



Musical Zoo

2025.26
**Concerts
for
Schools**

MSO MILWAUKEE
SYMPHONY
ORCHESTRA

KEN-DAVID MASUR / MUSIC DIRECTOR



Welcome!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, we are so excited to welcome you and your students to Allen-Bradley Hall at the Bradley Symphony Center for *Musical Zoo*. We can't wait to have you here for a fun, educational, and engaging musical experience.

To prepare your students to get the most out of this concert, this guide contains key background information and activities. It is our hope that you will find this resource to be a valuable tool in helping your students to enjoy *Musical Zoo*. We will be using the National Association for Music Education lesson plan format as well as listing the corresponding national standards for both music and core subject areas as applicable. We invite you to review these materials and provide feedback — we want to know what you think!

You can also preview the concert repertoire by accessing the Spotify links embedded in this guide. More information about how to access the playlist is found below.

Special thanks to our MSO volunteers for their support of MSO Education initiatives. We thank the docents and ushers who generously give their time and talents every season.

Thanks to the following people for their contributions to these concert preparation materials:

Nathan Hickox-Young, MSO Concerts for Schools & Education Manager, content author
Courtney Buvid, MSO ACE & Education Manager, curriculum contributor
Laura Huebner, Dotted Design, graphic design

Again, we are so excited to welcome you and your students to the Bradley Symphony Center for this concert!

Sincerely,

Rebecca Whitney

Director of Education, Milwaukee Symphony Orchestra

Audio Guide

The MSO uses Spotify as the Audio Guide to accompany this Teacher Resource Guide. A playlist for this concert has been created for your ease of use for listening to repertoire. There are also clickable Spotify icons next to the pieces in the guide that will take you directly to the musical piece.

To access the Spotify Playlist for this concert, please follow these instructions:

Click [Musical Zoo*](#)

OR

Visit the MSO's Concerts for Schools webpage [here](#) and start listening!

If you have any issues using Spotify, please contact the MSO Education Department at edu@mso.org.

**You will need to create an account with Spotify to access this free, ad-supported service. There are no entry fees to sign up.*

Get to Know Us!



About the Milwaukee Symphony

➤ Learn more about the MSO's mission and history!

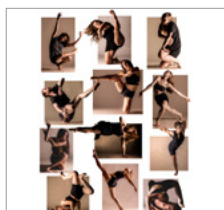
MSO Education Department

➤ Learn more about our wide variety of programs and initiatives!



About Ryan Tani

➤ Learn more about our conductor for this concert!



About Danceworks Performance MKE

➤ Learn more about our guest artist for this concert!



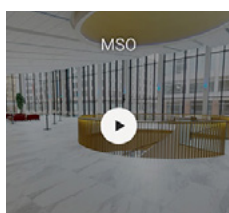
About the Orchestra

➤ Learn more about all of our musicians in the orchestra!



About Jim LaBelle

➤ Learn more about our narrator for this concert!



Bradley Symphony Center

➤ Discover the home of the MSO by taking a virtual tour!

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Concert Preparation

We can't wait to welcome your class to the Bradley Symphony Center to hear the Milwaukee Symphony Orchestra! Whether it's your first symphonic concert or you're a seasoned audience member, here are some suggestions on how to get the most out of the performance. There is always something new to learn and experience!

Before You Go

Listen to the pieces

- ◇ Have you heard any of these pieces before?
- ◇ Do you have a favorite?
- ◇ Is there a piece you are excited to hear live?
- ◇ Make thoughtful observations as you listen to the pieces. What instrument families do you hear? Changes in dynamics? Tempos?

Go deeper

- ◇ Read the biographies and program notes.
- ◇ Were there any composers you had never heard of before?
- ◇ Did you learn anything new or interesting that you didn't know before?
- ◇ Have fun in the [MSO's Bitmoji Classroom](#)! Full of interactive elements, including a virtual tour of the Bradley Symphony Center, rooms focused on the four families of the orchestra, and more!

On Stage

Look around

- ◇ Have you been to the Bradley Symphony Center before?
- ◇ Are there any instruments you haven't seen before?
- ◇ What observations do you make about the orchestra and the conductor?
- ◇ Watch the conductor. Can you figure out which instruments will play by where they are pointing or looking?

Listen closely

- ◇ Can you name which instruments are playing based on how they sound?
- ◇ How do the different pieces make you feel?
- ◇ What instruments are used to create different sound effects?
- ◇ Listen for the melodies and try to remember one you'll be able to hum later.

Homeward Bound

Reflect

- ◇ Was there anything that surprised you during the concert?
- ◇ Did you have a favorite moment you'd like to tell your family about later?
- ◇ Was your experience different from your classmates?
- ◇ Do you have questions for the musicians? Or want to say "Thank You"? Send us a letter!

Mail: Milwaukee Symphony Orchestra
Attn. Education Department
212 W Wisconsin Ave
Milwaukee, WI, 53203

Email: edu@mso.org

Rules and Reminders

- ◇ No outside food or drink (except water) allowed in Allen-Bradley Hall.
- ◇ No flash photography or recordings.
- ◇ Visit the bathroom before the concert so you don't miss a moment of the action!
- ◇ Show your appreciation by clapping! When the conductor lowers their hands or baton, the piece is over. The orchestra appreciates your energy and support.
- ◇ If you get separated from your group, ask an usher for help.

Accessibility Resources

Social Narratives: Visit our KultureCity Venue page [here](#) to access the Bradley Symphony Center social story. A *Musical Zoo*-specific social narrative will be available on our website prior to the concert.

- ◇ **Sensory Bags, Weighted Lap Pads, & Noise Canceling Headphones:** Sensory bags containing special KultureCity VIP badges, fidget tools, noise canceling headphones, and other resources are available for checkout, at no cost, on concert days. Noise canceling headphones and weighted lap pads can also be checked out individually. Find an usher or staff member on the concert day or make a request ahead of time by emailing Nathan Hickox-Young at hickoxn@mso.org. A photo ID will be requested as security.
- ◇ **Quiet Areas:** The Bradley Symphony Center has a Quiet Room located in the pre-theater lobby on the first floor. The Quiet Room, equipped with a sink, comfortable seating, and warm lighting, is available for anyone who needs a private space to escape for a few minutes. Additional Quiet Areas are located in the Historic Exhibit on the lower level and in the Phone Booth Area on the second level. These spaces can be an escape for those feeling overwhelmed for as little or as long as they need. If you need assistance finding any of these Quiet Areas, please find an usher or Front of House staff member.
- ◇ **Hearing Loop & Infrared Listening System:** Allen-Bradley Hall is equipped with a tele-coil or T-coil Loop system. No additional assistive listening devices are required for patrons with compatible hearing aids or cochlear implants. Allen-Bradley Hall is also equipped with an infrared listening system. Assistive listening devices are offered free of charge and can be requested from an usher or staff member on the concert day or by making a request ahead of time with Nathan Hickox-Young at hickoxn@mso.org. A photo ID will be requested as security.

Teachers – we value your feedback! Be sure to review these materials and let us know how your concert experience was following the performance. We want to know what you think! Preview the concert survey [here](#).



The Milwaukee Symphony Orchestra has partnered with KultureCity to make the Bradley Symphony Center and all of the programs and events that the venue hosts sensory inclusive.



Musical Zoo

Milwaukee Symphony Orchestra | **Ryan Tani**, *conductor*
Danceworks Performance MKE & Danceworks Youth Company
Jim LaBelle, *narrator*

DANIEL DORFF

Three Fun Fables, for Narrator and Orchestra

- I. The Fox and the Crow
- II. The Dog and His Reflection
- III. The Tortoise and the Hare

SAINT-SAËNS

Carnival of the Animals

- I. Introduction and Royal March of the Lion
- II. Hens and Roosters
- III. Horses of the Tartary (Fleet Animals)
- IV. Tortoises
- V. The Elephant
- VI. Kangaroos
- VII. Aquarium
- VIII. People with Long Ears
- IX. The Cuckoo in the Depths of the Forest
- X. Aviary
- XI. Pianists
- XII. Fossils
- XIII. The Swan
- XIV. Finale



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The MSO thanks the following funders for their generous annual support that makes Concerts for Schools programming possible: United Performing Arts Fund (UPAF), Herzfeld Foundation, Hearst Foundations, Townsend Foundation, Educators Credit Union, and the de Hartog Family, Eleanor N. Wilson, and Irene Edelstein Memorial Funds as administered by the Greater Milwaukee Foundation.

Concerts for Schools is supported in part by grants from the Milwaukee Arts Board and the Wisconsin Arts Board with funds from the State of Wisconsin. Additional support provided by the National Endowment for the Arts and Milwaukee County Arts Fund (CAMPAC).

PROGRAM NOTES

It's a zoo in here – no wait – it's an orchestra! The musicians of the MSO and special guests from Danceworks MKE will impersonate a whole menagerie in Saint-Saëns beloved *Carnival of the Animals*. Daniel Dorff's humorous musical interpretation of some of Aesop's Fables will round out this wildly delightful program.

*Note: Words in **bold** indicate that the definition can be found in the glossary.*



DANIEL DORFF (b. 1956)

Daniel Dorff was born in New Rochelle, NY; acclaim began at age 18 with First Prize in the Aspen Music Festival's annual composers' competition. Dorff received degrees in composition from Cornell and the University of Pennsylvania; teachers included George Crumb, George Rochberg, and Karel Husa. Dorff served from 1996 through 2015 as Composer-In-Residence for Symphony in C, in which he played bass clarinet from 1980 through 2002.

Dorff is Vice President of Publishing for Theodore Presser Company. A sought-after expert on music engraving and notation, he has lectured at many colleges as well

as Carnegie Hall, won over 50 MPA Paul Revere Awards for Excellence in Music Engraving, and advised the leading notation software companies. He has given pre-concert lectures for the Philadelphia Orchestra and Symphony in C. Dorff serves on the Boards of Directors for the Music Publishers' Association of the USA, Charles Ives Society, Vincent Persichetti Society, Flute Society of Greater Philadelphia, International Low Flutes Society, on the New Music Committee of the International Clarinet Association, and has served on the Board and committees of the National Flute Association.

Three Fun Fables for Narrator and Orchestra Spotify

Three Fun Fables was **commissioned** by the Minnesota Orchestra for their Kinder Konzerts series and premiered in the 1996.97 season. It was originally written as an **octet** for clarinet, bassoon, contrabassoon, trumpet, trombone, violin, bass, percussion, and harp. The Philadelphia Orchestra commissioned the **orchestration** you will hear at our concert. There are three **movements** and each tells the story of a different fable. Fables are meant to convey a moral that is relatable and easy to understand. The fables in this suite are: "The Fox and the Crow," "The Dog and His Reflection," and "The Tortoise and the Hare." Each character is represented by a different instrument and opposites like fast/slow, high/low, etc. are highlighted in the work.

I. The Fox and the Crow

"The Fox and the Crow" is a fable that teaches readers to beware of flattery. The fable begins with a crow stealing a piece of cheese from a flock of birds that had been picking on her. She flies off to her favorite tree to enjoy the cheese, bragging about her conquest. A nearby fox notices the crow as he is searching for breakfast. He sees the cheese in the crow's beak and wants it for himself. The fox flatters the crow by complimenting her beauty and asking, "I wonder if you would sing for me, so I might hear your wonderful voice?" The crow opens her beak to sing and drops the cheese right into the fox's mouth.

In the orchestra, the crow is played by the string bass and the fox is played by the trumpet. The string bass solo is extremely smooth and gentle when the crow is bragging about stealing the cheese. On the opposite end, the trumpet creates very energetic and harsh tones to depict the

fox's scheming. Specifically, the trumpeter uses the **flutter tonguing** technique to produce a growling effect in the sound. A dramatic change in the music can then be heard, portraying the sly charm of the fox.

II. The Dog and His Reflection

"The Dog and His Reflection" is about a hungry dog that goes into town searching for food. He ends up stealing a huge bone and runs away to the woods before the angry grocer catches him. On his way to the woods, he crosses a little bridge. Looking down into the stream he sees another dog who is also carrying a bone, not realizing it is his own reflection. The greedy dog decides he wants the other bone too and reaches down to grab it, but when he opens his mouth, he drops his bone in the water and he is left with nothing. The moral of this fable is to be grateful for what you have and not greedy to receive more.

The trombone plays the character of the dog and the reflection is played by the violin and harp. The sound of the trombone has a flowing bounce to it that brings the dog to life. The crisply articulated **accompaniment** from the orchestra helps establish the dog's journey through town. There are many special effects the instruments create to enhance the story, including when the dog loses his bone in the stream; the splash of the water is played by the cymbals.

III. The Tortoise and the Hare

"The Tortoise and the Hare" is a well-known fable about a race. The hare and tortoise cross paths in the forest and the hare makes fun of the tortoise's appearance and his slow demeanor. The tortoise, indifferent to the insults, challenges the hare to a race. Surrounded by all of their forest friends, the two race off! The tortoise crawls along at his own speed while the hare takes off as fast as he can. He gets so far ahead that no one is around to see him cross the finish line. He decides he will stop to eat a snack to wait for the tortoise and accidentally falls asleep. When the hare wakes up, he sees the tortoise has passed him and crossed the finish line, winning the race! This fable reminds us that "slow and steady wins the race."

The clarinet, representing the hare, plays swift and elaborate patterns while the contrabassoon, representing the tortoise, plays very low, elongated notes. These opposite musical effects make it easy to distinguish between the two animals. The rest of the orchestra has a regal sound, personifying the race between the two characters.

Activity Idea

Read the story of "The Dog and His Reflection" with your students. Explain how this kind of story is called a fable, and the purpose of fables. After identifying the possible lessons that this story might teach us, brainstorm with your students different ways the story could end, and what lesson it might teach instead. For example, the dog might realize stealing was wrong and return the bone to the store owner or the dog could have shared the bone with all of his hungry friends and made them happy too.



CAMILLE SAINT-SAËNS (1835-1921)

Camille Saint-Saëns is considered one of the most talented musical **prodigies** of all time. He began music lessons as a toddler with his mother and great-aunt Charlotte, who moved in with the family to teach piano. Saint-Saëns had perfect pitch, which means he could sing any musical pitch without prompting or name any pitch that he heard. His first composition is dated March 22, 1839, when he was three and a half years old. By age 10, Saint-Saëns was able to play all of Beethoven's 32 piano **sonatas** by memory- a talent he showed off by allowing audiences to choose which one they wanted to hear on the spot.

At the young age of 22, Saint-Saëns became the organist for the Church of the Madeleine in Paris and would stay there for 20 years. He additionally took on the role of professor of piano from 1861 to 1865 at the Niedermeyer School, teaching Gabriel Fauré and becoming dear friends with him.

In 1871, Saint-Saëns helped found the National Society of Music with its purpose being to promote French orchestral works of great significance by the future generation of composers. In the same year he produced his first **symphonic poem**, *Le Rouet d'Omphale* (*Omphale's Spinning Wheel*). Along with *Danse Macabre*, *Le Rouet d'Omphale* is one of Saint-Saëns's most performed symphonic poems. Saint-Saëns toured extensively throughout his life, performing and conducting around the world. Some of his best works from later in his life include *Le Carnaval des animaux* (*The Carnival of the Animals*), Piano Concerto No. 5, and Cello Concerto No. 2. In addition to music, Saint-Saëns was a great intellectual, writing poetry, scientific papers, and scholarly essays on music, history, and other topics. He also studied geology, archeology, and botany.

Carnival of the Animals Spotify

Carnival of the Animals was written in 1886, originally for a small **ensemble** of musicians. Saint-Saëns later re-wrote the work for full orchestra. The work contains fourteen movements, though he only allowed one of them ("The Swan," or "Le Cygne") to be **published** during his lifetime. The full work was not published or performed publicly until after the composer's death. This was Saint-Saëns's wish, as he did not want the light-hearted work to distract from his more serious compositions.

Carnival of the Animals premiered on February 26, 1922, just a few months after Saint-Saëns' death, and it quickly became one of his most famous works. Out of the fourteen movements, twelve of them describe animals. Saint-Saëns accomplished this by creating music for specific instrument families that imitated the sounds the animal makes or characterizes how the animal moves or carries itself. For instance, in the fifth movement, "The Elephant," the low strings are used to represent the heaviness and weight of an elephant. Saint-Saëns was known for his musical sense of humor and readiness to poke fun at other composers. The eleventh movement pokes fun at the tedious **scales** a pianist uses to practice their craft. He also

adapted popular musical references to participate in some of the animals' portraits, the most noticeable example is in the fourth movement "Tortoises." The last movement is the **finale** and is the grand farewell of all the animals presented in the carnival.

I. Introduction and Royal March of the Lion

The carnival opens with a royal march welcoming the King of the Jungle—the lion! A **tremolo** in the two pianos begins the royal welcome with members of the string family (violins, violas, cellos, and basses) joining in as the instruments collectively get louder. The two pianos play an overlapping **glissando** leading to a chord played by the strings before the royal fanfare begins.

II. Hens and Roosters

We transition from the jungle to the barnyard, hearing chickens and roosters next. This bouncy theme in the piano, violins, and violas creates the pecking and clucking of the animals.

III. Horses of the Tartary (Fleet Animals)

The music used to help imagine this wild member of the carnival is played only by the two pianos. Saint-Saëns wanted to depict a donkey running rampant in its habitat. He achieved this image by marking the piece with a **presto tempo**.

IV. Tortoises

The tortoises, or turtles, are the next animals in the carnival. Saint-Saëns borrowed a piece from Jacques Offenbach's operetta *Orpheus and the Underworld* and adapted it to create a musical joke. Offenbach's piece, the "Can-Can," is typically known for being a very fast dance with high energy. Saint-Saëns uses it uncharacteristically by slowing the piece to an **andante** tempo to portray the tortoise.

V. The Elephant

In the fifth movement, Saint-Saëns uses the double basses to play the elephants' theme as they come lumbering by. As another joke, Saint-Saëns decided to represent these giant animals with music that is defined as delicate and refined. The **waltz** is a beautiful dance usually performed in triple meter with an emphasis on beat one (1 - 2 - 3, 1 - 2 - 3).

The movement can be divided into three sections and follows an ABA form. This means that the first and last section of music are the same while the middle section is different. In the A section, the melody sets a slow yet elegant pace for the elephants. The B section changes to more legato movements and a gentler sound, possibly stopping to swing their trunks.

VI. Kangaroos

The kangaroos make a short appearance in the carnival, hopping in and hopping right out again. Their music is only played by the pianos, which first get faster and then slower. The ascending and descending staccato eighth notes, paired with grace notes, gives the feeling of the kangaroos hopping around.

VII. Aquarium

An aquarium isn't an animal itself, but is full of animals - fish! This movement is one of the most beautiful of the carnival and uses the full orchestra. The melody is played by the flute and glass

harmonica, often replaced by the celesta or glockenspiel, floating above beautiful glissando runs in the piano. This combination inspires the imagination to visualize an array of fish moving gracefully within the aquarium.

Did You Know? The glass harmonica was invented by Benjamin Franklin in 1761 and was inspired by water-tuned glasses. Glass bowls of varying sizes, arranged from largest to smallest, are fitted onto a metal rod that rotates by a foot pedal. To create the ethereal sounds, the player uses moistened fingers to graze the edges of the glasses.



VIII. People with Long Ears

In this movement, Saint-Saëns composed the music to imitate the sound the animal makes. It is the shortest movement of the carnival and is only played by two violins. The violins alternate playing short, high pitches to slurred low pitches. It has been speculated that this movement is meant to represent the critics of Saint-Saëns, another inside joke by the composer.

IX. The Cuckoo in the Depths of the Forest

Another new instrument makes an appearance in the orchestra to represent the sound of the cuckoo – the clarinet. Throughout this whole movement, the clarinet only plays 2 notes! When the cuckoo isn't singing its simple song, the pianos can be heard playing the music of the thick, beautiful forest.

X. Aviary

Just like "Aquarium," an aviary is a place that is full of animals – birds! "Aviary" can be described as a **scherzo** because of its vigorous and playful qualities. The bird's song is imitated through swift, lighthearted playing by the flute that extends most of its range.

The strings and pianos of the orchestra provide a buzz of background noise from the aviary. The tremolos in the violins give the movement a sense of urgency, as if the birds are fluttering all around the aviary, while the pianos provide **trills** of other birds' songs.

XI. Pianists

Saint-Saëns had many piano students and created another joke in his carnival. The pianists aren't playing a melody, but instead are imitating a beginning student practicing their scales. In the original **score**, a note from the editor is included that reads, "The pianists should imitate

the hesitant style and awkwardness of a beginner.” The pianists play through four scales that are introduced with a trill before continuing through the full scale. Saint-Saëns chose the C Major scale to start the movement. It is the first scale taught to most beginning piano students because it contains no **sharps** or **flats**.

At the end of the scales, the strings chime in with a very loud chord marked with a **marcato** accent mark. It’s almost as if they are impersonating the teacher saying, “Again,” or “Next,” to the student. Saint-Saëns chose to end the movement in an unusual way. There is no resolution from the last three chords played, making it feel unfinished. Instead, it leads right into the next movement.

XII. **Fossils**

The xylophone makes its first appearance in the “Fossils” movement to evoke the image of dancing bones. Saint-Saëns has used the xylophone before to represent dancing bones in his symphonic poem *Danse Macabre*. The skeletons’ musical theme from *Danse Macabre* is featured as the main theme for the fossils. Saint-Saëns used a lot of other familiar music in this movement including “Twinkle, Twinkle, Little Star” as well as French nursery rhymes “Au clair de la lune” and “J’ai du bon tabac.” The tunes can be heard primarily by both pianos and embellished by the other instruments.

XIII. **The Swan**

“The Swan” was the only movement from the **suite** Saint-Saëns allowed to be published during his life. It is one of the most well-known of the suite and is a staple of cello repertoire. The lavish cello solo represents the elegant swan gliding across the water. The two pianos join in, depicting the soft, flowing surface of the water. Achieved through rippling sixteenths and arpeggiated chords in one piano and rolled chords in the other.

XIV. **Finale**

The finale is the triumphant parade of all the animals from the carnival. The full ensemble is used with embellishments by specific instruments from the movements. Although the melody is relatively simple, the surrounding **harmonies**, glissandi and trills show off Saint-Saëns’ ornate style.

Activity Idea

Without sharing the titles of the movements, play a few of these pieces for your students and have them guess what animal the composer is trying to imitate!

Lesson 1 – Your Own Musical Menagerie

Subject

General
Music

Level

Pre-K
- 5

Duration

20-30 minutes

Materials

Audio-visual equipment to explore the Bitmoji Classroom

A white-board or other presentation device

Drawing supplies (paper, markers, crayons)

Lesson Objectives/NAfME Standards

MU:Cn11.0.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Pr4.2.Ka With guidance, explore and demonstrate awareness of music contrasts (such as high/low, loud/soft, same/different) in a variety of music selected for performance.

MU:Pr4.3.Ka With substantial guidance, explore music's expressive qualities (such as voice quality, dynamics, and tempo).

Summary of Tasks

1. Using the [Milwaukee Symphony Orchestra Bitmoji Classroom](#), introduce your students to the families of the orchestra. You will notice that you can enter each family to learn each of the instruments within that group.
2. With your students, make a long list of all the animals that they can think of.
3. Assign each instrument of the orchestra an animal from the list you made earlier. This assignment would work best in a classroom setting, over multiple days. To help students, feel free to use the examples of the sounds of the instruments. (Ex: On Mondays every week, spend 10 minutes deciding instrument animals.)
4. Once all the instruments have an animal assigned to them, have each of your students draw one of the animals, playing their assigned instrument. You may need to give them reference photos of the animals and the instruments. Depending on your class size, you may need to have multiple students do the same animal. If students are curious about this, you can tell them that this mimics a real orchestra, where there are sections of 10-12 people playing the same instrument.
5. After all your students have completed their drawings, hang them up in your classroom to create your own Musical Zoo!

Assessment

The assessment for this lesson is the identification of instrument animal and completed drawing

Take Home/Extension Tasks

If your students are struggling to grasp individual instruments, you can pivot the lesson to instrument families. Alternatively, if your students seem to be grasping the concept rather quickly, you can insist that each instrument family corresponds to a type of animal. (Ex: All the woodwinds have to be birds, all the string instruments have to be aquatic, ect...) Lastly, for older students and a cross-curricular approach, you can assign each family of the orchestra a type of biome, and only use animals from that biome, for that group of instruments.

Lesson 2 – The Tortoise and the Hare

Subject

General
Music

Level

K-3

Duration

20-30 minutes

Materials

- Audio equipment to play “The Tortoise and the Hare”
- Optional visual elements to aid in understanding

Lesson Objectives/NAfME Standards

MG.1.Cr.8.i: Identify musical ideas using standard or alternative notation through verbal, written, aural, or technological means

MG3.R.5.i: Recognize and define grade-appropriate foundational musical elements.

MG4.Cn.7.i: Examine and evaluate musical connections, similarities, and differences.

Summary of Tasks/Actions:

1. Ask students what they know about tortoises and hares. What kind of animals are they? Where do they live? Have pictures of each animal to use as a visual aid.
2. Listen to “The Tortoise and the Hare.” What did students notice? What happened?
3. Discuss with students the speed of the animals in the story. Who was faster? How could you tell? Listen to the piece again and have students listen for the fast music of the hare and the slow music of the tortoise.
4. Explain to students that tempo is the speed of music. When music is fast, like the hare, it has a tempo musicians call “allegro.” When music is slow, like the tortoise, it has a tempo musicians call “adagio.”
5. Practice allegro and adagio by having students act like the hare (marching or running in place) when you say “allegro” and acting like the tortoise (slow motion) when you say “adagio.” Alternate playing allegro and adagio music samples for students to practice their tempo recognition.
6. Have students sing a song they are familiar with. (Examples: “Happy Birthday,” a song from a unit they know, etc.) Ask students how they would sing the song if it had an allegro tempo? How would they sing the song if it had an adagio tempo? Sing the song using both tempos.

Assessment

Discussion Based Assessment: How does fast music vs. slow music make you feel? Instead of “The Tortoise and the Hare” what other animals could you use that are fast and slow? (Ex: The cheetah and the sloth)

Take Home/Extension Tasks

Challenge students to sing adagio or allegro, but only when you indicate for them to do so. Have a picture of the tortoise to represent adagio and a picture of the hare to represent allegro. Tell students to watch closely because after they start singing their familiar song at the normal tempo, you are going to show them the picture of the tortoise or the hare and they will have to change to singing adagio or allegro based on the picture.

Lesson 3 – Feelings in “The Fox and the Crow”

Subject

General
Music & ESL

Level

1-3

Duration

20-40 minutes

Materials

Audio equipment to play music

Printed feeling maps or paper and pencils for students to create their own

Lesson Objectives/NAfME Standards

MU:Re7.1.2a Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

MU:Pr4.3.3a Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).

Summary of Tasks

1. Listen to “The Fox and the Crow.” Have students pay close attention to how each of the characters acts and might feel throughout the story.
2. Discuss with the students, “How do you think each character felt throughout the story?”
 - a. Who is happy and sad throughout the story?
 - b. Who was being nice or mean throughout the story?
 - c. How would you feel if you were the crow (or the birds or the fox)?
3. Create a map of the feelings for each character (the crow, the fox, and the birds). See the sample of the crow below:

Character Feelings		
Character: The Crow	Feeling	Why?
BEGINNING	Sad	She was being picked on by the birds The birds didn't like her
MIDDLE	Proud, Special, Happy	She successfully stole the cheese The fox was complimenting her
END	Sad, Embarrassed	The fox had tricked her She dropped the cheese

4. Discuss how the situations of the crow, the fox, and the birds are similar to events that could happen at school or in the lives of the students. Examples:
 - a. The birds making fun of the crow is like a student getting picked on in the lunchroom because they might seem different.
 - b. The crow taking the cheese from the birds instead of using her words to fix the problem is similar to a student getting bullied on the playground and retaliating by hitting the bully instead of telling an adult.
 - c. The fox stealing from the crow is like a classmate taking something from you.
 - d. Use any other situations you think are applicable for the students in your school.

5. Ask students how they might feel if they were a student in this situation? How can we prevent these situations? How do we keep students from feeling sad? How can we treat each other with respect and kindness?
-

Assessment

This would likely call for an informal assessment based on the following discussion questions:

- How can you relate your feelings, or the feelings of others, to characters in a fable?
 - How can you prevent situations that make other students, or themselves, sad?
-

Take Home/Extension Tasks

Discuss with your students the other fables on this program, and map out the feelings of those characters as well.



Lesson 4 – Musical Paleontology

Subject	Level	Duration	Materials
General Music	K-2	15-35 minutes	Technology to play the piece Optional: pitched/non-pitched hand percussion

Lesson Objectives/NAfME Standards

MU:Pr6.1.2a Perform music for a specific purpose with expression and technical accuracy.

MU:Pr6.1.2b Perform appropriately for the audience and purpose.

MU:Re7.2.Ka With guidance, demonstrate how a specific music concept (such as beat or melodic direction) is used in music.

Summary of Tasks

1. Tell students, "Today we are going to become musical paleontologists! Does anyone know what a paleontologist is?"
2. A paleontologist studies the history of the earth by looking at fossils. Students will become musical paleontologists by searching for bones in Saint-Saëns's "Fossils" movement from Carnival of the Animals.
3. Introduce students to the bones' rhythm. A sample of the notated rhythm is shown below.



4. Using body percussion, have students echo the rhythmic motive one measure at a time. Eventually, students should be able to echo the entire rhythmic motive after you (just like the piano and strings in the movement).
 - a. As a simplified version, have students only perform the quarter notes in the rhythmic motive.
5. Before listening to the movement, ask students for predictions on the following questions: "What sound do you think the bones will make?" "What instrument might represent the bones?"
6. Play the movement, prompting students to raise their hand when they hear the bones in Saint-Saëns movement.
7. After the recording, tell students that Saint-Saëns chose the xylophone to represent the bones in his "Fossils" movement. {Show a picture of a xylophone or play one}. Ask students why they think he chose this instrument? What about its sound makes the listener think of bones? Were their predictions right?
8. Perform the bones motive along with the recording, transferring to pitched or un-pitched instruments. If instruments cannot be used, perform with body percussion.
 - a. It may be easier to have students echo the xylophone in the movement with the piano and strings. This will help students prepare for their entrance.

Assessment

This will be an informal assessment, based on student participation and understanding.

Take Home/Extension Tasks

If space allows, have students use their imagination to search around the room for the fossils in Saint-Saëns music. Each time students “find” bones in the music, they should start digging. When the bones disappear, students should continue to explore the room.

General Print and Online Resources

Instruments and the Orchestra

Koscielniak, Bruce. *An Introduction to Musical Instruments and the Symphony Orchestra: The Story of the Incredible Orchestra*. 2000.

Levine, Robert. *The Story of the Orchestra*. 2001. General, child-friendly guide to the orchestra, instruments, and composers. CD included.

[The Young Person's Guide to the Orchestra by Benjamin Britten. Game](#). Interactive website that introduces and describes the instruments of an orchestra through numerous mini-games.

[Utah Symphony/Utah Opera Instruments of the Orchestra Video Series](#) (short videos profiling musicians and their instruments in the orchestra).

[Milwaukee Symphony Orchestra Bitmoji Classroom](#). Interactive website.

Composers, Pieces, and General Background

[Aesop's Fables](#). Access all the fables in this concert, as well as other fables for children.

[Daniel Dorff's website](#).

[San Francisco Classical Voice website](#). Biography includes a biographical outline and fun facts.

Three Fun Fables, Daniel Dorff

Morpurgo, Michael. *The McElderry Book of Aesop's Fables*. 2005.

Pinkney, Jerry. [Aesop's Fables](#). 2000. Discussion questions and activities that can accompany the book.

[Program Notes by the composer](#). Contains audio excerpts of the different animals in the suite.

Walt Disney Silly Symphony - [The Tortoise and the Hare](#).

Carnival of the Animals, Camille Saint-Saëns

[Coloring Pages](#) for *Carnival of the Animals*.

Lithgow, John. Kulikov, Boris. *Carnival of the Animals*. 2007.

Prelustky, Jack. GrandPre, Mary. *The Carnival of the Animals*. Book & CD. 2010.

Carnival of the Animals Finale. *Fantasia* 2000. [Movie](#).

Musical Zoo Worksheet

Short Answer

1. What does the conductor do with his or her hands or baton to show the piece is over?

2. Which instrument does Camille Saint-Saëns use to mimic the sound of a skeleton?

3. What is it called when a musician plays with a short and detached style?

4. What is the first scale taught to most beginning piano students because it contains no sharps or flats?

5. What is the dynamic marking for playing loudly called?

6. What was the only movement of *Carnival of the Animals* that Saint-Saëns allowed to be published while he was still alive?

7. In "The Dog and His Reflection," what musical instrument represents the dog?

8. What animal does Camille Saint-Saëns imitate with the Double Bass?

Optional Word Bank:

Legato	Viola	Forte	Elephant
C Major	The Swan	Lowers them	Opera
Leggiero	Xylophone	Staccato	
Four	Trombone	Raises them	

Musical Zoo Worksheet Answer Key

1. Lowers them
2. Xylophone
3. Staccato
4. C Major
5. Forte
6. The Swan
7. Trombone
8. Elephant

Glossary

Accompaniment: Instrumental or vocal parts that support a more important part.

Andante: Musical direction indicating that a piece is to be played at a moderately slow tempo.

Beat: The unit of musical rhythm.

Cadence: A sequence of notes or chords comprising the close of a musical phrase.

Chord: Three or more musical notes played at the same time.

Classical Era or Period: The time in music history from the early 1700s to early 1800s. The music emphasized the use of formal structures while offering variety and contrast within a piece. Composed works were expressive and polished, with clearer divisions between sections and lighter textures.

Commission: A contract to pay a composer to write a new piece of music.

Compose: The act of writing music.

Composer: A person who writes music.

Composition: An original piece of music.

Concertmaster: The leader of the first violins of an orchestra and an assistant to the conductor.

Concerto: A composition written for a solo instrument and orchestra. The soloist plays the melody while the orchestra plays the accompaniment.

Conductor: One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style with gestures and facial expressions.

Crescendo: A gradual increase in the volume of music.

Duration: The time that a sound or silence lasts, represented by musical notes and rests with fixed values with respect to one another and determined by tempo.

Dynamics: Loudness or softness of a composition. The symbols in sheet music indicating volume.

Ensemble: A group of two or more musicians.

Excerpt: A smaller musical passage taken from a larger movement or work.

Finale: Movement or passage that concludes the musical composition.

Flat: A symbol showing that the note is to be lowered by one half-step.

Flutter tongue: A wind instrument technique where the musician rolls or trills their tongue while playing.

Form: The structure of a piece of music.

Forte: A dynamic marking indicating to play loud.

Genre: A category that identifies a piece of music as belonging to a certain style or tradition.

Glissando: Indicating a musician to perform a sliding effect from one note to another.

Grace notes: An ornamental note, used as an embellishment before the beat.

Harmony: The pleasing combination of two or three pitches played together in the background while a melody is being played. Also refers to the study of chord progressions.

Instrumentation: Arrangement of music for a specific combination of instruments.

Key: The system of notes or pitches based on and named after the key note.

Key signature: The flats and sharps at the beginning of each staff line showing the key in which the piece is to be played.

Legato: Indication to a musician to perform in a smooth, flowing manner, without breaks between notes.

Leitmotif: A recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation. Translates from German as “leading motive.”

Marcato: An articulation marking indicating to play with emphasis.

Major: One of two modes of the tonal system. Music in major keys has a positive, affirming character.

Melody: A succession of pitches in a coherent line; the principal part of a composition.

Minor: One of two modes of the tonal system. Can be identified by a dark, melancholic mood.

Motif/Motive: Primary theme or subject.

Movement: A separate section of a larger composition.

Natural: A symbol showing that the note is returned to its original pitch after it has been raised or lowered.

Notation: The methods of transcribing music into print.

Octet: A composition for eight performers.

Opus: A musical work, abbreviated to Op. Often used with a number to designate a work in its chronological relationship to a composer’s other works.

Orchestra: A large group of instrumentalists playing together.

Orchestration (v. orchestrate): Arranging a piece of music for an orchestra.

Piano: A dynamic marking indicating to play softly.

Pitch: The frequency of a note determining how high or low it sounds.

Pizzicato: A technique where a stringed instrument is played by being plucked, rather than bowed.

Premiere: The first official performance of a work.

Presto: Musical direction indicating that a piece is to be played at a very fast tempo.

Prodigy: A person, especially a young one, endowed with exceptional qualities or abilities.

Program music: Music that is descriptive, narrative, or that develops a nonmusical subject.

Publish: To issue for public distribution.

Quartet: A set of four musicians who perform compositions written for four parts.

Repertoire: A collection or body of standard works performed regularly.

Rhythm: Pertaining to time, played as a grouping of notes into accented and unaccented beats.

Romantic Era or Period: The time in music history during the early 1800s to early 1900s. Composers explored new realms of sound to convey originality and individuality. The music was characterized by an emotional, expressive, and imaginative style.

Scale: Any set of musical notes ordered by pitch.

Scherzo: Literary translating to the term “joke” this type of work is characterized by its playful and vigorous nature.

Score: The depiction, often in book or bound form, of a musical work containing all the parts stacked vertically and rhythmically aligned. (v. scored: To write or arrange for a specific instrument or instruments.)

Sharp: A symbol showing that the note is to be raised by one half-step.

Solo: Music performed by only one instrument or voice. (n. soloist: The person performing the solo line.)

Sonata: Music of a particular form typically consisting of four movements. Each movement differs in tempo, rhythm, and melody, but they are bound together by subject and style.

Staccato: Indication to a musician to perform each sound with sharp, detached breaks between notes.

Staff: Five horizontal parallel lines and spaces between them on which musical notation is written.

Suite: A collection of short musical pieces meant to be played one after another.

Symphonic Poem (tone poem): An instrumental composition intended to portray a particular story, scene, or mood.

Symphony: Three to four movement orchestral piece, generally in sonata form.

Tempo: Indicating speed.

Texture: The way in which tempo, melody, and harmony are combined in a composition that determines the overall quality of the sound in a piece. Often described in relation to density as thick or thin or in relative terms such as by the number of parts or voices present.

Theme: A melodic or sometimes harmonic idea presented in a musical form.

Timbre: The quality that makes a particular musical sound have a different sound from another, even when they have the same pitch and loudness.

Time Signature: Numeric symbol in sheet music determining number of beats per measure.

Tone: A note or pitch. Also, the quality and character of sound.

Tremelo: A wavering effect in a musical tone, created by rapid repetition of a pitch.

Trill: Rapid alternation between a note and another half step or whole step above.

Waltz: A dance or piece of music typically using the 3/4 time signature.