MEET THE ORCHESTRA: CARNIVAL OF DANGEROUS CREATURES

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The repertoire featured in this concert is:

**HINDSON Dangerous Creatures** (excerpts: Snakepit, Spiders, Rhinoceros Tango, Army Ants, Big Black Bear, Scorpions, Humans)

**SAINT-SAËNS The Carnival of the Animals** (excerpts: Introduction and Royal March of the Lion, The Swan, Aviary, Fossils, Aquarium, Kangaroos)

**Note:** Hindson’s Dangerous Creatures work, composed in 2008, has never been recorded! While a transposition of the orchestral score can be viewed [here](#) courtesy of the Australian Music Centre, we very much look forward to introducing you to the work in-concert.

**Note:** MSO reserves the right to tweak repertoire at any time prior to the commencement of the concert. In this case, MSO will contact ticket holders immediately to advise of the extent of the change.

**CONCEPT:**

Carnival of Dangerous Creatures is a new concert, developed for premiere in 2019 by Melbourne Symphony Orchestra. Built upon a highly engaging adventure narrative, the concert combines classical cornerstones from Saint-Saëns’ Carnival of the Animals with new, contemporary favourites from Matthew Hindson’s Dangerous Creatures.

The concert content and resources incorporate four essential questions differentiated for each concert, as appropriate (primary/secondary):

1. What is an orchestra (sections/families)?
2. What can we do with an orchestra (represent characters/animals/tell a story/represent data)?
3. What does an orchestra do to us (create experiences/feelings/encourage us to use our imagination)?
4. How does it do it? (mechanics of orchestration/dynamics/instruments/texture etc.)

**INTERACTIVE COMPONENT:**

The concert includes a key opportunity for interactive engagement. That is:

Creating a simple piece of music, based on an animal ([Lesson Plan 3](#)) – guided by our lesson plan suggestion, you have the opportunity to email students’ compositions in to MSO and the orchestra. The orchestra will play a selection of these in the concert!

*Please note: Lesson 3, related to this interactive component, is designed to be led by teachers of all levels of experience in teaching music, generalist and specialist alike. In fact, no music teaching experience is necessary.*

**CURRICULUM LINKS:**

The resources for this concert link directly to key elements of both the Victorian Curriculum (F–6) and Early Years Learning and Development Framework (Kinder).
Established in 1906, the Melbourne Symphony Orchestra (MSO) is an arts leader and Australia’s oldest professional orchestra. Chief Conductor Sir Andrew Davis has been at the helm of the MSO since 2013. Engaging more than 4 million people each year, the MSO reaches diverse audiences through live performances, recordings, TV and radio broadcasts and live streaming. Its international audiences include China, where MSO has performed in 2012, 2016 and most recently in May 2018, Europe (2014) and Indonesia, where in 2017 it performed at the UNESCO World Heritage Site, Prambanan Temple.

The MSO performs a variety of concerts ranging from symphonic performances at its home, Hamer Hall at Arts Centre Melbourne, to its annual free concerts at Melbourne’s largest outdoor venue, the Sidney Myer Music Bowl. The MSO also delivers innovative and engaging programs and digital tools to audiences of all ages through its Education and Outreach initiatives.

Sir Andrew Davis gave his inaugural concerts as the MSO’s Chief Conductor in 2013, having made his debut with the Orchestra in 2009. The MSO also works with Associate Conductor Benjamin Northey and Assistant Conductor Tianyi Lu, as well as with such eminent recent guest conductors as Tan Dun, John Adams, Jakub Hrůša and Jukka-Pekka Saraste. It has also collaborated with non-classical musicians including Elton John, Nick Cave, and Flight Facilities.

The MSO reaches a wider audience through regular radio broadcasts, recordings and CD releases, including the February 2018 release of a collaboration with Chinese violin virtuoso Lu Siqing.
Tianyi Lu is active as a guest conductor in the UK, Europe, USA, Australia and New Zealand. She is the Cybec Assistant Conductor of the Melbourne Symphony Orchestra, Principal Conductor of the St. Woolos Sinfonia, and was recently a Dudamel Fellow with the Los Angeles Philharmonic Orchestra.

Tianyi Lu works closely with Sir Andrew Davis in Melbourne, and has recently assisted Gustavo Dudamel, Susanna Mälkki and Matthias Pintscher in the USA. She has been mentored by conductors including Carlo Rizzi, Bernard Haitink and Sir Mark Elder. In 2014 she was voted a finalist at the ‘Interaktion Dirigentenwerkstatt des Kritischen Orchesters’ by players from the Berlin Philharmonic and other professional orchestras in Germany.

Thea Rossen is a percussionist, creator and educator based in Melbourne. She is director of the Ad Lib Collective, an ensemble focused on concert curation, commissioning new Australian works and community engagement. Her work with the group has recently taken her to a residency at the Banff Centre for Arts and Creativity in Canada where she developed a program of works dealing with the issues surrounding climate change.

As a soloist and chamber musician, Thea has performed with a range of international artists including So Percussion, Speak Percussion, Lisa Moore and Simone Young. Thea has performed with the Melbourne and West Australian Symphony Orchestras, Orchestra Victoria and presented works at the Perth and Melbourne International Arts Festivals, White Night Festival and Bendigo International Festival for Exploratory Music.

During her time at the Australian National Academy of Music with teacher Peter Neville, Thea was awarded prizes for all of her solo recitals including Most Outstanding Performance, Best Program and Paul and Brett Deal Prize for the Most Outstanding Performance of an Australian Work. Thea received her Bachelor of Music Degree with honours at the University of Western Australia studying with Dr Louise Devenish and Tim White.
SECTION 3

A WORD FROM OUR ARTISTS

SARAH MORSE
CELLO, MSO

Q: The Swan is perhaps one of the most recognisable movements from Saint-Saëns’ Carnival of the Animals. What are your memories of the piece?

A: My very first memory of this beautiful piece is hearing my mother practicing it! A few years after, it was my turn to learn it. It describes the beautiful movement that a swan has as it glides across the water; its elegant neck reaching down into the reeds and its majestic wings as it takes off in flight. Saint-Saëns has perfectly captures this noble creature in his music.

ROB COSSOM
PERCUSSION, MSO

Q: Fossils offers a wonderful showcase of the percussion section. Tell us about the part, and what’s needed to play it effectively.

A: Fossils is a really lovely little xylophone solo –a beautifully evocative of a heap of dry bones clattering and dancing across the room. It is lots of fun to play but is not without danger! The notes on a xylophone are small targets and easily missed. This can be very embarrassing and leave me looking for a deep hole to hide in...

THEA ROSSEN,
PRESENTER, CARNIVAL OF DANGEROUS CREATURES

Q: What are you most looking forward to about this concert?

A: I particularly enjoy the way that the instruments in an orchestra have their own individual sounds that are clear and distinct (like the mellow timbre of the clarinet, or the soaring, high notes on a violin). When they are combined, they create a whole new sound that is full of different colours and textures, and that can be so evocative of different images, emotions and experiences.

The composers in this concert have used the different characters of the instruments to depict all sorts of animals. I love listening as the instrument sounds blend together to paint the pictures of snakes, bears, swans and more!
A WORD FROM OUR ARTISTS

MATTHEW HINDSON
COMPOSER, DANGEROUS CREATURES

Q: What inspired you to write Dangerous Creatures?

A: In Dangerous Creatures I portray some of the less friendly animals, in music. The orchestra is a collection of animals. The different instruments have their different characteristics, just like different animal families. The challenge is to make them all work together to create something that is original, creative and fun!
BEFORE THE CONCERT

WATCH
A complete performance of Carnival of the Animals:
• Małgorzata Sapiecha (conductor), The Stanisław Moniuszko Music School in Wałbrzych, Poland
• The Wiggles (Simon the Red Wiggle) sings Aquarium

Interviews with Matthew Hindson
• Matthew Hindson on Composing by Musica Viva Australia
• On Composition (Matthew Hindson) by Halcyon

Presentations by Matthew Hindson
• About Music Lecture Series: Matthew Hindson on ‘Diverse Approaches of the Contemporary Composer’ by The University of Sydney

READ
Biographical entries:
• Saint-Saëns: Facts, Pronunciation, Works and More by Classic FM
• Saint-Saëns: A Biography by All Music
• Matthew Hindson: Biography by Faber Music
• Professor Matthew Hindson: Biography by the University of Sydney

LISTEN
Podcasts:
• WCRI Classical Kids Hour – Carnival of the Animals
• Vermont Public Radio – A Camille Saint-Saens Timeline
• The Music Show, ABC Radio National – Matthew Hindson

Recordings of Carnival of the Animals available on Spotify:
• Württemberg Chamber Orchestra
• Antonio Pappano, Orchestra dell’Accademia Nazionale di Santa Cecilia
SECTION 5

SAMPLE LESSON PLANS

LESSON PLAN 1: MSO MUSICIANS AND THEIR INSTRUMENTS

SUGGESTED FOR:
Pre-concert engagement

LEARNING INTENTION:
To get to know the musicians and instruments of the Melbourne Symphony Orchestra

MATERIALS:
- Interactive whiteboard (with visuals and sound)
- Student workbooks and access to pens, pencils etc., or
- Laptop/desktop computers

CONTENT
1. Remind students they’ll soon be attending a performance given by the Melbourne Symphony Orchestra
2. Introduce the learning intention
3. Choose one of our general video resources to watch with students – you may also like to split students into groups according to their instrument families, and have them watch the correlating video:
   - a. Tianyi’s Guide to the Orchestra
   - b. Interview with Prudence Davis, Flute
   - c. Interview with Shane Hooton, Trumpet
   - d. Interview with Brent Miller, Percussion
   - e. Interview with Freya Franzen, Violin
   - f. How do musicians prepare for a concert?*

   *It is suggested that option 'f' will be a useful resource for older students
4. Ask students to write a personal reflection on the video using prompts such as:
   - a. What in this video did you already know?
   - b. List some things that you learned about [NAME OF ARTIST / INSTRUMENT]
   - c. If you met [ARTIST’S NAME] in person, what questions would you ask them?

   Note: Alternatively, you may like to ask students to draw their reflections
5. While students prepare their reflections, you may like to play some music from the concert – use any of the options in Section 4 of this guide, or use our Spotify playlist on the event page
6. Have a class discussion regarding students’ reflections focusing on linking students’ experiences with the experiences of MSO musicians as elicited in the video resources

LINKS TO CURRICULUM:
VICTORIAN CURRICULUM F–6:
• Critical and Creative Thinking (capability)
• Personal and Social (capability)
• Music (learning area)
  o Respond and Interpret
VICTORIAN EARLY YEARS LEARNING AND DEVELOPMENT FRAMEWORK:
• Outcome 1: Children have a strong sense of identity
• Outcome 2: Children are connected with and contribute to their world
• Outcome 5: Children are effective communicators
LESSON PLAN 2: INTRODUCING THE COMPOSERS!

Note: This lesson can be adapted to focus on any one or all of the composers featured in this program

SUGGESTED FOR:
Pre-concert engagement (could be split across 2–3 lessons if you wish to increase the time students have to work on their posters)

LEARNING INTENTION:
Understanding and learning about the role of a composer

MATERIALS:
- Interactive whiteboard (with visuals and sound)
- A3 coloured paper, textas, markers etc. (poster creation tools)
- Student workbooks and access to pens, pencils etc., or
- Laptop/desktop computers

CONTENT
1. Remind students they’ll soon be attending a performance given by the Melbourne Symphony Orchestra which will include pieces of music called:
   - Dangerous Creatures by Matthew Hindson (excerpts: Snakepit, Spiders, Rhinoceros Tango, Army Ants, Big Black Bear, Scorpions, Humans)
   - The Carnival of the Animals by Camille Saint-Saëns (excerpts: Introduction and Royal March of the Lion, The Swan, Aviary, Fossils, Aquarium, Kangaroos)

2. Introduce the learning intention (be sure here to note whether or not you’ll focus on a single composer for this lesson, or all three composers)

3. Have a whole-class discussion
   a. What do we think a composer might do?
   b. Can we name any classical composers?
   c. Developing your research questions: If we learn more about a composer’s biography (explain the term: biography), we can learn more about the music they write – what kinds of things would you like to learn about this composer’s life (these composers’ lives)? (e.g. “Where do they live? “What instrument do they play?”) – these are your ‘research questions’ which you’ll delegate to each small group (see below)

4. Introduce the composers of the works to be featured in the MSO concert (see Section 1 of this guide) and list their full names on the whiteboard – have students read/repeat their names out loud as you go

5. If relevant (and focusing on all three composers in the lesson), offer a handful of fun facts about each composer – you may like to draw upon the resources in Section 4 of this guide

6. Split students into small groups and allocate one research question (from step 3c of this lesson plan) to each group (if focusing on all three composers in a single lesson, allocate one composer to each group instead) – you can direct students to undertake their own research using any of the resources listed in Section 4 of this guide (useful for older students), or watch/engage with a selection as a whole class (useful for younger students)

   Students create a group poster based on their research; while students prepare their posters, you may like to play the concert repertoire as background music – use any of the options in Section 4 of this guide, or use our Spotify playlist on the event page

7. Hold a group show-and-tell session and create a display wall in your classroom

   Alternatively:
   - For older students, you may like to ask them to prepare a PowerPoint, PowerPoint, Google Slides or Prezi presentation instead of a poster

VARIATION
- A possible variation on this lesson is to plan and deliver a unit of lessons with each focused on one of either the conductor, soloist, and composer for this program
- Alternatively, one lesson could be delivered in which each small group focuses on either the conductor, soloist or composer for their research
LESSON PLAN 3: COMPOSITION CHALLENGE

LESSON PLAN 3: COMPOSITION CHALLENGE

NOTE: This lesson plan covers preparation for the interactive component of this concert experience. Not to be missed

Note: You may wish to split this lesson into two e.g. Lesson 1: listening exercises (detailed in Part A of the below lesson plan); Lesson 2: composition element (detailed in Part B of the below lesson plan)

SUGGESTED FOR:
Pre-concert engagement

LEARNING INTENTION:
To compose a piece of music for the Melbourne Symphony Orchestra

MATERIALS:
- Interactive whiteboard (with visuals and sound)
- Student workbooks
- Grey lead and coloured pencils
- Copies of the handout in the Appendix 1 section of this guide (one copy per student)
- 1x A3 copy of the worksheet (or a digital copy projected on the smartboard) for you to model the activity

CONTENT

Part A: Understanding a composer’s intention

1. Remind students they’ll soon be attending a performance given by the Melbourne Symphony Orchestra which will include pieces of music called:
   - Dangerous Creatures by Matthew Hindson (excerpts: Snakepit, Spiders, Rhinoceros Tango, Army Ants, Big Black Bear, Scorpions, Humans)
   - The Carnival of the Animals by Camille Saint-Saëns (excerpts: Introduction and Royal March of the Lion, The Swan, Aviary, Fossils, Aquarium, Kangaroos)

2. Introduce the learning intention

3. Have a whole-class discussion
   a. What does it mean to ‘compose’ music?
   b. A composer often chooses particular instruments create a composition for an orchestra: what are some of the instruments that you know?
   c. What are some other ways we can create music? (hint: using our bodies, our voices etc.)

4. Introduce the composers of the works to be featured in the MSO concert (see Section 1 of this guide) and list the full names of the composers on the whiteboard – have students read/repeat their names out loud as you go; say to students:
   
   In this concert, the composers have chosen very specific instruments in order to describe the animals about which they’ve written the music. We’re going to listen to some examples of the music. What you’re going to do is fill out this worksheet and let me know three words you think describe the music (adjectives), what kind of animal you think the composer is describing, and why! Let’s do a practice together.

5. Choose one movement/excerpt from The Carnival of the Animals (use the recordings listed in Section 4 of this guide) and play it to the students – use your A3 copy of the handout to model the exercise, guiding students in contributing to your answers

6. Ask students to sit at their tables and ensure each student has their own copy of the handout to model the exercise, guiding students in contributing to your answers

7. Bring students together for a brief show-and-tell session regarding their answers to the questions, and end by revealing to them the names of the animals about which the composer wrote each excerpt

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LESSON PLAN 3: COMPOSITION CHALLENGE CONTINUED

Part B: Composing music for the MSO

8. Engage in a class composition exercise; say to students:

   Well done; we now know a lot about how composers describe particular animals using music! The MSO have invited us to compose a piece of music for them! If ours gets chosen, it will be performed in the concert that we’re going to see. Let’s remember what we can do to make music using our bodies.

9. Students have a multitude of options when it comes to creating this piece of music, which you can engage in as an individual task, or as a whole-class activity:

   a. Ask students to choose their favourite animal and draw a picture of it
   b. Then, ask students to select an instrument they’d like the MSO to use to illustrate that animal using music
   c. Ask students to create a set of instructions for that instrument (e.g. ‘Play long, smooth notes that go up in pitch before a really loud ‘bang’ at the end!’), which will illustrate what students want the musician to do to emulate the ‘sound’ of that animal

      i. For younger students or students not familiar with musical notation, you may like to use our template for this exercise, located in Section 6 of this guide (Appendix 2)
      ii. For older students or students familiar with musical notation, you may like to ask students to create a short (e.g. up to 8 bars in length), notated composition for their chosen instrument

10. Say to students:

    By following these instructions, you’ve created a piece of music that represents a natural environment, and that represents animals: the insects!

11. Next, ask the students to choose their favourite animal and draw a picture of it – for younger students, you may like to use our template for this exercise, located in Section 6 of this guide (Appendix 2)

12. Then, ask students to create a set of instructions (using a combination of drawings and written instructions) for an instrument in the MSO that will illustrate the animal that they’ve chosen.

Notes:

- Depending on the age group, you might like to choose one animal and instrument for the whole class and workshop lots of different ideas together on the board, or the students may be able to choose their own animal/instrument to represent in small groups
- It is a good idea to refer back to the ‘meet the instrument’-style information contained in Lesson Plan 1 of this resource for tips on the characteristics of each instrument and instrument family, and what each instrument is ‘best at’

IMPORTANT:

13. Choose the most inventive, creative, and clearly expressed versions to submit to the MSO Composition Challenge for your chance to have your student’s/students’ compositions featured in the concert! Scan and email your entries through to education@mso.com.au

EXAMPLE

The following is an example of the type of Composition Challenge composition we might be looking for:

The student in this example has chosen a cello to illustrate a cat. They would know that a violin is good at bowing notes and plucking notes, and that it can go from very low in the range to very high. They might like to draw pictures as well.

The entry would consist of:

   1. The picture the student drew of the cat (plus a label: cat)
   2. The set of written instructions for the musicians, e.g.:

      This is a picture of a cat. I would like a cello to play the cat! I want the cello to play long, low notes on to show the cat prowling around at night. Then, the notes get higher as the cat climbs a tree. Then, the notes go way down low as the cat hops out of the tree and goes home to bed.

EXTENSION IDEAS

- For more advanced students familiar with musical notation, encourage them to explore this exercise in more detail by learning about the range and particular techniques associated with each instrument – you may like to have them experiment with a combination of notation, graphic scores and written instructions, then send in to us the most coherent, clearly expressed entries
LESSON PLAN 4: POST-CONCERT REFLECTION

SUGGESTED FOR:
Post-concert engagement

LEARNING INTENTION:
Let’s reflect on our experience at the MSO concert

MATERIALS:
❑ Interactive whiteboard (with visuals and sound)
❑ Student workbooks and access to pens, pencils etc., or
❑ Laptop/desktop computers

CONTENT
1. Pre-select some repertoire that was featured in the concert to play while students write their responses to part three of this lesson (use any of the recordings listed in Section 4 of this resource, or others that you may prefer)

2. Remind students that they have recently attended the MSO concert Carnival of Dangerous Creatures

3. Students can sit individually at their tables to answer the following questions in their workbooks:
   a. What is the most interesting thing you saw at the concert?
   b. What did you learn by going to see the MSO play?
   c. What more do you want to know about the MSO/orchestras/the composers/the music we heard?

4. Have a group reflection at the conclusion of the lesson

5. Collate the students’ remaining questions (from part 3c of this lesson plan) and consider sending them through to us at education@mso.com.au – we’ll do our best to get you some answers!

LINKS TO CURRICULUM:
VICTORIAN CURRICULUM F–6:
• Critical and Creative Thinking (capability)
• Personal and Social (capability)
• Music (learning area)
  o Respond and Interpret
  o Music Practices

VICTORIAN EARLY YEARS LEARNING AND DEVELOPMENT FRAMEWORK:
• Outcome 1: Children have a strong sense of identity
• Outcome 2: Children are connected with and contribute to their world
• Outcome 5: Children are effective communicators
My name is: 

Listen to the music:
• Choose three describing words (adjectives) that describe the music
• Choose an animal that you think the music might be describing
• Give a reason: why do you think the music describes this animal?

<table>
<thead>
<tr>
<th>EXCEPT</th>
<th>ANSWER</th>
</tr>
</thead>
</table>
| 1      | Describe the music using three describing words (adjectives):  
I think this music is about a:  
(animal)  
...because: |
| 2      | Describe the music using three describing words (adjectives):  
I think this music is about a:  
(animal)  
...because: |
| 3      | Describe the music using three describing words (adjectives):  
I think this music is about a:  
(animal)  
...because: |
My name is:

The animal I’ve drawn is a:

My instructions to the MSO musicians:

The orchestral instrument family (or individual instrument) I want to represent this animal is:

My instructions to the MSO musicians (how I want them to play their instrument) are:

________________________________________________________________________

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________________________________________________________________________

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We hope to see you again.

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