Carnival of the Animals
By
Camille Saint-Saëns

Lesson Plans developed by LPS Music Teachers: Angie Berkebile, Laura Keller, Megan O’Brien, Sheryl Parde, Nolan Schmit, and Dr. Tena Whiston.

Camille Saint-Saëns

Like Mozart, Camille Saint-Saëns was a child prodigy. At two he could pick out tunes on the piano. At the age of three he composed his first piece, and by seven he was giving public concerts as a pianist and organist. When he was ten, he made his public debut and offered to play any one of Beethoven’s 32 sonatas from memory. He had total recall of anything he had ever read. His style of music was traditional and conservative and for the most part followed classical traditions.

Following a disastrous concert tour in Germany in 1885-56, Saint-Saëns withdrew to a small Austrian village, where he composed The Carnival of the Animals in February 1886. The work was originally written to be performed during the Carnival celebration in France which takes place the week just prior to Lent. Saint-Saëns did not finish the work in time for the Carnival celebration so the piece was performed only as a private performance for his many friends. There were several other private performances during his lifetime. Saint-Saëns did not allow this work to be published until after his death, except for the famous cello solo “The Swan”. Carnival of the Animals has since become one of Saint-Saëns best known works. It is scored for two pianos, two violins, viola, cello, double bass, flute, piccolo, clarinet (C and B flat), glass harmonica and xylophone.

Books:
Carnival of the Animals by Jack Prelutsky and Mary GrandPre. (2010)

Carnival of the Animals by Barrie Carson Turner and Sue Williams (1999)

Video:
Carnival of the Animals with the Mormon Youth Symphony.
Available at Music in Motion 1-800-445-0649.
YouTube Links:

1. March of the Lions https://www.youtube.com/watch?v=rE4CATvZ188
2. Hens and Roosters https://www.youtube.com/watch?v=lEd7Ovt4cWE
3. Mules (Caution! Video title is “Wild Asses”) https://www.youtube.com/watch?v=RoFY7-2f1M
4. Tortoises https://www.youtube.com/watch?v=wPHqJTpgo-U
5. Elephant https://www.youtube.com/watch?v=f1nVDoCnsNk
6. Kangaroos https://www.youtube.com/watch?v=8giNhJ7l7Mk
7. The Aquarium https://www.youtube.com/watch?v=_OAQ6rAs9DA
8. Animals with Long Ears https://www.youtube.com/watch?v=pyaBeSgyFoY
9. Cuckoo https://www.youtube.com/watch?v=ZFJf3rHd69c
10. The Aviary https://www.youtube.com/watch?v=ZFJf3rHd69c
11. The Pianists https://www.youtube.com/watch?v=0v1ntDP07rM
12. Fossils https://www.youtube.com/watch?v=0TSkIG9lFvY
13. The Swan https://www.youtube.com/watch?v=dNbyZFHeuFA
14. Finale https://www.youtube.com/watch?v=dNbyZFHeuFA

Follow the score https://www.youtube.com/watch?v=5LOFhsksAYw&list=RD5LOFhsksAYw#t=37

Other resources
Chicago Symphony Orchestra:

Purpose
The following pages are meant to be a guideline of possible activities you could use to teach Carnival of the Animals. Choose what you would like to use to prepare your students for the Young People’s Concert.
The Carnival of the Animals

Introduction

Camille Saint-Saëns was wracked with pains, when people addressed him as Saint-Saens. He had the human race to blame because it could not pronounce his name. So, he turned with metronome and fife, to glorify other kinds of life. Be quiet please – for here begins his salute to feathers, fur, and fins,

Ogden Nash

Instrumentation: Strings and two pianos. The introduction begins with the pianos playing a bold tremolo under which the strings enter with a stately theme. The pianos play a pair of scales going in opposite directions to conclude the first part of the movement.

Saint-Saëns wrote a fanfare to announce the beginning of his Carnival.

Vocabulary:

Fanfare
Major Chords

Possible Activities:

● What instrument plays the fanfare?
● Pantomime playing the herald trumpet.
● Play the theme on Orff instruments.
● Play the beginning of the Introduction and the beginning of the Finale and ask the students to compare the two (they are almost identical). Why do you think the composer chose to open and close the piece with the same march music? What do you think the music represents?
Royal March of the Lions

The lion is the king of beasts and husband of the lioness. Gazelles and things on which he feasts, address him as your high-o-ness. There are those that admire that roar of his in the African jungles and veldts. But I think that wherever the lion is, I’d rather be somewhere else.

Ogden Nash

Instrumentation: Strings and two pianos. The pianos introduce a march theme that they carry through most of the rest of the introduction. The strings provide the melody with the pianos occasionally taking low runs of octaves which suggest the roar of a lion, or high ostinato. The two groups of instruments switch places with the pianos playing a higher, softer version of the melody. The movement ends with a fortissimo note from all of the instruments used in this movement.

Vocabulary:
Dynamics
Octave

Possible Activities:

- Have the students listen to how Saint-Saëns’ choice of instruments expresses the character of the lion. How can you tell it is a lion by listening to the music? Is the roar high or low? What instrument performs the roar?
- Who usually has fanfares played for them? (Kings)
- Why should the lion section have a fanfare? (The lion is the king of beasts.)
- How many roars do you hear in the music. (There are 6)
- Show how the melody moves from low to high with their hands when they hear it in the music.
Hens and Roosters

The rooster is a roistering hoodlum, his battle cry is cock-a-doodlum.
Hands in pockets, cap over eye, he whistles at pullets passing by.

Ogden Nash

Instrumentation: Violins, violas, two pianos and clarinet. This movement is centered around a pecking theme played in the pianos and strings, which is quite reminiscent of chickens pecking at grass. The clarinet plays small solos above the rest of the players at different intervals. The piano plays a very fast theme based on the crowing of a rooster’s Cock-a-doodle-doo.

Vocabulary:
- Staccato
- Accent
- Grace note

Possible Activities:
- Have students discover the animal. Close your eyes and listen to this composition. Can you tell what it is? Why? What is the tempo? Is the music staccato or legato?
- Discuss the instruments Saint-Saëns used for his hens.
- How did the composer create “pecking” sounds? (staccato/accents/grace notes) How many repeated notes did he use for the hen?
- Have the students play the main theme on the bells.
Mules

In the world of mules, there are no rules.                        Ogden Nash

**Instrumentation:** Two pianos. The animals depicted here are quite obviously running, an image induced by the constant, feverishly fast up and down motion of both pianos playing scales in octaves. These are dziggetai, mules that come from Tibet and are known for their great speed.

**Vocabulary:**
- Tempi: Presto, allegro
- Scales
- Octaves
- Piano
- Staccato/Legato

**Possible Activities:**
- Have students discover the animal. Close your eyes and listen to this composition. Can you tell what it is? Why? What is the tempo? Is the music staccato or legato?
- Have students discover how a composer uses sound to describe. Why do you think Saint-Saëns used the piano? What if he had made the mule grazing in the pasture rather than frolicking wildly? How would that have sounded?
- What other classroom instruments could be used to represent the sound of the mules running?
Tortoises

Come crown my brow with leaves of myrtle.
I know the tortoise is a turtle.
Come carve my name in stone immortal.
I know the tortoise is a tortle.
I know to my profound despair.
I bet on one to beat a hare.
I also know I’m now a pauper because of its tortly, turlty, torper.

Ogden Nash

Instrumentation: Strings and piano. This is a satirical movement which opens with a piano playing a pulsing triplet figure in the higher register. The strings play a slow rendition of the famous “Can-Can” from Offenbach’s Orpheus of the Underworld. The composer uses a complex rhythmic pattern, or meter, in this movement. Some of the musicians play a pattern of 3 (“triple meter”) while others play a pattern of 2 (“duple meter”). In music, this is called syncopation.

Vocabulary:
- Syncopation
- Triple meter
- Duple meter

Possible Activities:
- Play a few seconds of the movement and ask students to describe how the music feels with this complex rhythm (probably awkward). What do you imagine when you hear this music? Think about where you might find a tortoise in nature.
- The following activity will help students experience syncopation while developing coordination: Ask everyone to form a circle around the room. Walking in the same direction, first have students walk to the slow tempo, or speed, of the music. For each step taken, clap three even times to mimic the piano part that you hear from the beginning (triple meter). With your feet still moving to the beat, switch to clapping two even times per step, following the low strings (duple meter). Stop the music. Separate the group in half by counting off by twos. Have the ones stay on the outside circle, and ask the twos to form a circle on the inside, facing the opposite direction of the outside circle. Play the music again. Ask both circles to walk in the tempo of the music in opposite directions. Keep walking and have the outside circle clap in duple meter (two claps per step) while the inside circle claps triple meter (three claps per
step), then try switching parts. Try this more than once! It may take practice to do it flawlessly, but practice makes perfect!

**Reflection:** Musicians in an orchestra often have to play parts that are completely different than the people around them. Was it hard to keep your part going without getting thrown off by the other part? Which part was harder to maintain (duple or triple meter)? What strategies did you use to keep your part going?

- Introduce Tortoises by asking students what temp a tortoise moves at.
- Do you imagine a tortoise voice being piano or forte?
- Does a large tortoise move lightly or heavily?
- What instrument would you use for a tortoise dance?

As part of his musical joke, Camille Saint-Saëns borrowed a fast (presto!), lively, but light and playful piece from another composer living in France in the 1800s, Jacques Offenbach. Offenbach was from Germany, but his father brought him to Paris to study cello at the Conservatoire. After graduating, he loved composing musical theatre works, called operettas, little operas. He could compose very quickly, even as his carriage carried him from theatre to theatre, where his works were being rehearsed. Orpheus and the Underworld was his first full length opera, with two acts. It was an opera buffa, a comic opera. Offenbach’s piece, ‘Galop infernal’, which became very popular in Paris, France and was nicknamed “The Can-Can”, and was danced to with a jubilant kicking step in the Paris clubs. Show a picture of Offenbach from Google images for fun!

- Watch and listen to Offenbach’s original Galop infernal played by the l'Orchestre national de France, in front of the Eiffel Tower, complete with choir.

  VIDEO

- Another performance worth watching is the Vienna Philharmonic playing in their summer outdoor concert with fireworks and light show.

  http://www.pbs.org/video/2365841981/
Discuss the instrumentation of Tortoises; steady triplets in the piano and the strings playing the low melody in unison in a slow, drooping pace.

Watch this performance of Tortoises for another comparison. [https://youtu.be/cYbUph6MCWA](https://youtu.be/cYbUph6MCWA)

Does the Camille’s piece ever speed up from the largo tempo? What dynamic level does he end it with? What do you think the tortoise is feeling by the end of his dance?

Musical literacy extension: have students sing the melody on a “la” sound and then, again, on solfege. Use the sight reading to bring out “fa” and the relationship of “fa” and “re” in the tune, as well as its ending descending major scale phrase.

Invite students to move to both versions to feel the tempi differences.
Elephant

Elephants are useful friends, equipped with handles at both ends.
They have a wrinkled moth-proof hide, their teeth are upside down inside.
If you think the elephant preposterous, you’ve probably never seen a rhinoceros.

Ogden Nash

**Instrumentation:** Double Bass and piano. This section is marked Allegro pomposo, the perfect caricature for an elephant. The piano plays a waltz – like triplet figure while the bass hums the melody beneath it. Like “Tortoises” this is also a musical joke – the thematic material is taken from the Scherzo from Mendelssohn’s incidental music to A Midsummer Night’s Dream and Berlioz’s “Danse of the Sylphe” from The Damnation of Faust.” The two themes were both originally written for high lighter toned instruments (flute and various other woodwinds, and violin). The joke is that Saint-Saëns moves this to the lowest and heaviest sounding instrument in the orchestra, the double bass.

**Vocabulary:**
- 3/8 meter
- Waltz
- Double bass
- Bass clef

**Possible Activities:**
Use this excerpt as an opportunity to reinforce bass clef note names.

- This excerpt is also great to review articulations. Display the notation of the excerpt to identify and define *marcato*, *staccato*, and *slur/legato*. Post those vocabulary words around the classroom in various locations. Students will listen to an example (either a recording or by the teacher on piano) and identify what the articulation is by moving their bodies to the coordinating articulation sign. Students should also move their bodies like the articulation. For example, if the teacher plays an example using *staccato*, students will hop towards the *staccato* sign.
- One other activity would be to teach students how to waltz in pairs! It’s a great way to emphasize the accented downbeat with movement!
Links:
https://youtu.be/jWUt2D0FkdU
Double bass playing

https://youtu.be/fye9Kp1GK9Y?list=PLQb0ubI_48TD5xrGUsK8lCFQEQpU9Jyke
Listening Map showing A section and B section

https://youtu.be/LNJAY0OO_Kc
Reading 3/4 vs. 4/4

https://youtu.be/e-3vPxKdj6o?list=PL579167E2AA516F82
Pop song in ¾
Kangaroo

The kangaroo can jump incredible, he has a jump because he is edible.
I could not eat a kangaroo, but many fine Australians do.
Those with cookbooks as well as boomerangs prefer him in tasty kangaroo-meringues.

Ogden Nash

Instrumentation: Two pianos. The main figure here is a pattern of “hopping” fifths preceded by grace notes. When the fifths ascend, the tempo gradually speeds up and the dynamics get louder. When the fifths descend, the tempo gradually slows down and the dynamics get quieter.

Vocabulary:
Staccato/Legato
Tempo - accelerando
Dynamics - crescendo/decrescendo
Grace notes

Possible Activities:

- Video
  https://www.youtube.com/watch?v=Ae_Obzv0XeI
- Have students discover the animal. Close your eyes and listen to this composition. Can you tell what it is? Why? What is the tempo? Is the music staccato or legato?
- Students work in groups of three to display the form through movement or poses.
- Students describe what happens to the dynamics as the melody rises/falls.
- Use this listening map to follow the rise and fall of the melody.
  https://makingmusicfun.net/pdf/worksheets/kangaroo-listening-map.pdf
- Play ascending and descending major 2nds patterns on barred instruments
Aquarium

Some fish are minnows, some are whales.
People like dimples, fish like scales.
Some fish are slim, some are round.
They don’t get cold, they don’t get drowned, but every fish wife fears for her fish.
What we call mermaids, they call merfish.

Ogden Nash

Instrumentation: Two violins, viola, cello (string quartet), two pianos, flute, and glass harmonica: this is one of the most musically rich movements. The melody is played by the flute, backed by the strings, on top of tumultuous, glissando like runs in the piano. The first piano plays a descending ten-on-one ostinato, in the style of the second of Chopin’s études, while the second plays a six-on-one. These figures, play the occasional glissando from the glass harmonica – often played on celesta or glockenspiel – are evocative of a peaceful, dimly-lit aquarium.

Vocabulary:
Legato
Glissando

Possible Activities:


- Movement Video:  
  [https://www.youtube.com/watch?v=89jIYCVkN9E&index=8&list=PLbpikYn5zTPGwt63yMAnzl6A3x9PhUHvj](https://www.youtube.com/watch?v=89jIYCVkN9E&index=8&list=PLbpikYn5zTPGwt63yMAnzl6A3x9PhUHvj)

  The movement was created by John Feierabend and can be found in his Move it! video Volume 1.

- Have students discover the animal. Close your eyes and listen to this composition. Can you tell what it is? Why? What is the tempo? Is the music staccato or legato?
What size are the fish?

- Pair up the students and have them mirror each other’s movements while listening to this selection. Play finger cymbals to change who is the leader. On another day pair the students up to mirror movements but also give them a drum to use as a prop while they move and listen to the music. Use another instrument to have them change who is the leader.
- Discuss how the piano imitates the movement of the water. Is the water always evenly flowing or does some event cause it to change? Broken chords on the glockenspiel provide movement of the water.
- Give each child a length of crepe paper or a scarf and ask them to create waves, fish, seaweed and water with it while the music plays.
- Bubbles – movement
  The teacher pretends to have a bottle of bubbles and a bubble wand. Blow imaginary bubbles out to the group. Each child allows a bubble to land in the palm of their hand. Slowly and gently lift the bubble as high as possible. Tip the bubble and with the other hand point at the bubble as it slowly floats down. Before it touches the floor, allow the bubble to land in your palm again. Lift again, tip, point, let it land in your palm. Take an imaginary straw and put it into the bubble. Blow the bubble larger and larger until you can step into the bubble. Gently paint the inside of the bubble with your hands. Gently move the bubble to some other place in the room, using many different body parts. Tell children to be careful not to touch someone else’s bubble as their own will pop and they will need to watch the rest of the activity. The bubble becomes smaller and is again in the palm of your hand. Lift, tip, point, catch, lift, tip, point and let it float to the floor. Time your movements so that the movement ends with the music.
**Animals with Long Ears**

Have you ever harked to the jackass wild, which scientists call the onager?
It sounds like the laugh of an idiot child, or a hepcat on a harmoniger.
But do not sneer at the jackass wild, there is a method in his heehaw/
For with maidenly blush and accent mild the jenny-ass answers shee-haw.

Ogden Nash

**Instrumentation:** Two violins. This is the shortest of all of the movements. The violins alternate playing high, loud notes and low buzzing ones (in the manner of a donkey’s braying “hee-haw”). Music critics have speculated that the movement is meant to compare music critics to braying donkeys.

**Vocabulary:**
High/Low Sounds

**Possible Activities:**

- Have the students listen to how Saint-Saëns used the wide interval leap to characterize this animal (Donkey) What instrument did the composer use? (violin) Why is the range of the instrument so extreme?
- Have the students show the “hee-haw movement with their hands or with a parachute.
- Compare to Grofe’s “On the Trail” from The Grand Canyon Suite.
- Read “The Bremen Town Musicians”. Teach the Orff musical tale of The Bremen Town musicians written by Kriske & DeLelles found in their publication “Getting’ Outta Town.”
Cuckoo in the Deep Woods

Cuckoos lead bohemian lives, they fail as husbands and as wives. Therefore they cynically disparage everybody else’s marriage.

Ogden Nash

Instrumentation: Two pianos and clarinet. The pianos play large, soft chords, while the clarinet plays a single two-note ostinato over and over; a C and an A-flat mimicking the call of a cuckoo bird. Saint-Saëns states in the original score that the clarinet player should be off-stage.

Vocabulary:
- Staccato
- Sharp
- Trio

Possible Activities:
- Play this movement straight through and ask students to raise their hand each time they hear the cuckoo, played by the clarinet. Count how many times the cuckoo calls!
- This excerpt is a great place to review the woodwind family and how reeds work. Students can craft their own reed instrument by using a straw. Students will need one straw and a pair of scissors- that’s it! See below:

  https://youtu.be/Bka3QGuW2Y
  https://vimeo.com/channels/101885/11170568
  Cuckoo in the woods birds and nature

  https://youtu.be/kRdGTksz50c
  Cuckoo in the woods narration

  https://youtu.be/o7OaQMiJc3o
Aviary

Puccini was Latin, and Wagner Teutonic,
And birds are incurable philharmonic,
Suburban yards and rural vistas
Are filled with avian Andrew Sisters.
The skylark sings a roundelay,
The crow sings “The Road To Mandalay”,
The nightingale sings a lullaby,
And the sea gull sings a gullaby.
That’s what shepherds listened to in Arcadia
Before somebody invented the radia.

Ogden Nash

**Instrumentation:** Strings, piano and flute. The high strings take on a background role, providing a buzz in the background that is reminiscent of the background noise of the jungle. The cellos and basses play a pick up cadence to lead into most of the measures. The flute takes the part of the bird, with a trilling tune that spans much of its range. The pianos provide occasional pings and trills of other birds in the background. The movement ends very quietly after a long ascending chromatic scale from the flute.

**Vocabulary:**
- Ledger lines
- 3/4 meter
- Flute
- Trill

**Possible Activities:**
- Play the Aviary and Swan movements to compare and contrast. To help students feel the contrast between these two movements, have students move freely with scarves to each movement.

**Reflection:** How did you move differently to each movement? What specific elements of the music inspired you to move a certain way? What instrument is featured as a soloist, or a single performer playing the melody, and why do you think the composer choose these instruments to
represent each animal? Answer: The Aviary = flute, The Swan = cello. Of the bird movements, which is your favorite and why?

**Pianists**

Some claim that pianists are human. Heh and quote the case of Mr. Truman. Saint-Saëns on the other hand, considered them a scurvy band. A blight they are he said, and simian, instead of normal men and wimian. Ogden Nash

**Instrumentation:** Strings and two pianos. This movement is a glimpse of what few audiences ever get to see the pianists practicing their scales. The scales of C, D-flat, D and E-flat are covered. Each one starts with a trill on the first and second notes and then proceeds in scales with a few changes in the rhythm. Transitions between keys are accomplished with a blasting chord from all of the instruments between scales. In some performances, the later, more difficult, scales are deliberately played increasingly out of time. The original edition has a note by the editors instructing the players to imitate beginners and their awkwardness. After the four scales, the key changes back to C, where the pianos play a moderate speed trill-like pattern in thirds, in the style of Hanon or Czerny, while the strings play a small part underneath. This movement is unusual in that the last three blasted chords do not resolve the piece, but instead lead into the next movement.

**Vocabulary:**
- Scale
- Piano
- Keyboard

**Possible Activities:**
- Have students analyze the short theme to discover how much repetition Saint-Saëns used. How many different notes do you see? How many times did he repeat them? What happens after this theme?

- What is a scale? Answers might include: measurement tool on a map, tool for weighing things, part of a fish’s skin etc. Scales also refer to the musical alphabet, A-B-C-D-E-F-G.

In this movement, the pianists are practicing their scales to refine their skills. Beginning at one end of the room, walk forward to the tempo of the music. When you hear the loud chords in between the scales, switch the direction of your walking.

- This is one of Saint-Saëns’ jokes. Why did Saint-Saëns include this in his carnival? How does it fit into the overall scheme? Does it have a melody or does it sound more like an exercise?
Reflection: How many times did you change directions? Does this remind you of the way that schools of fish (who have scales!) switch directions abruptly when swimming in the ocean?

- Being a masterful pianist and organist, Saint-Saëns poked fun at himself, piano teachers, and students by making Pianists part of his carnival animals.
- Listen for what instruments he chose for this piece…strings and two pianos.
- The pianists are representing beginning piano students choppily playing their scales; they haven’t learned to play smoothly and with feeling (musicality).
- The “students” are going to play four scales in the keys of C, Db, D, and Eb. How do the players begin and end each scale? (an opening trill and a closing sforzando chord in the new key, or on the next “do”).
- How many times does the piano parts go up and down on each scale before moving to the new starting note?
- Do they always play in the same direction? Discuss contrary motion in music.
- Mallet a C major scale in contrary motion between the metal and wood Orff instruments starting on the same beat from opposite Cs. Play with groups two playing from two beats behind up the octave and back creating 3rds and contrary motion.
- Saint-Saëns wrote this piece to sound like beginners awkwardly trying to master their scales. He wrote the movement in the style of the piano exercises of his time by two composers/teachers, named Hanon and Czerny.
- How does the piece end? He returns to the original key of C but ends with three sforzando chords that are not on “do”, but in the key of the next piece Fossils to lead right into the next unusual creatures.
- In the early published version, musicians were encouraged to play out of step with one another. Watch this entertaining example.
  https://www.youtube.com/watch?v=EGNSepkDKJs
Fossils

At midnight, in the museum hall, the fossils gathered for a ball.
There were no drums or saxophones, but just the clatter of their bones.
A rolling, rattling, carefree circus of mammoth polkas and mazurkas.
Pterodactyls and brontosaurus sang ghostly, prehistoric choruses.
Amid the mastodonic wassail, I caught the eye on one small fossil.
“Cheer up sad world,” he said and winked. “It’s kind of fun to be extinct.”

Ogden Nash

Instrumentation: Strings, two pianos, clarinet, and xylophone. In this piece Saint-Saëns mimics his own composition, the Danse Macabre, which makes heavy use of the xylophone to evoke the image of skeletons dancing while the bones clack together to the beat. The musical themes from Danse Macabre are also quoted: the xylophone and the violin play much of the melody, alternating with the piano and clarinet. The piano part is especially difficult here – octaves that jump in quick thirds. Allusions to “Ah vous dirai-je maman” or “Twinkle, twinkle little star, the French nursery rhymes “Au Claire de la lune” and “J’ai du bon tabac.” The piano plays the melody upside down. The popular anthem “Partant pour la Syrie, as well as the aria “Una voce poco fa” from Rossini’s Barber of Seville can also be heard. The musical joke in this movement, according to Leonard Bernstein’s narration on his recording with the New York Philharmonic, is that the musical pieces quoted are the fossils of Saint-Saëns time.

Vocabulary:
Staccato
Rondo Form ABACA

Possible Activities:
- Listening Map
  [https://drive.google.com/file/d/0B_GW-D_aAwo4MWM5YmUxNmQtMjZiYi00OWRkLW1zYzQtZDjiM2E3EzUxMjcy/view](https://drive.google.com/file/d/0B_GW-D_aAwo4MWM5YmUxNmQtMjZiYi00OWRkLW1zYzQtZDjiM2E3EzUxMjcy/view)
- Form ABACA Create a movement rondo
  A = Body Percussion
  B = Partner Movement
  C = Right hand start with 4 people
- Discover the two hidden tunes in this piece. It is like being an archeologist to discover what Saint-Saëns wrote for his fossils. How are fossils different from the other titles in this suite? Compare these melodies with the originals. Is the instrumentation the same?
- Why do you think Saint-Saëns used the xylophone to represent the fossils in this piece? Create a skeleton movement for the first theme. Move when you hear this theme and then freeze when it is not present.
- Have the students look at the main theme and notice the repeated patterns in a sequence.
- Have the students write out the rhythm of the melody through rhythmic dictation and then play it on many different unpitched instruments when it occurs in the piece. Are there other instruments Saint-Saëns could have used to portray the fossils?
- Perform the following body percussion while listening to this movement:
The Swan

The swan can swim while sitting down, for pure conceit he takes the crown.
He looks in the mirror over and over and claims to have never heard of Pavlova.

Ogden Nash

**Instrumentation:** Two pianos and cello. The lushly romantic cello solo (which evokes the swan elegantly gliding over the water) is played over rippling sixteenths in one piano and rolled chords in the other (said to represent the swan’s feet, hidden from view beneath the water, propelling it along).

A staple of the cello repertoire, this is one of the most well known movements of the suite. A short ballet, The Dying Swan, was choreographed in 1905 by Mikhail Fokine to this movement and performed by Anna Pavlova. Pavlova gave some 4000 performances of the dance.

More than twenty other arrangements of this movement have also been published, with solo instruments ranging from flute to alto saxophone.

**Vocabulary:**
- Cello
- 6/4 meter
- Legato
- Duet

**Possible Activities:**
- Play the piece and have students “guess the animal” (be gracious and lead them to the answer). Break it down by identifying the articulation, meter, how many instruments, what type of instruments are playing, etc. Once students have correctly guessed it, inform them of the history of the piece (The Dying Swan ballet) and show them a performance of the dance. Afterwards, allow students to demonstrate the smooth fluidity of the piece by incorporating scarves and movement.

https://youtu.be/IW3GAjAKges
Ballet of the Swan

https://youtu.be/3qrKjywjo7Q
Yo-Yo Ma performance of the piece
As The Swan gracefully explores her pond or lake home, do you hear the notes changing, as if they are moving to a new home or key? Saint-Saëns uses chromatics (notes with sharps added) to let the swan float to a new home key and then she will swim back home again. At the close of the music, The Swan glides off from view (or hearing) with only the ripples of the water left behind her.

- Saint-Saëns chose the tempo andantino grazioso, which means a graceful, slower walking speed for The Swan. Demonstrate the tempo & ask students to move to the beat.
- Saint-Saëns chose the meter of 6/4 time to give a smoothly gliding feeling. Give each student a scarf or streamer and ask them to whisper count to 6 while smoothly waving the scarf for each beat.
- Listen to The Swan while moving your scarf to follow each note of the melody played by the cello. Can you follow the music as it moves up and down?
- Does the melody float downward or upward at the beginning of the 1st two groups of notes? Repeat listening as needed. The 3rd group of notes moves the opposite direction; how do the notes travel?
- After these opening 3 "fragments”, Saint-Saëns wrote a long upward scale. What swan movement do you picture with these melody groups? Could you draw them?
- This is a very appreciated instrumental solo piece. Why would it be challenging and beautiful to play a slow piece where each note/ tone is heard clearly and needs to be connected smoothly like rippling water or a gliding swan?
- Camille wrote The Swan with two pianos accompanying, but in concerts it is usually performed with one piano.
- Saint-Saëns would not allow his suite, The Carnival of the Animals, to be published during his life-time, except The Swan. He feared it would take away from his reputation as a serious composer. A cellist friend and colleague at the Paris Conservatory, Charles Joseph Lebouc performed it, along with The Carnival of the Animals suite at a private concert. The beauty of the piece was immediately recognized and Camille created a solo piano accompaniment version which was published in 1887. Due to the lyrical melody, ballet dancers chose to perform to this music.
- A short ballet, The Dying Swan, was choreographed in 1905 by Mikhail Fokine to this movement and performed by a famous Russian ballerina, Anna Pavlova in the early 1900s. Pavlova gave some 4,000 performances of the dance and "swept the world."[6]

- Watch this recent performance by prima ballerina, Uliana Lopatkina, from the St. Petersburg Ballet in Russia. [https://www.youtube.com/watch?v=IW3GAjAKges](https://www.youtube.com/watch?v=IW3GAjAKges)
- Here is one of Pavlova’s original performances. The filming is choppy do to the early equipment of the 1900s. [https://www.youtube.com/watch?v=QMEBFhVMZpU](https://www.youtube.com/watch?v=QMEBFhVMZpU)
- The last performance shows an adaptation of The Swan by two young performers invited to play at The White House Evening of Classical Music in 2009. The piano part is played on the marimba. Video: [https://en.wikipedia.org/wiki/File:20091104_Alisha_Weilerstein_and_Jason_Yoder_-_Saint_Sa%C3%A9ns%27_The_Swan.ogv](https://en.wikipedia.org/wiki/File:20091104_Alisha_Weilerstein_and_Jason_Yoder_-_Saint_Sa%C3%A9ns%27_The_Swan.ogv)
Finale

Now we reach the grand finale. Animalic-Carnivalie.
Noises new to sea and land, issue from the skillful band.
All the strings contort their features imitating crawly creatures.
All the brasses look like mumps, from blowing umpa, umpa, umps.
In outdoing Barnum and Bailey and Ringling,
Saint-Saëns has done a miraculous thingling.

Ogden Nash

Instrumentation: Full Ensemble. The finale opens on the same tremolo notes in the pianos as the introduction, which are soon reinforced by the wind instruments, the glass harmonica and the xylophone. The strings build the tension with a few notes, leading to glissandi by the piano, then a pause before the lively main melody is introduced. The Finale is somewhat reminiscent of an American carnival of the 19th century, with one piano always maintaining a bouncy eighth note rhythm. Although the melody is relatively simple, the supporting harmonies are ornamental in the style that is typical of Saint-Saëns’ compositions for piano, dazzling scales, glissandi and trills. Many of the previous movements are quoted here from the introduction, the lion, the long eared personages, hens, and kangaroos. The work ends with a series of six “Hee-haws” from the mules, as if to say that the mules have the last laugh, before the final strong group of C major chords.

Vocabulary:
- Form
- Glissando
- Trill
- Musical Quote

Possible Activities:
- Have students listen to the parade. Can the students identify the animals as they parade by? List them in order of appearance.
- Can students discover which animals never joined in this final parade? (turtle and swan). Why did Saint-Saëns leave them out? Who is the last animal in the parade?
- Are the animals’ musical sounds in the final parade the same as when they were introduced?
- Ask students what would be a wonderful way to celebrate one last time as a carnival came to a close? A final parade with everyone (all the instruments) taking part!!! With his music, Saint-Saëns presents a final fanfare and curtain call, complete with quotes from
many of the other pieces, including the Introduction and March of the Lions, that started the performance.

- What tempo and dynamic level would you choose, if you were the composer?
- Listen to Camille’s choice. Fortissimo and Presto, a rush to the finish line!
- Why did Saint-Saëns write tremolos, trills, and glissandi in this section? He wanted to create a celebration, applause, and animal farewell cheers with musical sounds. Imagine each animal quoted as bowing in approval of the party Monsieur Saint-Saëns threw for them.
- How does Camille signal the celebration is finally over? Do you agree with his choice?
- With students seated on carpet or chairs, invite them to move to each animal’s theme as it plays one last time in the Finale. Groups of students could each be assigned an animal to act out on their turn for a layered feel.
- If you were a painter, how would you paint this scene; what colors would you choose? Compare the idea of instrument timbre to artistic textures and colors.
- Watch this performance of Finale and note the flare or sparkle the higher pitched instruments give to the finish, like the pianos, violins, and the piccolo.
- Watch this version of the Finale from Fantasia 2000.
  https://www.youtube.com/watch?v=OvPjtolajZk&feature=youtu.be
  
  Copy and paste into address bar (URL bar):

**Extra Activities:**

Matching Listening Game: Create a document with excerpts on one side and animal names on the other. Play an excerpt and students will draw a line to match the animal name to its correct notation. This could also be done on Google Slides and turned into a Jeopardy-like game. If one wants to avoid paper, place the matching document on a Google Form for students to complete it on their chromebooks.

Bingo: Create a document with a Bingo-like format. Each box will have an animal name (make sure to have varying copies with animal names in different spots). Teacher will play an excerpt and students will place a Bingo chip on the correct animal name (include a picture of the animal as well for ELL students).