan Morgenstern (On Leave)

## Tuba

Peder MacLellan, *Principal*

## Timpani

Aaron McDonald, *Principal*

## Percussion

Vern Griffiths, *Principal*  
Michael Jarrett  
Tony Phillips

## Harp

*vacant*

## Piano

*vacant*

Otto Tausk

*Music Director*

Andrew Crust

*Associate Conductor*

Bramwell Tovey

*Music Director Emeritus*

Kazuyoshi Akiyama

*Conductor Laureate*

## Education Staff

Christin Reardon MacLellan, *Director, Education & Community Programs*

Yvanna Mycyk, *Education Programs Coordinator*

Erica Binder, *Student Education Assistant*

Emily Richardson, *Student Education Assistant*

**The Concert Hall.ca**

Exceptional performances in the  
comfort of your home

presented by  TELUS

# String Family

The four major instruments in the string family, the violin, the viola, the cello and the double bass, are built the same way. The instruments are made of many pieces of wood which are glued together. The body of the instrument is hollow, thus becoming a resonating box for the sound. Four strings made of animal gut, nylon, or steel are wrapped around pegs at one end of the instrument and attached to a tailpiece at the other. They are stretched tightly across a bridge to produce their assigned pitches.

The **violin** is the soprano voice in the string family. It is held under the chin, resting on the shoulder. The violin has a lovely tone that can be soft and expressive or exciting and brilliant.



The **viola** is the alto voice in the string family. Like the violin, it is held under the chin, resting on the shoulder. Unlike the violin, the viola is slightly larger and is tuned five notes lower. It has a richer and warmer tone quality than the violin but is not as brilliant.



The **cello** is the tenor voice in the string family. While shaped like a violin, the cello is much larger and is held between the player's knees. Because it can produce beautiful sounds from its lowest to its highest notes, it is a popular instrument.



The **double bass** is the largest and lowest instrument of the string family. The double bass has sloping shoulders, instead of rounded shoulders like the other string instruments. This allows the player to have more room to move his or her arms, hands, and fingers in front of the instrument. Because of its size, the player stands or sits on a high stool to play the double bass.





# Woodwind Family

The three branches of the woodwind family have different sources of sound. Vibrations begin when air is blown across the top of an instrument, across a single reed, or across two reeds. Reeds are small pieces of cane. A single reed is clamped to a mouthpiece at the top of the instrument and vibrates against the mouthpiece when air is blown between the reed and the mouthpiece. Two reeds together are commonly known as a double reed. The double reed fits into a tube at the top of the instrument and vibrates when air is forced between the two reeds.

Originally made of wood, the **flute** is now made from silver or gold and is about 2 feet in length. It looks like a narrow tube with a row of holes covered by keys along one side. The player blows air across the small hole in the mouthpiece to produce a sound that can be either soft and delicate or bright and piercing.

The **oboe** is similar to the clarinet in many ways. Both are made from wood and have metal keys that can produce many notes rapidly. Unlike the clarinet, the oboe does not have a mouthpiece, but has two reeds tied together. By placing them between one's lips and blowing air through them, the reeds vibrate and produce a sound.

Made from wood, the **clarinet** produces a fluid sound when air is blown between a single reed and the mouthpiece. By pressing metal keys with the fingers of both hands, the player has the ability to play many different notes very quickly.

The **bassoon** is a large double reed instrument with a lower sound than the other woodwind instruments. Its double reed is attached to a small curved tube called a bocal which fits into the bassoon. When the player blows air between the reeds, the vibrating column of air inside the instrument travels over nine feet to the bottom of the instrument, then up to the top where the sound comes out.



# Brass Family

Brass family instruments produce their unique sound by the player buzzing his/her lips while blowing air through a cup- or funnel-shaped mouthpiece. To produce higher or lower pitches, the player adjusts the opening between his/her lips. The mouthpiece connects to a length of brass tubing ending in a bell. The shorter the tubing length, the smaller the instrument, and the higher the sound; the longer the tubing length, the larger the instrument, and the lower the sound. The brass family can trace its ancestry back to herald trumpets, hunting horns, and military bugles. The main instruments of the brass family include the trumpet, horn, trombone, and tuba.

The **french horn** consists of about 12 feet of narrow tubing wound into a circle. The player obtains different notes on the horn with a clear mellow sound by pressing valves with the left hand and by moving the right hand inside of the bell.



The **trumpet** is the highest sounding member of the brass family. The brilliant tone of the trumpet travels through about 6½ feet of tubing bent into an oblong shape. The player presses the three valves in various combinations with the fingers of the right hand to obtain various pitches.



The mouthpiece of the **trombone** is larger than that of the trumpet and gives the instrument a more mellow sound. Instead of valves, the trombone has a slide which changes the length of its approximately 9 feet of tubing to reach different pitches.



Made of about 16 feet of tubing, the **tuba** is the lowest sounding member of the brass family. The tuba has three to five valves and is held upright in the player's lap.



# Percussion Family

Percussion instruments are the loud instruments in the back of the orchestra that produce sound when they are struck with another object, usually a drumstick or mallet. There are two types of percussion instruments: definite-pitch instruments make pitches just like the other instruments of the orchestra, while indefinite-pitch instruments make neutral rhythmic sounds.

The **bass drum**, snare drum, and triangle are indefinite-pitch instruments that are hit with a drumstick or a beater.



The **marimba** and xylophone are definite-pitch instruments that are played with yarn-covered or rubber mallets.



The **timpani** are the most visible instruments in the percussion family, because they are placed on a platform at the back of the stage, in the centre. Timpani are usually played in sets of four, with each drum a different size and pitch. The player uses a pedal to tighten or loosen the skin on the top of the drum to change the pitch.



The tambourine and **cymbals** are also indefinite-pitch instruments, but they do not require a beater to play. The tambourine is struck with the player's right hand, while the cymbals are crashed together.



# Teacher Tool Kit



watch now

## About Carnival of the Animals

### **Carnival of the Animals**

composed by Camille Saint-Saëns (1835-1921)

- 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 Depths of the Woods
- X. Aviary
- XI. Pianists
- XII. Fossils
- XIII. The Swan
- XIV Finale

### **Revue de la Cuisine**

composed by Bohuslav Martinů (1890-1959)

- I. Prologue
- II. Tango
- III. Charleston
- IV. Finale

The activities and resources in this guide are intended to accompany a viewing of the OriginO Kids Concert, *"Carnival of the Animals"*, available on [TheConcertHall.ca](https://www.theconcerthall.ca).

Join Maestro Otto Tausk for a walk on the wild side! Saint-Saëns' humorous Carnival of the Animals and Bohuslav Martinů's playful La Revue de Cuisine are both full of music that moves you — music that sometimes goes a little ... wild.

Maestro Tausk is surprised when his imagination joins him on stage! The choreography of dancer Ralph Escamillan brilliantly links music, motion, and imagination.

Featuring pianists Adam Sun and Jonathan Weng, star pupils from the VSO School of Music.



# BC Arts Curricular Objectives

## Core Competencies

- Communicating
- Collaborating
- Creative Thinking

## Big Ideas

- Creative expression is a means to explore and share one's identity within a community. (4-5)
- Dance, drama, music, and visual arts are each unique languages for creating and communicating. (4-7)
- Experiencing art is a means to develop empathy for others' perspectives and experiences. (6)
- Engaging in the arts develops people's ability to understand and express complex ideas. (7)

## Curricular Competencies

### Exploring and Creating

- *Intentionally select artistic elements, processes, materials, movements, technologies, tools, techniques, and environments to express meaning in their work (5-7)*
- *Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play (4-7)*

### Communicating and Documenting

- *Express feelings, ideas, and experiences in creative ways (4-7)*
- *Describe and respond to works of art and explore artists' intent (4-7)*
- *Experience, document and present creative works in a variety of ways (4-7)*
- *Demonstrate increasingly sophisticated application and/or engagement of curricular content (4-7)*

### Reasoning and Reflecting

- *Observe, listen, describe, inquire and predict how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate (4-5)*
- *Develop and refine ideas, processes, and technical skills in a variety of art forms to improve the quality of artistic creations (4-7)*
- *Reflect on creative processes as an individual and as a group, and make connections to other experiences (4-7)*
- *Research, describe, interpret and evaluate how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments in the arts (6-7)*

## Content

- Personal and collective responsibility associated with creating, experiencing, or presenting in a safe learning environment (4-7)
- Notation in music and dance to represent sounds, ideas, movement, elements, and actions (5-7)

### Music

- beat/pulse, duration, rhythm (music), tempo, pitch, timbre, dynamics (music), form (music), texture

# Activity 1

## Make a Comic Strip

### Overview

Students will draw inspiration from a piece of music to create a comic strip. Elements of storytelling including protagonist, setting, and story arc are discussed.

### Activity

1) As a class, listen to movement XII, "Fossils" [21:30] from *Carnival of the Animals*. Discuss the possible places and creatures depicted in the movement. How does the music change throughout the movement? What instrument is featured as the main character? Are any other instruments in the movement supporting characters?

2) Briefly lead the class through the [worksheet](#) on the following pages, using examples (use the link for a printable PDF). Review the following story concepts:

- Main character (protagonist)
- Setting
- Story arc - what is the main problem the character overcomes?

3) Connect each concept back to Fossils and how the music changes over time: What does the music suggest about the beginning, the middle, and the end of your character's story?

4) Distribute the comic worksheet. Students may choose to work individually or in pairs.

Encourage them to be creative! In addition to the repeated listenings, you may decide to play the movement in the background as students work.

5) Display completed comics in the classroom!



# Creating a Comic: Fossil Adventures!

## 1. Identify a main character.

*What does the movement suggest about the personality of the main animal character? Are they playful? Brash? Sincere? Sarcastic?*

Come up with a list of three characteristics:

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

Does your character have a name? Write it here: \_\_\_\_\_.

## 2. Choose a setting.

*Where do you think this animal is? A jungle? Underwater? Outer space? What are the main features of this landscape? What is the climate?*

*How does your animal navigate their world? (Ex. flying, swimming, walking)*

*Listen to the movement again, focusing the arc of the music and the story this tells. What does the music suggest to you about the actions of the main character in your story?*

## 3. Create an outline.

*Stories often have a challenge the main character (protagonist) has to overcome.*

1. What is the problem your character faces?

---

---

2. How do they solve or overcome it?

---

---

## 4. Create your comic!

Use the comic strip template on the following page to bring your story to life! Give it a descriptive title that shows what the story is about.

Use as many frames as you need! You may wish to leave some blank, or add more in on the bottom of the page.

---




## Activity 2

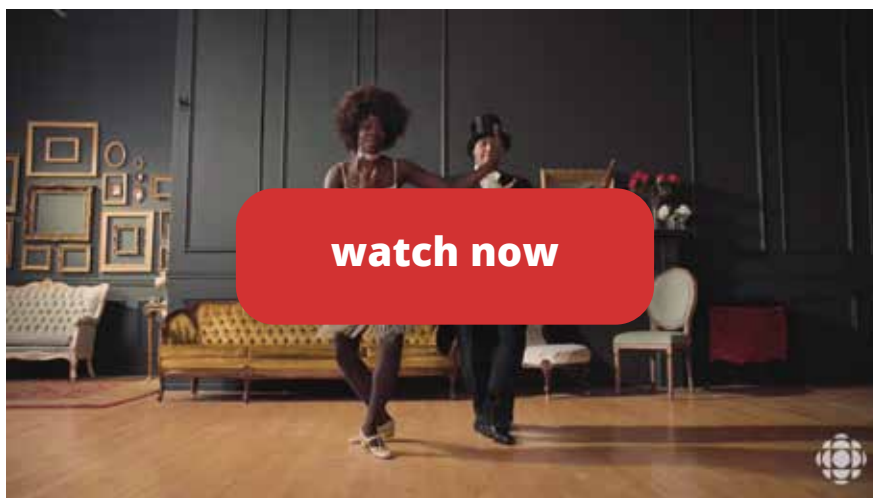
### Let's Get Swinging!

#### Overview

Students will learn the steps and historical context of the 'Charleston' dance. Afterwards, they will put the steps to music!

#### Activity

- 1) Listen to movement three of Martinu's *Revue de la Cuisine* from [40:46]. This movement is titled "Charleston," after the dance style popularized in the 1920's. Have students clap along to feel the beat. What's unique about this dance is that every time you lift your foot, you rotate your knees in, so your knees touch and toes point inward.
- 2) Watch the CBC video linked below to learn the dance. You may wish to play the video a couple times. Afterwards, practice as a class, clapping along or saying the steps out loud: "Forward and back and back and forward and...". Once students are comfortable with the steps, have them add on the arm motions.
- 3) Once the class has a handle on the dance, listen to the Charleston movement again, and try to dance along to the music. This dance is tricky, so have fun with it!
- 4) There is a long prelude before the Charleston dance part, during which the students could improvise. Otherwise, the Charleston music begins at [41:40] .
- 4) Let the music be your guide. Ask students to experiment with different arm movements and change the size of their steps as they dance.



# Activity 3

## Creating a Rhythmic Composition

### Overview

Students will engage with concepts of rhythm and beat by creating a spoken word composition.

### Activity

- 1) After listening to *Carnival of the Animals*, lead a discussion with students on how Saint-Saëns used music to portray different animals. What techniques did he use? Which ones were most effective?
- 2) Provide the students with the [Spoken Composition Project](#) worksheet, which they will use to create their own rhythmic pieces.
- 3) Students share with a partner, and partners provide constructive feedback, then work together to finalize the 2-voice structure of the composition and rehearse it together.  
Have some student groups perform for the class!

### Reflective Journaling

Assign a reflective journal or lead a discussion using the following prompt:

Reflect on the process of how you created your composition. How did it involve the following parts of the Creative Process?

**Experimenting**  
**Getting feedback**  
**Revising**  
**Focussing**  
**Evaluating**

Briefly describe how these steps helped you reach your goal.

### Extension

Ask students to notate their rhythms on staff paper and perform on their instrument. As an additional challenge, have them work in pairs or small groups and compose a melody, harmony, and accompanying lines. Can they play one or more of the parts using body percussion? Alternatively, can students work together to combine their poems and expand them into a larger composition?

# Spoken Composition Project

Each movement of *Carnival of the Animals* is based on a different creature or habitat. In this activity, you'll be composing your own musical creation based on an animal of your choosing.

Follow the steps below to realize your composition!

1. Write down your animal:

---

2. How does your animal move, behave, and sound? Write down 3-5 words for each category that you feel best describe your animal.

**SOUND**

**APPEARANCE**

**BEHAVIOR**

**MOVEMENT**

3. Write a statement with a simile (a comparison using 'like' or 'as'. For example; "roars like a motorcycle"):

---

4. Practice the example below, keeping a steady beat. The strongest beats are marked with an 'X'. Try it with a partner, who does "Voice 2" at the same time as you do "Voice 1".

X	X	X	X	X	X
<b>Voice 1:</b> Regal, strong, proud. Roars like a motorcycle. King of the jungle!!					
<b>Voice 2:</b> Regal,	proud.	Roars	Roar!	Regal,	proud.

5. Time to create your own! Choose from your simile and describing words to create your own rhythmic composition for 2 voices, that suits your animal. Start with some **experimenting**, and consider using **patterns** or **repetition**.
6. Add the following musical elements:
  - **Tempo:** *how fast should it be performed?*
  - **Dynamics:** *Which parts are loud, and which parts are soft? Does the volume change gradually, or very suddenly?*
  - **Rhythm:** *what is the natural rhythm of the words? You may choose to use stick notation, or mark strong beats with an X.*
  - **Pitch:** *Do the voices speak higher or lower?*
  - **Sound quality:** *How do the voices sound? Are they whispery? Raspy? Nasal?*

7. Once your piece is complete, find a partner and try saying your poems. Share 2 things you really like about their poem, and two ideas you have about it. Revise if needed.

**Line 1**

Voice 1	
Voice 2	

**Line 2**

Voice 1	
Voice 2	

**Line 3**

Voice 1	
Voice 2	



# Thank you!

PREMIERE EDUCATION PARTNER



COMMUNITY ENGAGEMENT PARTNER



KIDS CONCERTS SERIES SPONSOR



ELEMENTARY SCHOOL CONCERTS PRESENTED BY



SCHOOL OUTREACH SPONSOR



BACKSTAGE PASS SPONSOR



ALL-ACCESS PASS SPONSOR



LITTLE KIDS SERIES SPONSOR



VSO ELEMENTARY SCHOOL  
CONCERTS ENDOWED BY

**THE JIM PATTISON  
FOUNDATION**

**THE PETER AND MARY  
BRUNOLD AWARD**  
FOR THE ADVANCEMENT OF  
CLASSICAL MUSIC MAKING

VSO CONNECTS SURREY  
ENDOWED BY  
**WERNER AND HELGA HÖING**

VSO LITTLE KIDS CONCERTS  
GENEROUSLY ENDOWED BY  
**THE MARY AND GORDON  
CHRISTOPHER FOUNDATION**

YOUTH DEVELOPMENT AND  
ENGAGEMENT PROGRAMS  
SUPPORTED BY  
**THE WILLIAM AND IRENE  
MCEWEN FUND**

COMMUNITY ENGAGEMENT  
INITIATIVES SUPPORTED BY  
**CONNOR CLARK AND  
LUNN FOUNDATION**