

## HOW TO USE THE CARNIVAL OF THE ANIMALS RESOURCES

These learning resources were created by Associate Professor Neryl Jeanneret and Dr Emily Wilson, from the Melbourne Graduate School of Education at the University of Melbourne. In this suite, you will find ideas suitable for students from Foundation through to Year 12, from beginners to advanced.

### THE LION LESSON PLAN

This is a learning progression, which can be undertaken over a number of lessons. Simply start at the top and work your way down. While this progression assumes a degree of teacher musical literacy, there are also some 'Other Ideas' included for generalist teachers.

### THE LION LISTENING GRID

Listen to *The Lion*. Note how it falls into 6 sections. Print a copy of the Listening Grid for each student. Ask them to *tick* whether they hear the melody or the growl in each section. Listen again – this time focusing on pitch. Is the pitch of the melody/growl high, low or medium? Repeat with a focus on the tempo, then repeat with a focus on tone colour. This could be a series of experiences over a single lesson, or you may prefer to just focus on one musical element (e.g. pitch).

### TORTOISES AND THE ELEPHANT LISTENING GRIDS

Listen to *Tortoises*. Note that it has two contrasting sections. Play the main theme a few times (as per the excerpt written at the top of the Listening Grid). Ask students to *circle* whether the theme melody is high, medium or low. Is the melody in the second section (Section B) the same as in Section A or different? Ask the students to circle their answer. Work your way down the grid, focusing on the accompaniment, the tempo and the dynamics.

Listen to *Elephant*. Note that it has three sections. The first two are different to each other, but what happens in the third? Encourage the students to think about similarities and differences in theme, accompaniment, tempo and dynamics. If the students have completed the *Tortoises* Listening Grid, they may be able to complete this one with less teacher scaffolding.

These Listening Grids could be explored as a whole class, in small groups, or individually – all with support and leading questions by you, the teacher.





### AQUARIUM

This learning package includes ideas for F-12. You can enter into this work by choosing one idea or many. For those of you working with younger students, beginning with a picture book is a great entry point to explore *Aquarium*. The whole class activities are particularly suitable. For those working with older and/or more advanced music students, there are options to delve deeply into listening and analysis. The supporting worksheets are there to help scaffold and document this learning.

# MSO TEACHER RESOURCES

## *Carnival of the Animals*

### THE LION: LESSON PLAN PRIMARY

OUTLINE	POINTS FOR TEACHERS
<ul style="list-style-type: none"> <li>• Learn the speech rhyme, using the pause/stop where indicated, while patsching the beat</li> <li>• Whole group clap the rhythm of the rhyme</li> <li>• Split the class in two: one patsches the beat while the other claps the rhythm – swap</li> <li>• Clap as a two-part round</li> </ul>	<p><i>Speech Rhyme:</i></p> <p><i>Lions marching through the grasslands,</i>  <i>What is it they're hunting for?</i>  <i>Lions marching through the grasslands,</i>  <i>Can you hear their mighty roar? (ROAR!)</i></p>
<ul style="list-style-type: none"> <li>• Say and clap the ostinati taken from the rhythms in the melody</li> <li>• Decide on body percussion for each ostinato</li> <li>• Divide into four groups and perform, rotating so each group performs each rhythm</li> <li>• Transfer the rhythms to non-melodic percussion and perform in various combinations. Experiment with and discuss which instruments best suit the individual rhythms.</li> </ul>	 <p>Li- ons march</p>  <p>through the grasslands</p>  <p>Hun-ting hun-ting hun-ting hun-ting</p>
<ul style="list-style-type: none"> <li>• Learn the tune – sing or play using melodic percussion</li> <li>• Play the drone on the bass xylophone</li> <li>• Add ostinati and perform</li> <li>• Sing or play the melody, at low, medium and high pitch</li> <li>• Experiment with changing the tempo</li> </ul>	
<ul style="list-style-type: none"> <li>• Ask children how lions growl. Is it high or low? Can they growl for four counts?</li> <li>• Experiment with instruments until the class has found a satisfactory “growl” which lasts for 4 beats. E.g. vocally, with two. Mallets on a tambour, R/L hand patsching very quickly</li> <li>• Graphically notate the growl which lasts for four beats, followed by four beats silence. Repeat so there are 4 bars or 16 beats in total.</li> </ul>	

OUTLINE	POINTS FOR TEACHERS
<ul style="list-style-type: none"> <li>The original rhyme now becomes Part A and the growl becomes Part B.</li> <li>Use the suggested score for a performance. Start by playing through the alternating parts only. Then experiment with changes in pitch and tempo.</li> </ul>	
<ul style="list-style-type: none"> <li>Listen to <i>The Lion</i> – it falls into 6 sections. Using the Listening Chart, ask the children to tick whether it is the melody or the growl they hear in each section.</li> <li>Listen again – this time focus on pitch. Is the. Pitch of the melody/growl high, low or medium?</li> <li>Repeat with a focus on the tempo</li> <li>Repeat with a focus on tone colour</li> </ul>	These activities depend very much on the class and teachers can use them separately or together

### LEVEL 3 AND 4 CONTENT DESCRIPTIONS ADDRESSED

#### Explore and Express Ideas

Use imagination and creativity to explore pitch, rhythm/time and form, dynamics and tempo using voice, movement and instruments.

#### Music Practices

Use voice and instruments to sing and arrange music from different cultures, times and locations, and improvise and compose music in different forms.

#### Present and Perform

Rehearse and perform songs and instrumental music they have learnt and composed, shaping elements of music to communicate ideas to an audience.

#### Respond and Interpret

Identify features of the music they listen to, compose and perform, and discuss the purposes it was created for, including the music of Aboriginal and Torres Strait Islander peoples, using music terminology.

### OTHER IDEAS

- How do lions move? What do they do all day? e.g. sleep, hunt, stretch, prowl, play, yawn. Devise cat movements as a group, e.g. a lion waking up; move like a lion to a slow/fast beat
- What do we call groups of large and small cats? Lions: a pride; cats: a clowder or glaring; kittens: a litter or kindle; wild cats: a destruction; jaguars: a shadow; leopards: a leap; tigers: an ambush or streak
- Collect images of large cats and make a display/class collage
- Research the habitat of large cats – on a map of the world, label where the large cats live
- Brainstorm different types of cats (panther, puma, etc)
- Look at the “L” page of Animalia – invent alliterated nonsense phrases to go with the cats they’ve named previously. Combine to make a class poem.
- Name breeds of domestic cats
- Discuss the idea of feral cats and the problem they create in Australia
- Research a history of cats e.g. their importance in Ancient Egypt
- Write a poem about cats using lots of “C” words
- Research famous cats e.g. Puss ‘n’ Boots, Garfield, etc
- A cat’s fur is soft – collect materials to make a tactile cat collage
- Why are some people allergic to cats?
- What words describe cats?





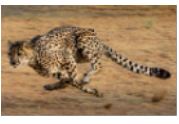





## THE LION



12 bar Introduction + 4 bar "fanfare"

# THE LION by Saint Saëns

		1 8 bars	2 8 bars	3 8 bars	4 8 bars	5 8 bars	6 8 bars
	melody 	X	X			X	
	OR						
	growl 			X	X	X	
	OR						
TONE COLOUR the particular tone or quality of the sound	strings 						
	OR						
	piano 						
	OR						
TEMPO the speed of the music	fast 						
	OR						
	moderate						
	OR						
	slow 						
PITCH higher or lower sounds	high 						
	OR						
	low 						

# TORTOISES



DIFFERENT? HOW?

THEME melody	high	medium	low	same	different	same	different	
ACCOMPANIMENT What goes on underneath the melody	piano			same	different	same	different	
TEMPO the speed of the music	fast	moderate	slow	same	different	same	different	
DYNAMICS Loudness and softness	constant	changes		same	different	same	different	
	SECTION A					SECTION B		

**B**INARY FORM = two sections which contrast

## THE ELEPHANT



WHAT HAPPENS HERE?

THEME melody	high	medium	low	same	different	same	different	
ACCOMPANIMENT What goes on underneath the melody	piano			same	different	same	different	
TEMPO the speed of the music	fast	moderate	slow	same	different	same	different	
DYNAMICS Loudness and softness	constant	changes		same	different	same	different	
	SECTION A					SECTION B		SECTION ?

TERNARY FORM = three sections...

# MSO TEACHER RESOURCES

## *Aquarium*



### LINKING WITH OTHER LEARNING AREAS

- Design a unit of work that focuses on “under the sea”
- Tropical or temperate?
- Local or elsewhere?
- What is an aquarium? What would you expect to find in an aquarium? Why do we have aquariums?
- Research aquariums
- Organise an excursion to an aquarium
- Investigate aquariums you could have in the home

### BEGINNING WITH PICTURE BOOKS

Think about picture books that provide a springboard into discussions related to aquariums and the sea. For example, Jeannie Baker, *The Hidden Forest*: choose a page or pages for children to use instead of the pictures provided. Alison Lester, *Imagine*: use the double page illustration of under water instead of the pictures provided. We have used *Respect*, Aunty Fay Muir & Sue Lawson; illustrated by Lisa Kennedy.

### SHOW AND DISCUSS THE PICTURES WITH CHILDREN

What do they see? How many different kinds of fish are there? What vegetation can they see? What would you hear? What is a shoal? How does a shoal of fish move? How do individual fish move? How do sharks move? How does the water move? How would the seaweed move? Compare the pictures – their differences and similarities. What would these children see from the boat? What would be different if it was daytime?

### BEGINNING WITH FILM

Use video segments showing underwater shots or create a Quicktime film from a Powerpoint presentation containing underwater pictures as a stimulus for composition.

### ACTIVITIES

With young children – have children invent movements for how different fish, the water and the seaweed might move. Play an excerpt from *Aquarium* and ask the children to use their movements with the music. Do their movements work with the music or do they have to change them a little? Why?

# MSO TEACHER RESOURCES

## *Aquarium*

WHOLE CLASS ACTIVITIES	OPTIONS
<p><b>Resources:</b></p> <ul style="list-style-type: none"> <li>• Pictures</li> <li>• Selection of instruments and sound makers</li> <li>• Sheets of paper and coloured markers</li> <li>• <i>Aquarium</i> Listening Worksheet (whole group)</li> </ul>	<ul style="list-style-type: none"> <li>• Non-musical sound sources such as a bucket of water, bottle of water with straws.</li> </ul>
<ul style="list-style-type: none"> <li>• Pictures displayed.</li> <li>• Children sitting in a large circle with a selection of instruments and sound makers in the centre.</li> <li>• Ask children for their suggestions – can we make sounds that represent the pictures using our voices and the sound makers?</li> <li>• What could represent the water?</li> <li>• What could represent the different fish?</li> <li>• What could represent seaweed and other plants?</li> <li>• Ask children to demonstrate their suggestions and have the other members of the class imitate.</li> <li>• Discuss how sounds could be modified (if appropriate).</li> <li>• What could we draw to represent these sounds? Draw these on the sheets of paper.</li> <li>• Put the sounds together in a soundscape – work with children and the sheets of paper to construct a soundscape that reflects the pictures. Perform different combinations according to the children's suggestions and refine the composition.</li> <li>• Rehearse final version and perform.</li> <li>• Listen to <i>Aquarium</i> – describe how Saint-Saëns has created the sense of an aquarium. Are there any similarities with the class composition (Worksheet A)?</li> </ul>	<ul style="list-style-type: none"> <li>• Use a picture book.</li> <li>• Allow for children using non-musical sources e.g. water blowing through straws.</li> </ul>

SMALL GROUP ACTIVITIES	OPTIONS
<p><b>Resources:</b></p> <ul style="list-style-type: none"> <li>• Pictures</li> <li>• Selection of instruments and sound makers</li> <li>• Sheets of paper and coloured markers</li> <li>• <i>Aquarium</i> Listening Worksheet (small group)</li> </ul>	<ul style="list-style-type: none"> <li>• Non-musical sound sources such as a bucket of water, bottle of water with straws.</li> </ul>
<ul style="list-style-type: none"> <li>• Children are given instructions to take an image and create a soundscape that represent the picture(s) (in the same way a film composer might be given an assignment).</li> <li>• Set a time limit – decide whether this is to be done in one or over a couple of lessons. If over multiple lessons, children have the opportunity to bring in other sound sources from home if they desire.</li> <li>• Children are divided into groups, develop their soundscape and rehearse for performance.</li> <li>• Groups perform – as they are listening to each performance, ask the class to think about the similarities and differences between the groups. Make a note of these similarities and differences at the end of the performances – how was the sense of water moving created?*</li> </ul> <p>* A word of warning – there is a strong possibility that at least one group won't be able to resist depicting a shark attack or a shark entering the scene</p> <ul style="list-style-type: none"> <li>• Listen to <i>Aquarium</i> – describe how Saint-Saëns has created the sense of an aquarium (fish, water, etc). Are there any similarities with the class compositions (Worksheet A)?</li> </ul>	<ul style="list-style-type: none"> <li>• Use a picture book.</li> <li>• Another approach is to give each group a different picture and the soundscapes to be joined together.</li> <li>• Allow for children using non-musical sources e.g. water blowing through straws.</li> <li>• Children also “draw” their soundscapes to use as a musical score.</li> <li>• Decide on a sequence of the groups, perform and record. Listen to the recording and decide what might be done to improve the composition (or not).</li> </ul>

### CREATE A SCORE READING TASK WITH THE FOLLOWING:

What is the meaning of the following?

8 \_\_\_\_\_

andantino

pp

ppp

sourdine

una corda

sf

diminuendo

pizz

arco

P

\*


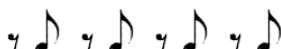





- 
- What instruments is the piece scored for?
  - What does “harmonica” refer to?
  - What does “alto” refer to?
  - What is the time signature?
  - What is the harmonic device used in the cello part called?
  - Find example of pedal point in the score.
  - What is the rhythmic device used in the second bar of the flute part called?
  - What is the rhythmic device used in the “harmonica” part in Bars 1 and 2?
  - Find four examples of syncopation.
  - What is the difference between Bars 1 and 2, and 3 and 4?
  - What is the cadence used in Bar 4?
  - What are the violin 2 and viola playing in relation to the violin part in Bars 1–4?
  - What is the melodic device used in bars 5–7 called?
  - Find an example of sequence.
  - Write out the harmonic progression used in Bars 7 and 8.
  - What is the harmonic device used in the string part in Bars 9–12 called?
  - What is the relationship of the pedal used in Bars 9–12 to the tonic?
  - Is there a pattern in the right part of Piano 1 in Bars 9–12?
  - How are Bars 21–24 different from Bars 9–12?
  - Describe the theme in Bars 25–26.
  - Outline the harmonic progression in Bars 25–30.
  - Describe the structure of Bars 1–12.
  - Describe the structure of the piece.

### OPEN-ENDED SYNTHESIS ACTIVITIES FOR ADVANCED STUDENTS

These items can be used with the aural stimulus only or with the recording and score. (Ref *Aquarium – Analysis* at a glance)

1. Referring to the elements of music, describe how has Saint-Saëns created the sense of an aquarium in this piece.
2. Describe the composer’s use of melody and timbre in this piece.
3. Describe the composer’s use of rhythm in the piece.

PITCH (melody, harmony, tonality)	RHYTHM (metre, rhythm, tempo, accent)	STRUCTURE/FORM
<ul style="list-style-type: none"> <li>A simple melody doubled by flute and strings – E D# E D# E A – semitones which then drop of a 5th; syncopated version played by glockenspiel</li> <li>Third time played a 5th lower with a rise of a 3rd at the end</li> <li>Melody echoed in glockenspiel</li> <li>Use of chromaticism, especially in piano interludes</li> <li>Tonal centre of A – no key signature, A minor implied, ends with an A arpeggio and major chord</li> <li>Use of pedal – cello; sometimes split between strings</li> <li>Ornamentation – glissando in glockenspiel, piano part acts as ornamentation</li> <li>Sequence in melody in A</li> <li>Very high piano part – 8ve; use of ledger lines</li> <li>Alto clef for viola</li> <li>Enharmonic changes</li> <li>Simple harmonic structure: centres around primary triads and inversions plus III</li> <li>Dominant 7th used</li> <li>Arpeggios in piano parts</li> </ul>	<p>4 4 time signature</p> <ul style="list-style-type: none"> <li>Use of sextuplets in 2nd piano, “decatuplets” (10 in the time of 8) in 1st piano</li> <li>Andantino</li> <li>Syncopation: <ul style="list-style-type: none"> <li>Through note values e.g.  </li> <li>Through rests in glockenspiel part  </li> <li>Through ties in strings eg 2nd violin  </li> </ul> </li> <li>Tie</li> </ul> <p>Examples of rhythmic vocabulary:</p> 	<p>The piece is in bar form and is based on a medieval German poetic form used by the Meistersingers. It follows the pattern of a melody repeated twice followed by another melody which may contain elements of the first melody – AAB. Wagner revived the form in <i>Tannhäuser</i> and <i>Der Meistersinger</i>.</p> <p><b>Bars 1 – 8</b>      <b>A</b>      <b>Bars 9 – 12</b>      <b>piano codetta</b> Theme played by flute, doubled by violin; echoed by syncopated glockenspiel; pedal on A</p>  <p><b>Bars 13–20</b>      <b>A</b>      <b>Bars 21–24</b>      <b>piano codetta</b> Theme repeated</p> <p><b>Bars 25–39</b>      <b>B</b> Slight variation of theme – played 5th lower with last two notes rising a 3rd; pedal on D; segues into arpeggios and glissandi on glockenspiel; finishes with A major arpeggio and A major chord</p>
DYNAMICS/ EXPRESSION	TIMBRE	TEXTURE
<ul style="list-style-type: none"> <li>pp ppp</li> <li>sf then diminuendo in piano</li> </ul>	<ul style="list-style-type: none"> <li>Originally scored for flute, 2 pianos, glass harmonica, violins, violas and cellos</li> <li>Use of French instrument names</li> <li>Glockenspiel or celesta substituted for glass harmonica</li> <li>Wide range in piano</li> <li>Use of mutes in string parts</li> <li>Pizzicato and arco in string parts</li> <li>Damper and sustain pedals in piano</li> <li>Light and airy tone colour created through the emphasis on the upper registers of instruments and dynamics</li> </ul>	<ul style="list-style-type: none"> <li>Basically homophonic</li> <li>Melody in flute and string parts</li> <li>Use of pedal or sustained notes in cello</li> <li>Rippling demisemiquaver patterns in piano parts</li> </ul>

# MSO TEACHER RESOURCES

## Aquarium

	Foundation		LEVELS 1 and 2		LEVELS 3 and 4		LEVELS 5 and 6	
	✓ E&E MP	P&P ✓ R&I	✓ E&E ✓ MP	✓ P&P ✓ R&I	✓ E&E ✓ MP	✓ P&P ✓ R&I	✓ E&E ✓ MP	✓ P&P ✓ R&I
Aquarium from Carnival of the Animals by Saint-Saëns	<p>Tell the children that they are going to listen to a piece of music about water.</p> <ul style="list-style-type: none"> <li>After listening to <i>Aquarium</i>, ask them “where are we?” (e.g. are we at the beach? are we on the Yarra?). What is it about the music that gives us a sense of water?</li> <li>Have children invent movements for how different fish, crabs, the water and seaweed might move. Play <i>Aquarium</i> again and ask the children to use their movements with the music. Plan for the “seaweed” moving on the spot and the fish moving around.</li> </ul>		<p>Display three pictures showing contrasting scenes, one of which is fish in an aquarium. Listen to <i>Aquarium</i> and ask the children which picture best represents the music. Ask them what it was about the music that made them think about water.</p> <p><b>OR</b></p> <p>Ask the children to anticipate what music that represents the pictures might sound like, then listen.</p> <ul style="list-style-type: none"> <li>Ask the children to sit in a large circle, with a selection of instruments and sound makers in the centre.</li> <li>Ask children for their suggestions – can we make sounds that represent the pictures using our voices and the sound makers? What could represent the water? What could represent the different fish? What could represent seaweed and other plants?</li> </ul> <p>Ask children to demonstrate their suggestions and have the other members of the class imitate.</p> <p>Discuss how sounds could be modified (if appropriate).</p> <ul style="list-style-type: none"> <li>What could we draw to represent these sounds? Draw these on the sheets of paper.</li> <li>Put the sounds together in a soundscape – work with children and the sheets of paper to construct a soundscape that reflects the pictures. Perform different combinations according to the children’s suggestions and refine the composition.</li> <li>Rehearse final version and perform.</li> <li>Listen to <i>Aquarium</i> again – ask them to describe how Saint-Saëns has created the sense of an aquarium. Are there any similarities with the class composition (See Worksheet A)?</li> </ul>		<p>Present children with pictures of an aquarium or under the sea, or an appropriate picture book.</p> <ul style="list-style-type: none"> <li>Ask them to pick an image and create a soundscape that represent the picture(s) (in the same way a film composer might be given an assignment).</li> <li>Set a time limit – decide whether this is to be done in one lesson or over a couple of lessons. If it is over a couple of lessons, children have the opportunity to bring in other sound sources from home if they desire.</li> <li>Children are divided into groups, asked to develop their soundscape and rehearse for performance.</li> <li>Groups perform – as they are listening to each performance, ask the class to think about the similarities and differences between the groups. Make a note of these similarities and differences at the end of the performances – how was the sense of water moving created?*</li> <li>Listen to <i>Aquarium</i> – describe how Saint-Saëns has created the sense of an aquarium (fish, water, etc). Are there any similarities with the class compositions (Worksheet B)?</li> </ul> <p><i>* A word of warning – there is a strong possibility that at least one group won’t be able to resist depicting a shark attack or a shark entering the scene</i></p>		<p>As for Levels 3 and 4 – add the following.</p> <ul style="list-style-type: none"> <li>Children listen to <i>Aquarium</i> and work through the listening chart (Grid C).</li> <li>Discuss the observations they have made.</li> <li>Have them listen again. This time they are to think about what it is about the music that creates the sense of water and an aquarium and add notes to the chart.</li> <li>Have the children write a paragraph about the music, using the listening chart and their notes as a starting point.</li> </ul>	

# MSO TEACHER RESOURCES

## *Aquarium*

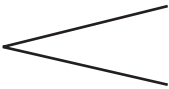
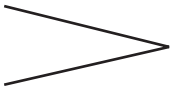

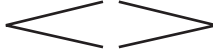












	LEVELS 7 & 8	LEVELS 9 & 10	VCE
<i>Aquarium from Carnival of the Animals by Saint-Saëns</i>	<p>Present students with some short film footage of an aquarium or under the sea.</p> <ul style="list-style-type: none"> <li>Ask them to create a soundscape in groups using instruments and technology (e.g. GarageBand) to support the film in the same way a film composer might be given the assignment.</li> <li>Set a time limit – decide how this is to be done over a several lessons.</li> <li>Students divided into groups, develop their film score and rehearse for performance.</li> <li>Groups perform – as they are listening to each performance, ask the class to think about the similarities and differences between the groups. Make a note of these similarities and differences at the end of the performances – how was the sense of water moving created?</li> <li>Listen to <i>Aquarium</i> – describe how Saint-Saëns has created the sense of an aquarium (fish, water, etc). Are there any similarities with the class compositions (Worksheet B)?</li> </ul>	<p>Give students a design brief where they will create a soundtrack for some given film footage using technology only generated sounds and loops.</p> <ul style="list-style-type: none"> <li>Listen to <i>Aquarium</i> and describe what techniques and devices Saint-Saëns has used to create the sense of water.</li> <li>Listen to other examples of music e.g. <i>Manners</i> by Arca, <i>The Commission</i> by Breton, Ravel's <i>Jeux D'Eaux</i>, Debussy's <i>La Mer</i>, Philip Glass' film score for <i>H2O</i>, Anne Boyd's <i>Goldfish Through Summer Rain</i>.</li> </ul>	<p>Listen to <i>Aquarium</i> – describe what techniques and devices Saint-Saëns has used to create the sense of an aquarium (fish, water, etc).</p> <ul style="list-style-type: none"> <li>Examine the score and the techniques used and work through score reading exercises.</li> <li>Listen to other examples of music (e.g. <i>Manners</i> by Arca, <i>The Commission</i> by Breton, Ravel's <i>Jeux D'Eaux</i>, Debussy's <i>La Mer</i>, Philip Glass' film score for <i>H2O</i>, Anne Boyd's <i>Goldfish Through Summer Rain</i>) noting the techniques and devices used by the various composers.</li> <li>Students could be given the task of creating their own, short “water” music with their choice of performing media.</li> </ul>

E&E: explore and express ideas

MP: music practices

P&P: present and perform

R&I: respond and interpret

<b>DYNAMICS</b> the softness or loudness of sounds	 gets louder	 gets softer	 stays the same		<p><i>p</i></p> soft	<p><i>f</i></p> loud
<b>TIMBRE</b> the particular tone or quality of the sound	 voice	 strings	 piano	 brass	 wind	 glockenspiel
<b>TEMPO</b> the speed of the music	 fast	 slow	moderate	slows down	speeds up	changes
<b>MELODY</b> higher or lower sounds played one after the other	 mainly steps	 mainly leaps	repeated ideas	 high	 low	

# MSO TEACHER RESOURCES

## *Aquarium*



## WORKSHEET A

<b><i>Aquarium</i> by Saint-Saëns</b> What do you hear?	<b>Similarities</b> Between us & Saint-Saëns

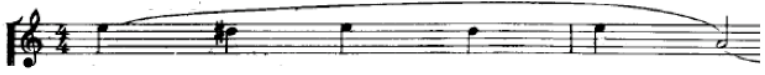
# MSO TEACHER RESOURCES

## *Aquarium*



## WORKSHEET B

<i>Our compositions</i>		<i>Aquarium</i> by Saint-Saëns What do you hear?	Similarities Between us & Saint-Saëns
Similarities	Differences		

A		A		B
				
<b>Theme</b> played 1 2 3 times	<b>Codetta</b> lots of notes not many notes rippling jerky flowing repetitive high low ascending patterns descending patterns	<b>Theme</b> played 1 2 3 times	<b>Codetta</b> lots of notes not many notes rippling jerky flowing repetitive high low ascending patterns descending patterns	<b>Theme</b> same different
by flute trumpet clarinet piano violin		by flute trumpet clarinet piano violin		
<b>glockenspiel?</b> yes no	<b>glockenspiel?</b> yes no	<b>glockenspiel?</b> yes no	<b>glockenspiel?</b> yes no	<b>glockenspiel?</b> yes no
<b>accompaniment</b> piano string woodwind brass	<b>accompaniment</b> piano string woodwind brass	<b>accompaniment</b> piano string woodwind brass	<b>accompaniment</b> piano string woodwind brass	