




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? _____
5. Which instruments play in this movement?
 1. _____
 2. _____
 3. _____
6. Define these terms and signs found in the score
 - a. Au fond des bois _____
 - b. *dans la coulisee* _____
 - c. *sempre pp* _____
 - d. *dim. Sine al fine* _____
 - e. *Ped* _____
 - f. *Andante* _____
 - g.  _____

Andante

$\frac{3}{4}$ ○○○○ | ○○○○ | ○○○○ | ○○○○ | ○○○○ | ○○○○ | ○○○○ | ○○○○ |

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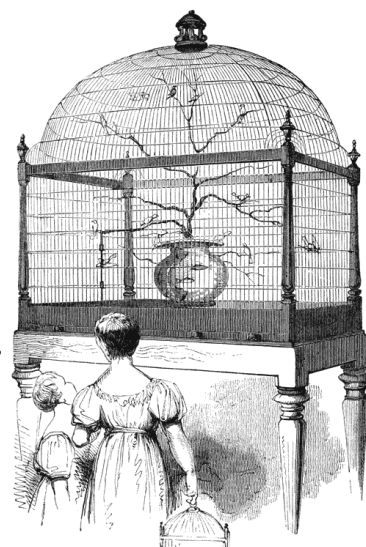
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Aviary

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** _____

b.  (strings) _____

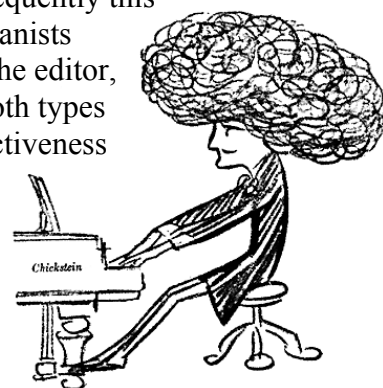
c. *sul ponticello* _____

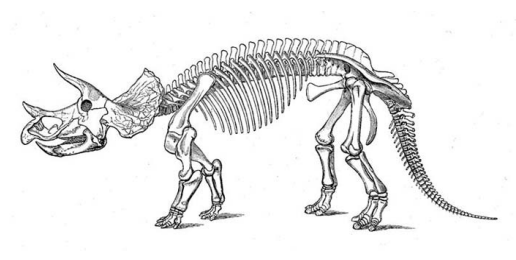
Pianists

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:



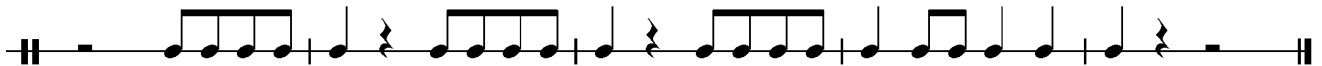
2. Movement 11 of The Carnival of the Animals is titled: *Pianistes* and depicts Piano players. The two pianists practice their scales urged by the orchestra to play in more and more interesting keys. The original score says “The Pianists should imitate the hesitant style and awkwardness of a beginner”, 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:

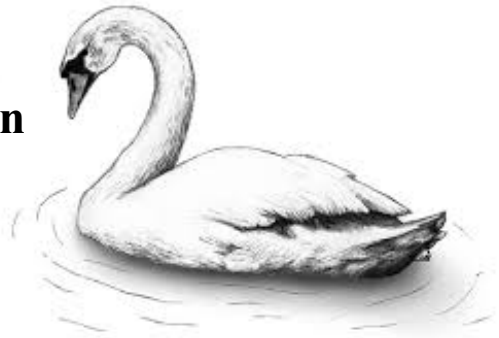


3. Although the melody above appears to be in $\frac{4}{4}$ it is in fact in a different time signature. Look at the score for Movement 12 of *The Carnival of the Animals*; *Fossiles* and add the correct time signature to the melody above.

Which instrument plays this melody? _____

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

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>

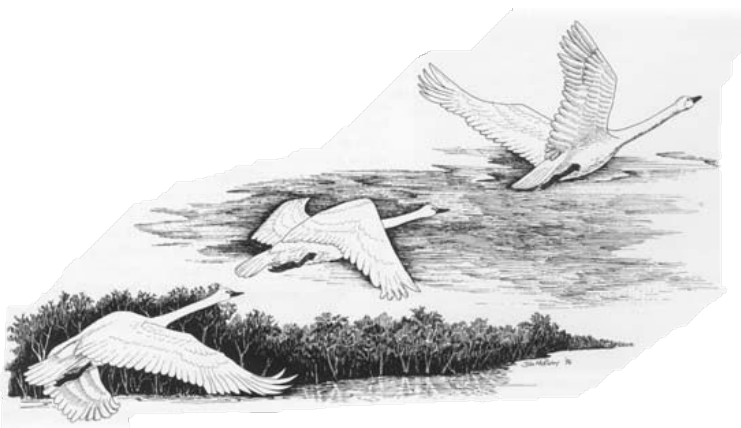
John Lennon da Silva – 2010

<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:

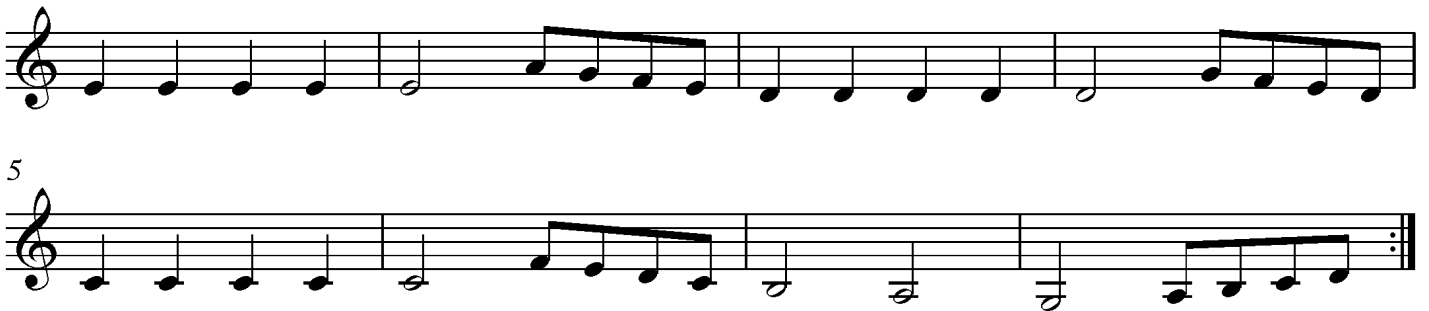




Finale

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?

5. Why do you think the Personnages with Long Ears are heard just before the finish of the piece?
