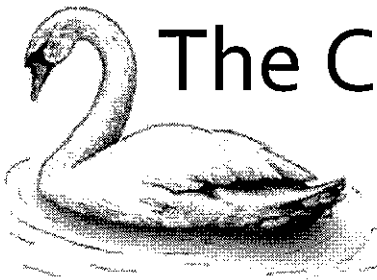


# HALE SCHOOL

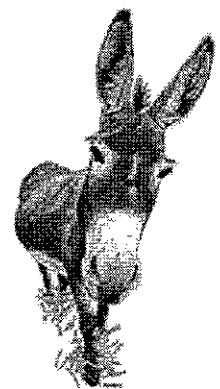
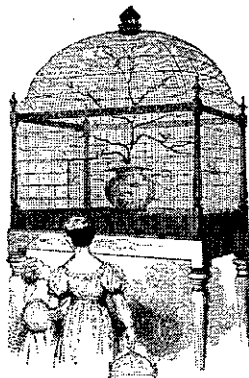
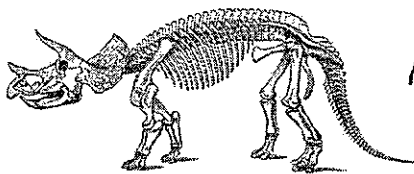
Year 8 Music Enrichment



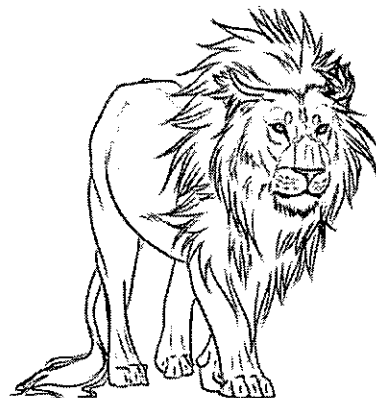
## The Carnival of the Animals

*Camille Saint-Saëns*

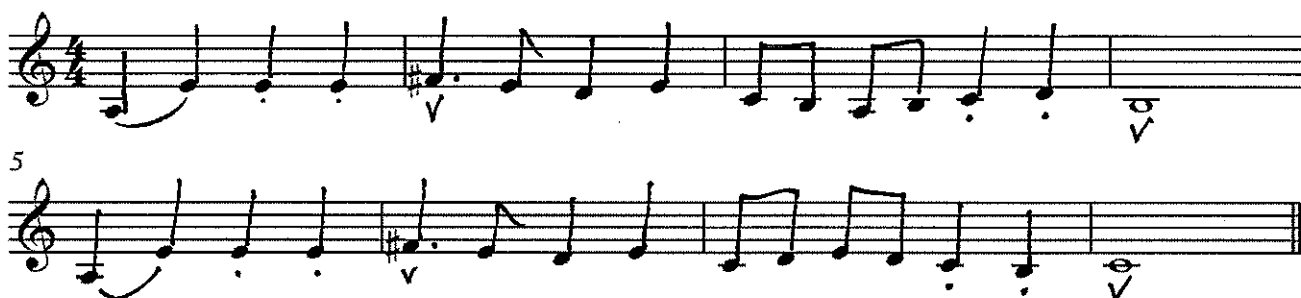
Work Booklet  
ANSWERS!!!



## The Royal March of the Lion



1. Listen to this 'Lion' theme played by the string section and add stems to indicate the rhythm of the melody:



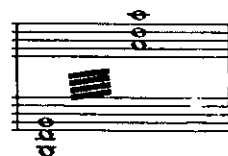
2. The first bar of this theme has specific articulation. Add articulation to the rest of the theme and discuss how this is played on string instruments.  
*Slur - one bow direction V - pressure on bow (accent) - - (up, up - short)*
3. Sing the lion theme in time names and perform the rhythm below as an ostinato. Make your triplets as even as possible.



4. Listen to *Introduction et Marche Royale du Lion*, the first movement from *Carnival of the Animals* by Camille Saint-Saëns and follow the score.

- a. What does this symbol mean in the Piano parts:

Tremolo



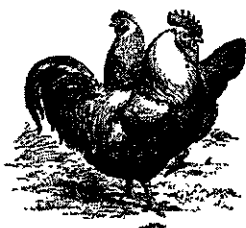
- b. Name the technique that the strings use to play these chords. They are played both pizzicato and arco and they are NOT divisi!

double stopping



- c. The viola plays an alto clef staff but some parts of the cello music go high enough for them to play in *Tenor Clef*. Find this in your score and copy the tenor clef below three times:





## Hens and Roosters

1. Perform the rhythm in 3 parts. Stems down – tap the desk, stems up – clap. Stand up every time you perform an accented crotchet.

**Allegro moderato**

2. Define the terms and signs from this section of music:

**Allegro moderato**

moderately fast

>

accent

*f*

forte

♯

acciaccatura

$\frac{4}{4}$

simple quadruple time

3. Perform this 14 bar rhythm.



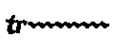
4. Define the terms and signs from this section of music:

|                |                   |
|----------------|-------------------|
| <b>animato</b> | <u>animated</u>   |
| <b>ff</b>      | <u>fortissimo</u> |
| <b>^</b>       | <u>marcato</u>    |

5. Listen to *Poules et Coqs*, movement No.2 from Carnival of the Animals by Camille Saint-Saëns and follow the score. Answer the following questions.

a. List the instruments playing in this movement in score order.

1. Clarinet in Bb    2. Piano 1    3. Piano 2  
4. Violin 1    5. Violin 2    6. Viola

b. Name and define this sign  trill - alternate quickly from the given note to the note above

c. Define *en traînant*. dragging 'to hang around'

d. How does the articulation change from the beginning to the animato section?

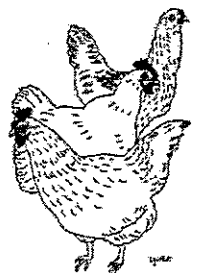
staccato to staccatissimo & < to ^

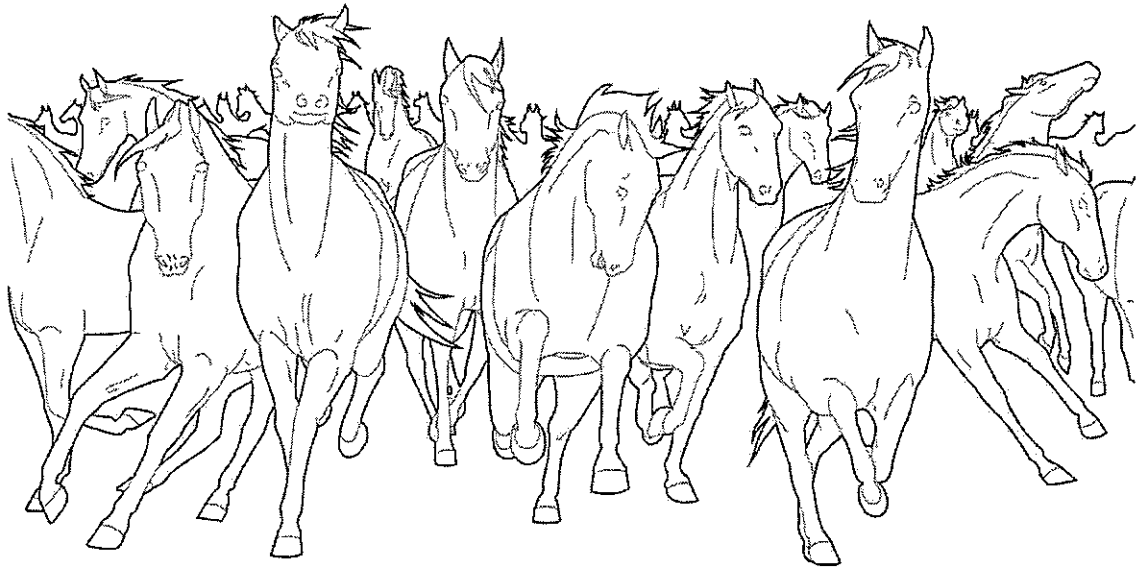
e. This music depicts hens and roosters. Find and describe an example in the score of how Saint Saëns has depicted hens and roosters.

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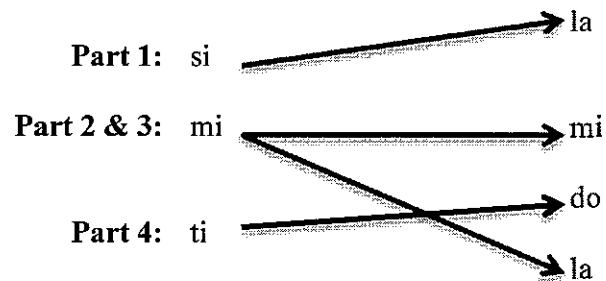
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## Wild Asses (Swift Animals)

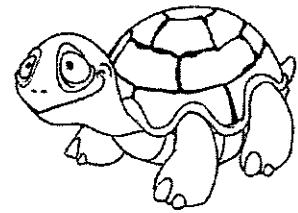
1. *Hémiones (Animaux véloces)* represents the wild donkeys from the Tibetan Plateau known for their amazing speed. This third movement of The Carnival of the Animals features the two pianists playing running scales at an impressive speed. The movement ends with two chords. Sing the following solfa as a class to build these two chords:



2. These two chords make the movement sound finished. They are like a full stop to the running semiquavers, the end of the stampede.

Listen to *Hémiones (Animaux véloces)* following your score. Listen for these two chords at the end of the movement.

# Tortoises



1. Clap and say the rhythm below in time names.

2. Listen as your teacher performs the melody. Fill in the missing solfa. - play on piano  
original key Bb maj.

**Andante maestoso**

4/4

d r f m r s s s l m f r r r f m r d d' t l s f m r

d r f m r s s s l m f r r r f m r d s r m d

3. Listen to the youtube clip your teacher plays for you.

a. How has the tempo changed from the melody you performed?

slower - more drawn out

b. Use a word to describe the mood of this music. \_\_\_\_\_

c. Name this melody. can - can

4. The following rhythm is a triplet – 3 even notes on one beat.  
Try clapping triplets as you sing the above melody.



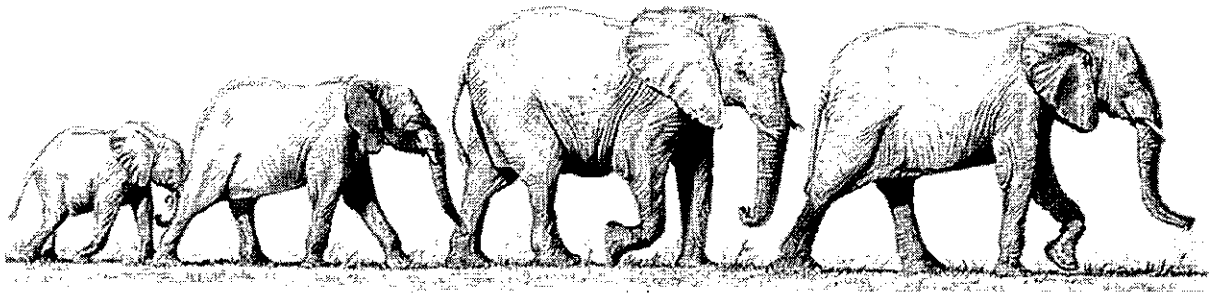
5. Listen to *Tortues*, movement No.4 from Carnival of the Animals by Camille Saint-Saëns and follow the score.

6. Define the terminology found in this movement

*pp* pianissimo

**Andante Maestoso** Majestically at an easy walking pace

*rit.* ritardando - gradually getting slower



## The Elephant

1. Sight read the double bass melody below:

Harmony

Double Bass

s, d d d r d t, d s, r r r f

5

m f s m d r m d l, t, d r r d t, l, s,

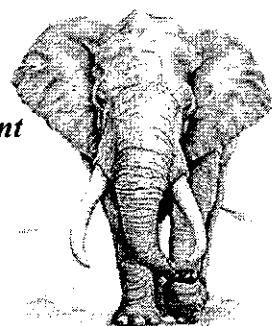
2. Listen to your teacher play the harmonic outline of this melody and write in the solfa for the harmony above.
3. Perform as a sing and play as a class and/or individually.
4. The melody above is written in  $\frac{3}{4}$  where the crotchet is the unit of measure for the beat, write out this melody as a class in  $\frac{3}{8}$  where the crotchet now equals a quaver:

$\frac{3}{8}$

$\frac{3}{8}$

Discuss this change in time signature as a class.

5. Listen to Movement 5 of The Carnival of the Animals, *L'Eléphant* and follow the score.





## Kangaroos

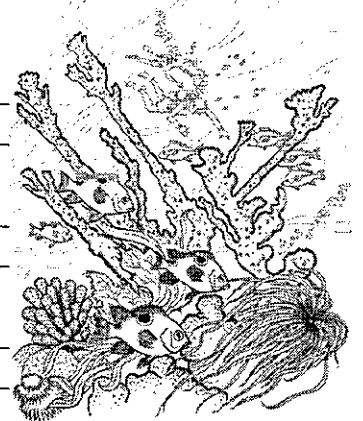
1. The sixth movement of The Carnival of the Animals is *Kangourous*. This movement uses tempo and dynamic contrasts to resemble the hopping kangaroo and is characterized by a particular ornamentation.
2. What is the Italian term for this ornament:  
acciaccatura
3. Listen to this movement following your score.



## Aquarium

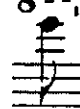
1. *Aquarium* is one of the most famous movements from The Carnival of the Animals. Listen to this movement and give three ways that the composer has created the sound of an aquarium:

- a. \_\_\_\_\_  
\_\_\_\_\_
- b. \_\_\_\_\_  
\_\_\_\_\_
- c. \_\_\_\_\_  
\_\_\_\_\_



## Personages with Long Ears

1. This movement: *Personnages à longues oreilles* depicts the braying of a donkey. High notes in the strings are notated with an Octave above symbol: 8<sup>va</sup>. Followed by low buzzing notes. Listen to this, the shortest movement of The Carnival of the Animals and follow your score.







## The Cuckoo

1. Listen to *Le coucou au fond des bois*, movement No.9 from Carnival of the Animals by Camille Saint-Saëns following the rhythmic representation of the score.
2. Listen again and add a dash above the corresponding beat circle when you hear the clarinet play the cuckoo call.

3. What is the rhythm used for the cuckoo call? □  
Add the rhythm inside the beat circle.

4. Is the articulation of this motive played legato or staccato? staccato

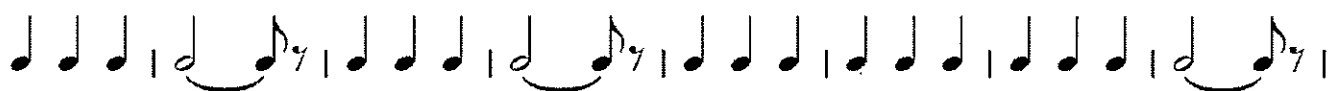
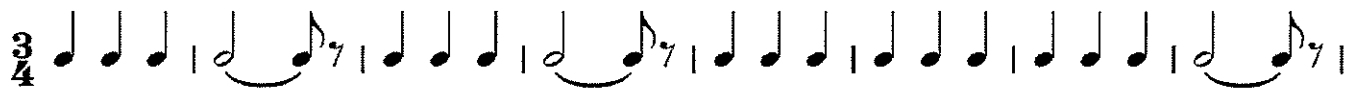
5. Which instruments play in this movement?

1. Clarinet in Bb
2. Piano 1
3. Piano 2

6. Define these terms and signs found in the score

- a. Au fond des bois in the woods
- b. dans la coulisse behind the scenes (backstage)
- c. *sempre pp* always pianissimo
- d. *dim. Sine al fine* get softer 'to the end'
- e. ~~Ped~~ use sustain pedal
- f. Andante At an easy walking pace
- g. Fermata - Hold

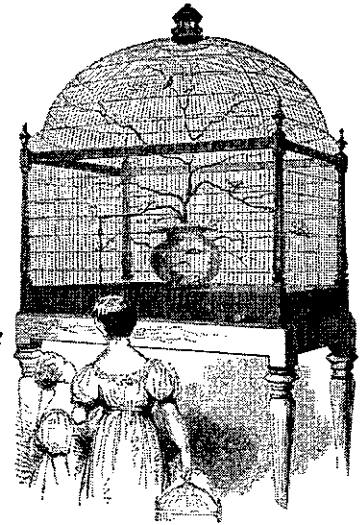
Andante




## Aviary

1. Movement 10 of the Carnival of the animals is called *Volière* or Aviary and features the flute in the role of the bird.

Listen to this movement and discuss some other ways that birds are depicted in the music.

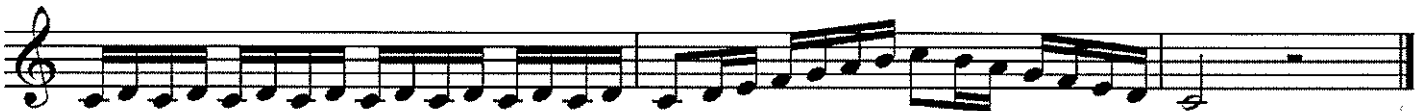


2. Define these terms and signs found in the score:

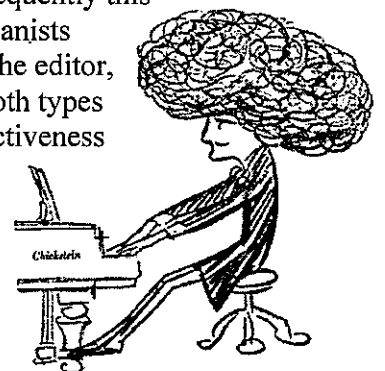
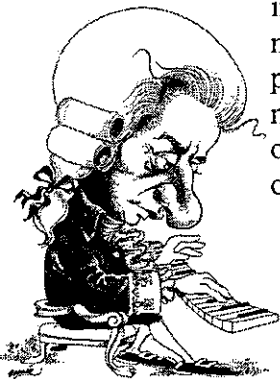
- a. **Moderato Grazioso** Moderately and Gracefully
- b.  (strings) tremolo
- c. **sul ponticello** on the bridge

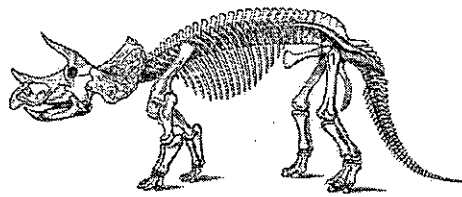
## Pianists

1. Sing the vocal warm-up pattern below in solfa. Sing the same pattern in solfa moving up and down the piano in semitones like you would in a choir warm-up:



2. Movement 11 of The Carnival of the Animals is titled: *Pianistes* and depicts Piano players. The two pianists practice their scales urged by the orchestra to play in more and more interesting keys. The original score says "The Pianists should imitate the hesitant style and awkwardness of a beginner", consequently this movement is often played out of time and sounds exactly like pianists playing scales and exercises. However, this note was added by the editor, not the composer so in-time versions are also heard. Listen to both types of recordings following the score and discuss as a class the effectiveness of each style.





## Fossils

1. Clap the rhythm below at the speed: Allegro ridicolo (ridiculously fast!)



Try to perform it with the following body percussion:

- |                   |                  |
|-------------------|------------------|
| a. Quavers: clap  | Crotchets: stamp |
| b. Quavers: clap  | Crotchets: click |
| c. Quavers: stamp | Crotchets: patch |

2. Listen to the melody below and add stems to indicate the rhythm. The first few bars have been given to you:



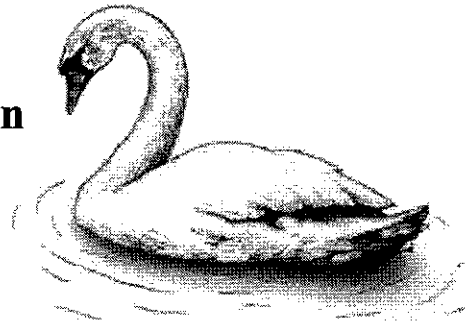
3. Although the melody above appears to be in  $\frac{4}{4}$  it is in fact in a different time signature. Look at the score for Movement 12 of The Carnival of the Animals; *Fossiles* and add the correct time signature to the melody above.

Which instrument plays this melody? Clarinet

4. Listen to the movement following the score and discuss how the composer has interpreted the idea of 'Fossils' through the music.

- Use of 'old' melodies
- Danse macabre

## The Swan



1. This movement of The Carnival of the Animals has become arguably the most famous of all the movements. It is a quintessential piece in the cello repertoire and is often played by novice cellists, but is only done justice by the great masters. This work has also gone on to be a famous piece of ballet repertoire as the dancer depicts the dying swan. As dance has evolved over the years, each dancer has brought their own flair to this choreography.

Watch the following interpretations of this music on YouTube and discuss them as a class:

Anna Pavlova – 1905

<https://www.youtube.com/watch?v=QMEBFhVMZpU>

Maya Plisetskaya – 1959 (reprised in 2009 at the age of 61)

<https://www.youtube.com/watch?v=Luz5g-doa34>

John Lennon da Silva – 2010

<https://www.youtube.com/watch?v=uzUZlvRBT4c>

2. Now listen to Yo-Yo Ma play *Le Cygne* as an instrumental piece and follow your score.

<https://www.youtube.com/watch?v=zNbXuFBjncw>

3. Saint-Saëns wanted to depict the swan gliding over and swimming on the water, which musical elements give this impression to the audience:

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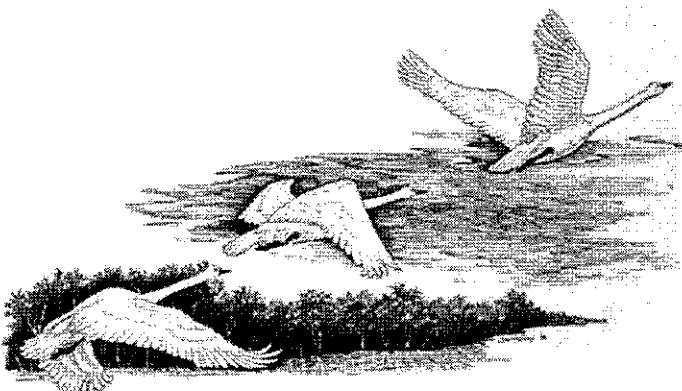
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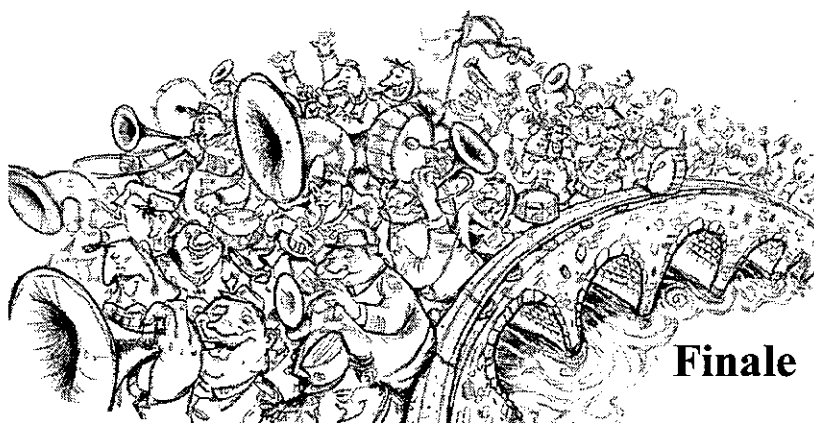
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## Finale

1. Sing the 'carnival' theme below:

### Molto Allegro



2. The final movement of the Carnival of the Animals - *Final*, represents the parade of the animals as if for a circus. Many of the themes of other movements can be found here. Listen to these movements again following your score. Look for patterns and characteristic features of each so that you can identify them in the 'parade':
  - a. Movement 1: *Introduction et marche royale du lion*
  - b. Movement 2: *Poules et coqs*
  - c. Movement 3: *Hémiones (animaux véloce)*
  - d. Movement 6: *Kangourous*
  - e. Movement 8: *Personnages à longues oreilles*
3. Listen to *Final* following your score and highlight the music that comes from these other movements in different colours.
4. Notice that the 'carnival' theme has been embellished. How does the treatment of this theme lend itself to the 'carnival' atmosphere?  
Trills and passing notes give the impression  
of business - hustle and bustle.
5. Why do you think the Personnages with Long Ears are heard just before the finish of the piece?  
- 'Music critics' have the last laugh  
- Donkey trailing behind the parade etc.