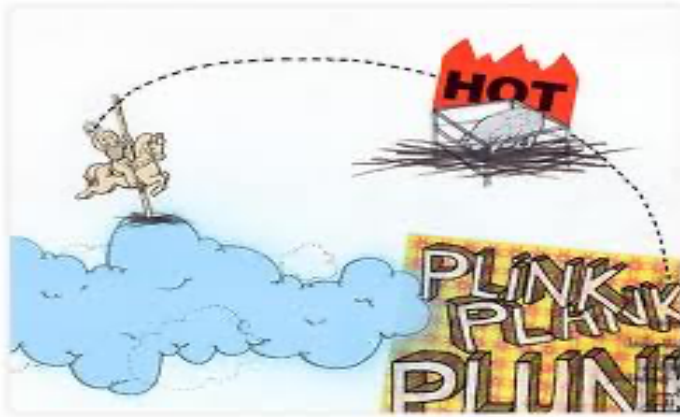


BVSO Children's Concert 2024



“The Carnival of the Animals”

Preparation Packet for Teachers

Monday, February 5, 2024

9:30 a.m. and 11:00 a.m.

Rudder Auditorium
Texas A&M University



BRYAN BROADCASTING
CANDY 95.1 WTAW 1620 KZNE 1150 KAGC 1310 KWBC 1350

The Eagle



Blue Bell®



This program made possible in part through Hotel Tax Revenue funded from the Cities of Bryan and College Station through The Arts Council. This project is also supported in part by an award from the National Endowment for the Arts.



Overview

Everyone who is a part of the Brazos Valley Symphony is delighted that you and your students will be attending the **2024 Children’s Concert**. So that this experience will be a positive one for all, we offer this packet of information to help you prepare your students for the concert. These materials are arranged to facilitate selecting single pages to copy or to project.

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**This packet of instructions is for teachers about the BVSO
Children's Concert on **February 5, 2024**
These guidelines can be downloaded
from the Symphony's web site. www.bvso.org**

Texas Essential Knowledge and Skills (TEKS) for Fine Arts

The Brazos Valley Symphony's Annual Children's Concert provides a unique opportunity for students to practice the four basic strands outlined in the TEKS document: musical literacy; creative expression; historical and cultural relevance; and critical evaluation and response. You will find references in green to the TEKS criteria throughout this packet.

§117.115. Music, Grade 4, Adopted 2013.

(a) Introduction.

- (1) The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, higher-order thinking, communication, and collaboration skills, making the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration, leading to creative expression. Creativity, encouraged through the study of the fine arts, is essential to nurture and develop the whole child.
- (2) Four basic strands--foundations: music literacy; creative expression; historical and cultural relevance; and critical evaluation and response--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical-thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world, including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.
- (3) Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.

(b) Knowledge and skills.

- (1) Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:
 - (A) categorize and explain a variety of musical sounds, including those of children's voices and soprano and alto adult voices;

(B) categorize and explain a variety of musical sounds, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;

(C) use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato, to explain musical sounds presented aurally; and

(D) identify and label small and large musical forms such as, abac, AB, ABA, and rondo presented aurally in simple songs and larger works.

(2) Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

(A) read, write, and reproduce rhythmic patterns using standard notation, including separated eighth notes, eighth- and sixteenth-note combinations, dotted half note, and previously learned note values in 2/4, 4/4, and 3/4 meters as appropriate;

(B) read, write, and reproduce extended pentatonic melodic patterns using standard staff notation; and

(C) identify new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

(3) Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

(A) sing and play classroom instruments with accurate intonation and rhythm, independently or in groups;

(B) sing or play a varied repertoire of music such as American and Texan folk songs and folk songs representative of local cultures, independently or in groups;

(C) move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;

(D) perform various folk dances and play parties;

(E) perform simple part work, including rhythmic and melodic ostinati, derived from known repertoire; and

(F) interpret through performance new and previously learned music symbols and terms referring to tempo; dynamics, including crescendo and decrescendo; and articulation, including staccato and legato.

(4) Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

- (A) create rhythmic phrases through improvisation or composition;
 - (B) create melodic phrases through improvisation or composition; and
 - (C) create simple accompaniments through improvisation or composition.
- (5) Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:
- (A) perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and Hispanic and American Indian cultures in Texas;
 - (B) perform music representative of America and Texas, including "Texas, Our Texas";
 - (C) identify and describe music from diverse genres, styles, periods, and cultures; and
 - (D) examine the relationships between music and interdisciplinary concepts.
- (6) Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:
- (A) exhibit audience etiquette during live and recorded performances;
 - (B) recognize known rhythmic and melodic elements in aural examples using appropriate vocabulary;
 - (C) describe specific musical events in aural examples such as changes in timbre, form, tempo, dynamics, or articulation using appropriate vocabulary;
 - (D) respond verbally and through movement to short musical examples;
 - (E) describe a variety of compositions and formal or informal musical performances using specific music vocabulary; and
 - (F) justify personal preferences for specific music works and styles using music vocabulary.

Source: The provisions of this §117.115 adopted to be **effective July 28, 2013**, 38 TexReg 4575.

§117.118. Music, Grade 5, Adopted 2013.

(a) Introduction.

(1) The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student

academic achievement, higher-order thinking, communication, and collaboration skills, making the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration, leading to creative expression. Creativity, encouraged through the study of the fine arts, is essential to nurture and develop the whole child.

(2) Four basic strands--foundations: music literacy; creative expression; historical and cultural relevance; and critical evaluation and response--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. The foundation of music literacy is fostered through reading, writing, reproducing, and creating music, thus developing a student's intellect. Through creative expression, students apply their music literacy and the critical-thinking skills of music to sing, play, read, write, and/or move. By experiencing musical periods and styles, students will understand the relevance of music to history, culture, and the world, including the relationship of music to other academic disciplines and the vocational possibilities offered. Through critical listening, students analyze, evaluate, and respond to music, developing criteria for making critical judgments and informed choices.

(3) Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.

(b) Knowledge and skills.

(1) Foundations: music literacy. The student describes and analyzes musical sound. The student is expected to:

(A) distinguish among a variety of musical timbres, including those of children's voices and soprano, alto, tenor, and bass adult voices;

(B) distinguish among a variety of musical timbres, including those of woodwind, brass, string, percussion, keyboard, electronic instruments, and instruments of various cultures;

(C) use known music symbols and terminology referring to rhythm; melody; timbre; form; tempo, including *accelerando* and *ritardando*; dynamics; articulation; and meter, including simple and compound, to explain musical sounds presented aurally; and

(D) identify and label small and large musical forms such as *abac*, *AB*, and *ABA*; *rondo*; and theme and variations presented aurally in simple songs and larger works.

(2) Foundations: music literacy. The student reads, writes, and reproduces music notation using a system. Technology and other tools may be used to read, write, and reproduce musical examples. The student is expected to:

(A) read, write, and reproduce rhythmic patterns using standard notation, including syncopated patterns, and previously learned note values in 2/4, 3/4, or 4/4 meters as appropriate;

(B) read, write, and reproduce extended pentatonic and diatonic melodic patterns using standard staff notation; and

(C) identify and interpret new and previously learned music symbols and terms referring to tempo, including accelerando and ritardando; dynamics; articulation; and meter, including simple and compound.

(3) Creative expression. The student performs a varied repertoire of developmentally appropriate music in informal or formal settings. The student is expected to:

(A) sing and play classroom instruments independently or in groups with accurate intonation and rhythm;

(B) sing or play a varied repertoire of music such as American folk songs, patriotic music, and folk songs representative of local and world cultures independently or in groups;

(C) move alone and with others to a varied repertoire of music using gross motor, fine motor, locomotor, and non-locomotor skills and integrated movement such as hands and feet moving together;

(D) perform various folk dances and play parties;

(E) perform simple two-part music, including rhythmic and melodic ostinati, rounds, partner songs, and counter melodies; and

(F) interpret through performance new and previously learned music symbols and terms referring to tempo, including accelerando and ritardando; dynamics; articulation; and meter, including simple and compound.

(4) Creative expression. The student creates and explores new musical ideas within specified guidelines. The student is expected to:

(A) create rhythmic phrases through improvisation and composition;

(B) create melodic phrases through improvisation and composition; and

(C) create simple accompaniments through improvisation and composition.

(5) Historical and cultural relevance. The student examines music in relation to history and cultures. The student is expected to:

(A) perform a varied repertoire of songs, movement, and musical games representative of diverse cultures such as historical folk songs of Texas and America and European and African cultures in America;

(B) perform music representative of Texas and America, including "The Star-Spangled Banner";

(C) identify and describe music from diverse genres, styles, periods, and cultures; and

(D) examine the relationships between music and interdisciplinary concepts.

(6) Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances. The student is expected to:

- (A) exhibit audience etiquette during live and recorded performances;
- (B) identify known rhythmic and melodic elements in aural examples using appropriate vocabulary;
- (C) describe specific musical events such as changes in timbre, form, tempo, dynamics, or articulation in aural examples using appropriate vocabulary;
- (D) respond verbally and through movement to short musical examples;
- (E) evaluate a variety of compositions and formal or informal musical performances using specific criteria; and
- (F) justify personal preferences for specific music works and styles using music vocabulary.

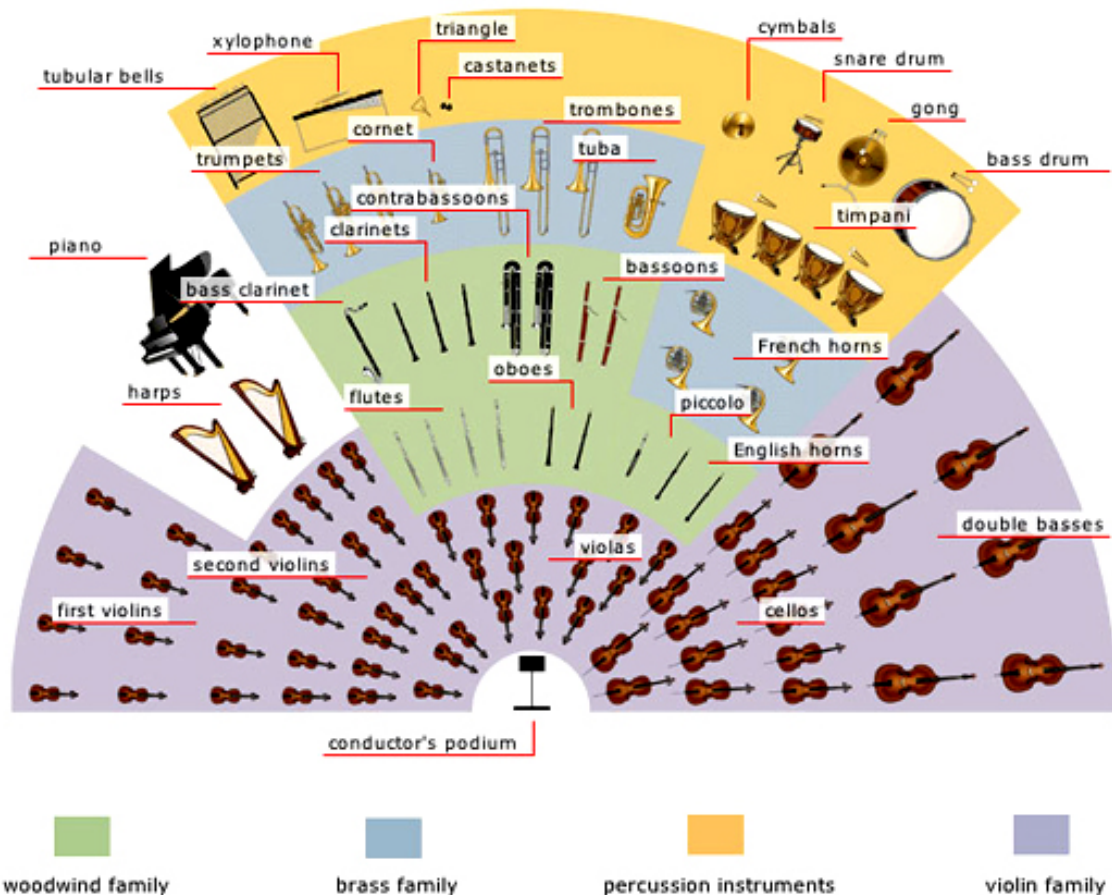
Source: The provisions of this §117.118 adopted to be **effective July 28, 2013**, 38 TexReg 4575.

What is a Symphony Orchestra?

TEKS 117.115 (1) B

TEKS 117.118 (1) B

A symphony orchestra is a large group of musicians who play together on various instruments, usually including strings, woodwinds, brass, and percussion. Here is a diagram of the seating arrangement of an orchestra. It may vary slightly, depending on how many players there are and what instruments are actual needed to play a piece of music.



Sometimes, just the violin family plays a work. When this happens, the ensemble is called a “String Orchestra.” When composers include woodwind, brass, and percussion, as well in their work, it is called a “Full Orchestra.” One of the pieces you will hear at this concert: **Leroy Anderson’s “Plink, Plank, Plunk!”** is written for string orchestra. You will hear instruments in full orchestra in **Camille Saint-Saëns’ “The Carnival of the Animals.”**

About the BVSO

Most symphony orchestras are in large cities like Dallas and Houston. We are very fortunate to have a fine symphony orchestra right here in Bryan/College Station.

The Brazos Valley Symphony Orchestra (BVSO) was formed in 1981 by the merger of the College Station Chamber Orchestra and the Brazos Symphony.

The BVSO is a professional orchestra comprised of musicians from Bryan/College Station, as well as throughout Texas. Professional musicians come from all over Texas to audition to play with the BVSO. The Orchestra presents seven concerts each season, playing the full range of musical periods and styles. Educational activities include annual concerts for 4th and 5th graders and “Symphony Goes to School” visits. The Friends Association of the Symphony Orchestra organization (FASO) sponsors an annual concerto competition for talented young musicians, as well as the Children’s Concert.

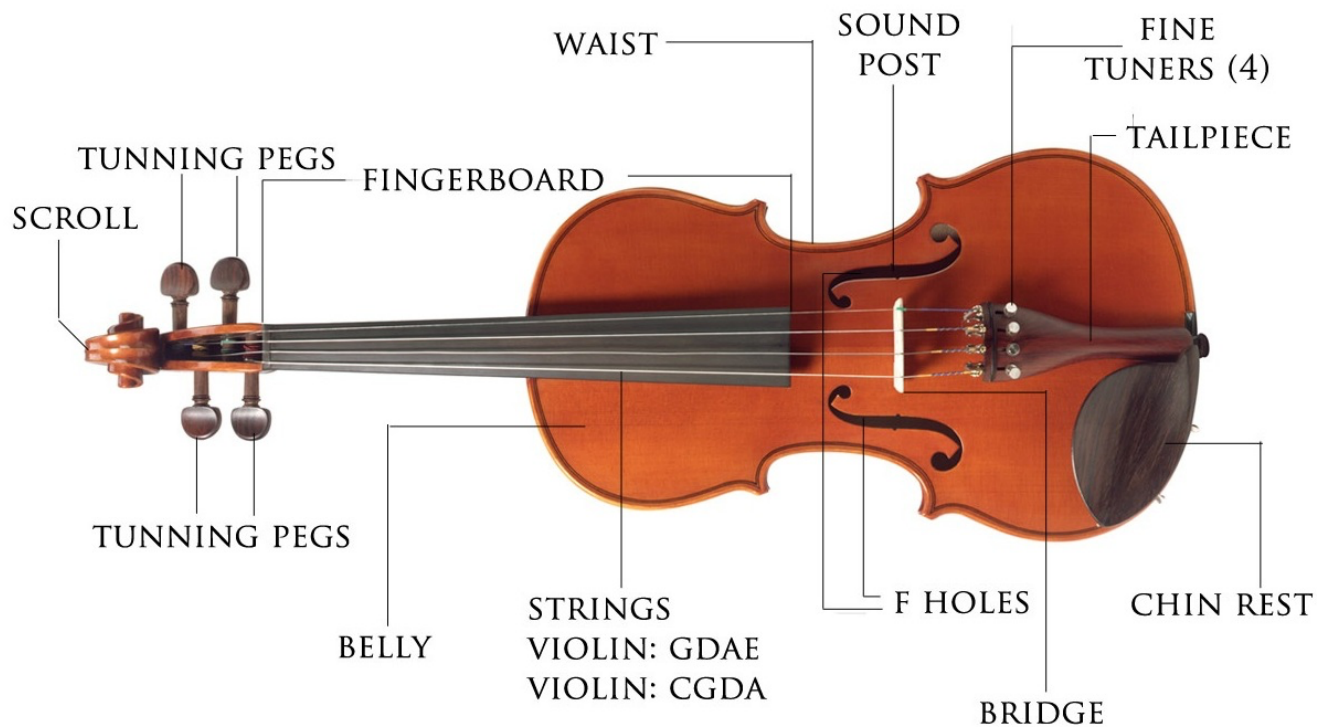
About the Violin

Violins are a mainstay of the orchestra. You may have noticed that there are more violins in an orchestra than any other instrument. The violin is a member of the string family. String instruments are played by plucking or drawing a bow across their tuned strings.

The record of the first bowed string instrument in Europe comes from the 9th century. The violin was developed in Italy in the early 1500s. The kind of wood that is used to make a violin and small differences in how the wood is carved can make a big difference in how the instrument sounds. Violins that are hand-made by master craftsmen are quite prized. Andrea Amati was the first Italian to develop the violin in the mid-1500s, but the most famous maker was Antonio Stradivari (1644 –1737). Some of Stradivari’s instruments still exist today. They’ve been played for 300 years and still sound wonderful!

The length of a string determines its pitch. When the violinist draws the bow across an open string, or plucks that string with a finger, the string vibrates and a pitch sounds. If the violinist places a finger firmly on the string, holding it down on the fingerboard, it shortens the length of the string that can vibrate. Now when the violinist draws the bow across the string or plucks it, a different pitch sounds. Because the vibrating string is shorter, this new pitch is higher than the first one.

Check [THIS LINK](#) for a short video that shows a violinist demonstrating tone, scale, and the basic tips for playing the violin.



TEKS 117.115 (1) B
TEKS 117.118 (1) B

Important People in the Symphony Orchestra

There will be many people to focus on in the orchestra, but you'll want to pay special attention to three of them.

The Conductor: This is the person who stands in front of the orchestra. He leads them so they know when and how to play; he may make some announcements to the audience about the music, and he thanks the audience for their applause. This is the conductor. He or she is often addressed as “Maestro” or “Maestra.” The BVSO has had three conductors in its 37th year history: Harold Turbyfill, Franz Krager, and its current Music Director/Conductor, **Dr. Marcelo Bussiki**.



The Concertmaster: Another important person is the Concertmaster. This person sits in the very first chair of the first violin section, just to the conductor's left. He acts as a liaison between the conductor and the orchestra. The concertmaster is the confident violinist who strides across the stage after everyone else, lifts his bow, waits for an oboe to sound ‘A,’ and tunes the orchestra. When the conductor strides out, the concertmaster is the only one who gets to shake his hand. The concertmaster of the BVSO is **Javier Chaparro**. Previously, he was with the Sinfonica Nacional in Lima, Peru, the fine Arts Theatre Orchestra in Mexico City, and the Austin Symphony Orchestra.

The Soloist: Often, the orchestra hosts a soloist for one of the works on the program. This is a person who is a very accomplished player on his or her instrument. The soloist plays a piece that is accompanied by the orchestra, but features the solo instrument.

The soloist you will hear at this concert has not been announced by the publication of this packet and will be announced at a later date. That is because the Youth Concerto Competition for 2023 is rescheduled for November this year. The winner of the 2023 competition will be invited to play with the symphony orchestra at the Children's Concert in February. The winner will also be invited to compete in the Juanita Miller Youth Concerto Competition in Dallas, Texas in January 2024.



Every year, The Friends Association of Symphony Orchestras (FASO) sponsors the *Youth Concerto Competition* for young people in the Brazos Valley who are proficient on their instruments

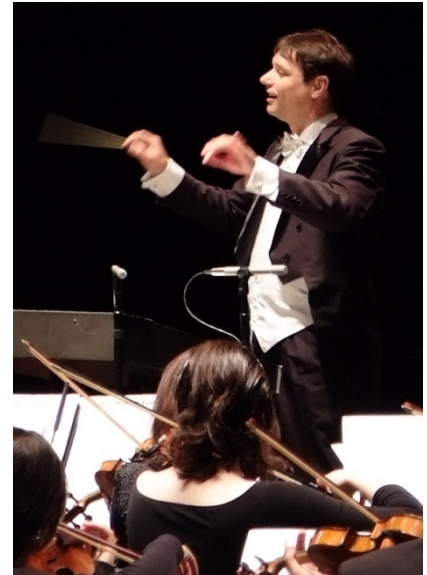
Meet the Maestro

Dr. Marcelo Bussiki is the current music director/conductor of the Brazos Valley Symphony Orchestra and has been in the position since 1996. He is the Dean of Visual and Performing Arts at Blinn College. Born in Cuiaba, capital of Mato Grosso State in Brazil, Bussiki left home at age 14 to study at the Brazilian Conservatory of Music in Rio de Janeiro and continued his conducting studies under Maestro Roberto Duarte at Rio de Janeiro Federal University.

Bussiki was awarded knighthood in the Ordem de Merito de Mato Grosso in recognition of his pioneering work in cultural expansion and musical education. He received the title of 'Oficial' the highest honor that the executive power can confer upon an artist in Brazil.

Bussiki came to the United States in 1992 under a scholarship from the Brazilian government and studied at the Moores School of Music at the University of Houston. From 1994-1996, he directed that university's New Music Ensemble, developing an extensive repertoire of modern and contemporary music. He received a doctorate of musical arts in conducting from the University of Houston in 1998.

During his tenure with the Brazos Valley Symphony Orchestra, Marcelo Bussiki has been in demand as a guest conductor in Texas and out of state. Bussiki conducts several concerts a year at the International Festival Institute at Round Top, Texas. He was conductor for the first International Guitar Festival in 2005 and again in 2006 and 2007. In 2014, Bussiki was honored as "Artist of the Year" by The Arts Council of Brazos Valley. This year, Dr. Bussiki begins his 27nd season as the artistic leader of the BVSO.



You have a Chance to Try Conducting!

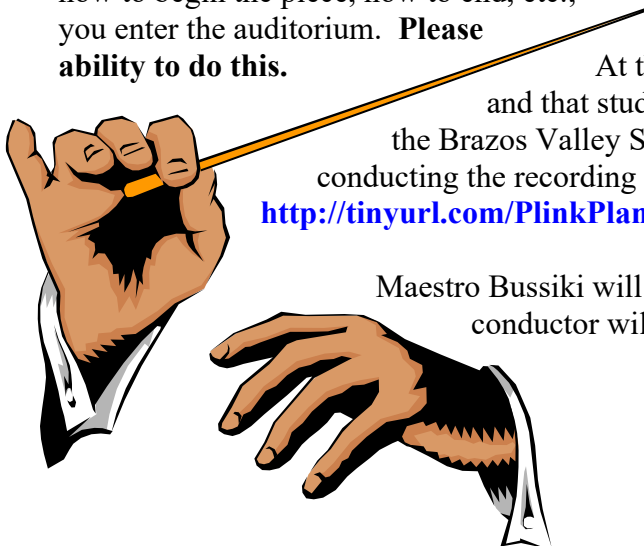
Maestro Bussiki will draw the name of one student and ask him/her to conduct Plink, Plank, Plunk! by Leroy Anderson. Each teacher is encouraged to coach his or her students in how to beat in 2/4 time, how to begin the piece, how to end, etc.; then may choose two names to place in the drawing as you enter the auditorium. **Please only enter the names of students who have shown an ability to do this.**

At the beginning of the performance, a name will be drawn and that student will come backstage, ready to take the baton and lead the Brazos Valley Symphony Orchestra. Students may practice by conducting the recording of this piece by listening here:

<http://tinyurl.com/PlinkPlank>

Maestro Bussiki will conduct the opening chords of the piece, then the student conductor will take over as the first theme begins.

A tip from the maestro:
Think about the music before you begin.



What to Expect at a Concert

TEKS 117.115 (6) A TEKS 117.118 (6) A

Before the Concert

Going to a concert is not like going to a movie. There are real people on the stage, and just as you can see and hear them, they can see and hear you. When you enter the concert hall, there may be some musicians already on stage. They are tuning their instruments and warming up, much as athletes warm up before a big meet. The difference is that the musicians need to be able to hear what they are doing, so it is important for the audience to speak in low voices. While you are waiting for the concert to begin, you can read over the program to learn more about what you are about to hear. It is also a good idea to review what you know about the instruments of the orchestra and where they are located on the stage.

You will know that the concert is about to begin when the concertmaster walks out onto the stage. The concertmaster is the last member of the orchestra to arrive on stage. Usually, the audience applauds at this time to let the concertmaster, and the entire orchestra, know that they are looking forward to the concert. The concertmaster helps to tune the orchestra by asking the oboe player to play the pitch "A." Usually the brass and woodwinds tune first; they make sure the "A" they play on their instruments matches the oboe's "A." Next, the strings tune. When everyone is ready, they are quiet. Then the conductor will come out on stage, and you may applaud again. Often the concertmaster will stand and signal the entire orchestra to stand. This is a way to honor the conductor, and to acknowledge the audience's applause.

During the Concert

When you watch a live concert, it is not the same as watching a concert on TV. Remember: the performers can hear you! If you make noise or wiggle a lot or play with an electronic device, it distracts the performers and makes it hard for the musicians to hear each other, and it interferes with the music for the people around you.

Here are some ways that you can be a good listener in the audience:

Use your musical memory: Listen for repetition and change. Often you will hear a melody repeated and altered in a composition. Listen to how the composer first presents the tune, and/or rhythm and then later brings it back.

Notice tone color: Instrumental sounds are carefully selected and combined to express various moods and colors. Ask yourself why the composer chooses these particular instruments to express feelings. You may notice which instruments are playing a melody. Maybe you will hear the melody again, but played by a different instrument.

Focus on details: Notice rhythmic patterns, tempo, melodies, harmony, dynamics, etc. Observe just one or two elements for a while. Follow a melody as it moves through the orchestra. Notice when the string players use *pizzicato* or *arco* techniques.

When to clap: You will know when to clap at the end of a piece because the conductor always lowers her or his arms and turns around. Sometimes the conductor will lower her or his arms, and the music will stop, but the conductor will not turn around. This is not the right time to clap, because it means there are more sections, or movements, of the same piece to be played. When the piece is completely over, the conductor always turns around and bows. When you clap, or "applaud," you are telling the musicians that you are glad they played for you. Even if you didn't like the music that much, it's nice to thank the musicians for playing.

After the Concert

Which pieces did you like best? Were you able to see all the instruments? Was the concert what you expected? Discuss how the music affected you emotionally with your friends and your teacher.

BRAZOS VALLEY SYMPHONY ORCHESTRA

The Children's Concert~ **February 5, 2024**

Performances at 9:30 a.m. and 11:00a.m.

TEKS 117.115 (5) C

TEKS 117.118 (5) C

PROGRAM

Guest Soloist

Winner of the 2023 FASO Youth Concerto Competition to be Announced in November

Plink, Plank, Plunk!

Student Conductor

Leroy Anderson

(1908 – 1975)

The Carnival of the Animals

Camille Saint-Saëns

(1835-1921)

*Featuring the dancers of Ballet Brazos
A division of Brazos Valley Performing Arts*



About the Music

The works you will hear on this program make up a musical travelogue. Every composer brings his own experiences into the music he writes and his experiences are shaped by his home country.

Camille Saint-Saëns was a French composer, organist, conductor, and pianist of the [Romantic Era](#). He was a scholar of musical history, and remained committed to the structures worked out by earlier French composers. **Leroy Anderson** was an American composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra during the 20th century.

These composers were from different continents during the 19th and early 20th centuries, but their lives and music crossed borders and have reached people all around the globe. Learning about their music may inspire you to learn more about their countries.

Notes about the Composers



Camille Saint-Saëns, was a French composer, organist, conductor, and pianist of the [Romantic era](#). His best-known works include [Introduction and Rondo Capriccioso](#) (1863), the [Second Piano Concerto](#) (1868), the [First Cello Concerto](#) (1872), [Danse Macabre](#) (1874), the opera [Samson and Delilah](#) (1877), the [Third Violin Concerto](#) (1880), the [Third \("Organ"\) Symphony](#) (1886) and [The Carnival of the Animals](#) (1886).

In **The Carnival of the Animals**, the animals are having a carnival, and the guests are arriving; everyone is invited! There's the majestic lion, the braying mules, the dancing elephant, and the bouncy kangaroos. Even the fossils join in with a fast and rattly dance. Everyone is invited. Nearly 150 years ago, the composer Camille Saint-Saëns was asked by his pupils to write a musical joke for them. He wrote *The Carnival of the Animals*, a piece people enjoyed so much that it has now become one of Saint-Saëns' most famous works.

Saint-Saëns was born in Paris on October 9, 1835, the only child of Jacques-Joseph-Victor Saint-Saëns (1798–1835), an official in the French Ministry of the Interior, and Françoise-Clémence, *née* Collin. Victor Saint-Saëns was of [Norman](#) ancestry, and his wife was from an [Haute-Marne](#) family. Their son, born in the Rue du Jardinot in the [6th arrondissement](#) of Paris was baptized at the nearby church of [Saint-Sulpice](#). Saint-Saëns always considered himself a true Parisian. Less than two months after the christening, Victor Saint-Saëns died of [consumption](#) on the first anniversary of his marriage. The young Camille was taken to the country for the sake of his health, and for two years lived with a nurse at [Corbeil](#), 29 kilometres (18 mi) to the south of Paris.

Saint-Saëns was a musical prodigy, making his concert debut at the age of ten. After studying at the [Paris Conservatoire](#) he followed a conventional career as a church organist, first at [Saint-Merri](#), Paris and, from 1858, [La Madeleine](#), the official church of the [French Empire](#). After leaving the post twenty years later, he was a successful freelance pianist and composer, in demand in Europe and the Americas.

As a young man, Saint-Saëns was enthusiastic for the most modern music of the day, particularly that of [Schumann](#), [Liszt](#) and [Wagner](#), although his own compositions were generally within a conventional classical tradition. He was a scholar of musical history, and remained committed to the structures worked out by earlier French composers. This brought him into conflict in his later years with composers of the [impressionist](#) and [dodecaphonic](#) schools of music; although there were [neoclassical](#) elements in his music, foreshadowing works by [Stravinsky](#) and [Les Six](#), he was often regarded as a reactionary in the decades around the time of his death.

Saint-Saëns held only one teaching post, at the École de Musique Classique et Religieuse in Paris, and remained there for less than five years. It was nevertheless important in the development of French music: his students included [Gabriel Fauré](#), among whose own later pupils was [Maurice Ravel](#). Both were strongly influenced by Saint-Saëns, whom they revered as a genius.

The composer's most famous work, *The Carnival of the Animals* (1887), although far from a typical chamber piece, is written for eleven players, and is considered by *Grove's Dictionary* to be part of Saint-Saëns's chamber output. *Grove* rates it as "his most brilliant comic work, parodying Offenbach, Berlioz, Mendelssohn, Rossini, his own *Danse Macabre* and several popular tunes". He forbade

performances of it during his lifetime, concerned that its frivolity would damage his reputation as a serious composer.

Saint-Saëns further enlivened the academic regime by writing, and composing incidental music for, a one-act farce performed by the students (including [André Messager](#)). He conceived his best-known piece, *The Carnival of the Animals*, with his students in mind, but did not finish composing it until 1886, more than twenty years after he left the Niedermeyer school.

Since the composer's death on December 16, 1921, writers sympathetic to his music have expressed regret that he is known by the musical public for only a handful of his scores such as *The Carnival of the Animals*, the Second Piano Concerto, the Organ Symphony, *Samson et Dalila*, *Danse Macabre* and the Introduction and Rondo Capriccioso. Among his large output, the Requiem, the [Christmas Oratorio](#), the ballet *Javotte*, the Piano Quartet, the Septet for trumpet, piano and strings, and the First Violin Sonata are singled out as neglected masterpieces.



Leroy Anderson, born June 29, 1908, was an American composer of short, light concert pieces, many of which were introduced by the Boston Pops Orchestra. John Williams described him as "one of the great American masters of light orchestral music."

Born in Cambridge, Massachusetts to Swedish parents, Anderson was given his first piano lessons by his mother, who was a church organist. He continued studying piano at the New England Conservatory of Music. In 1925 Anderson entered Harvard University, where he studied musical harmony, counterpoint, canon and fugue, orchestration, composition, and double bass. He graduated with a Bachelor of Arts, Magna cum laude in 1929 and was elected to Phi Beta Kappa. In Harvard University Graduate School, he studied composition with Walter Piston and Georges Enescu and received a Master of Arts in Music in 1930.

Anderson continued studying at Harvard, working towards a PhD in German and Scandinavian languages. Anderson spoke English and Swedish during his youth and eventually became fluent in Danish, Norwegian, Icelandic, German, French, Italian, and Portuguese. At the time he was working as organist and choir director at the East Milton Congregational Church, leading the Harvard University Band, and conducting and arranging for dance bands around Boston. In 1936 his arrangements came to the attention of Arthur Fiedler, who asked to see any original compositions. Anderson's first work was the 1938 *Jazz Pizzicato*, but at just over ninety seconds the piece was too short for a three-minute 78-RPM single of the period. Fiedler suggested writing a companion piece and Anderson wrote *Jazz Legato* later that same year. The combined recording went on to become one of Anderson's signature compositions.

In 1942 Leroy Anderson joined the U.S. Army, and was assigned in Iceland with the U.S. Counter Intelligence Corps as a translator and interpreter in 1945 he was reassigned to the Pentagon as Chief of the Scandinavian Desk of Military Intelligence. However, his duties did not prevent him from composing, and in 1945 he wrote "The Syncopated Clock" and "Promenade." Anderson became a reserve officer and was recalled to active duty for the Korean War. In 1951 Anderson wrote his first hit, "Blue Tango," earning a Golden Disc and the No. 1 spot on the Billboard charts. His pieces and his recordings during the fifties conducting a studio orchestra were immense commercial successes. "Blue

"Tango" was the first instrumental recording ever to sell one million copies. His most famous pieces are probably "Sleigh Ride" and "The Syncopated Clock." In 1950, WCBS-TV in New York City selected "Syncopated Clock" as the theme song for *The Late Show*, the WCBS late-night movie. Mitchell Parish added words to "Syncopated Clock", and later wrote lyrics for other Anderson tunes, including "Sleigh Ride", which was not written as a Christmas piece, but as a work that describes a winter event.

Anderson started the work during a heat wave in August 1946. The Boston Pops' recording of it was the first pure orchestral piece to reach No. 1 on the Billboard Pop Music chart. From 1952 to 1961, Anderson's composition "Plink, Plank, Plunk!" was used as the theme for the CBS panel show *I've Got A Secret*.

Anderson's musical style employs creative instrumental effects and occasionally makes use of sound-generating items such as typewriters and sandpaper. In 1958, Anderson composed the music for the Broadway show *Goldilocks* with orchestrations by Philip J. Lang. Even though it earned two Tony awards, *Goldilocks* did not achieve commercial success. Anderson never wrote another musical, preferring instead to continue writing orchestral miniatures.

In 1975, Anderson died of cancer in Woodbury, Connecticut, and was buried there. For his contribution to the recording industry, Leroy Anderson has a star on the Hollywood Walk of Fame at 1620 Vine Street. He was posthumously inducted into the Songwriters Hall of Fame in 1988 and his music continues to be a staple of "pops" orchestra repertoire. In 1995 the new headquarters of the Harvard University Band was named the Anderson Band Center in honor of Leroy Anderson. The Leroy Anderson House in Woodbury, Connecticut has been placed on the National Register of Historic Places.

Listening to the Music

TEKS 117.115 (5) C (6) B, D

TEKS 117.118 (5) C (6) B, D

Plink! Plank! Plunk! (1951) by Leroy Anderson

<http://tinyurl.com/PlinkPlank> (3:02 minutes)

“Plink, Plank, Plunk!” is a piece with lots of popular appeal. Its ABA form begins with a melody in G Major that is repeated, a middle section in the dominant key of D major, then a return of the opening section.

The piece is written for String Orchestra, so no wind instruments play. The violins, violas, cellos, and basses do not use their bows, but play the entire piece *pizzicato*, which means the players pluck the strings with their fingers. Sometimes, the players hold their instruments in the usual playing position and sometimes they lay them across their laps like guitars when they play *pizzicato*. You will also hear some special sound effects in the middle section of the piece.

The composer indicated that the players should make a whistling sound here by turning their instruments over and rubbing their fingers very quickly along the back. Sometimes, orchestras add to the fun by adding train whistles, cow bells or other sounds here, and don’t be surprised if you see the bass players twirl their instruments around. (Those bass players will do anything for attention!) This is the piece that one student will have the chance to conduct, so practice beating 2/4 time! **Maestro Bussiki will be on hand to help the student conductor get started.**



Pizzicato

The Carnival of the Animals (1886) by Camille Saint-Saëns

<https://www.youtube.com/watch?v=k2RPMJmSp0> (23:19 min.)

Camille Saint-Saëns wrote the *The Carnival of the Animals* as a distraction while composing his *Symphony No. 3*. Saint-Saëns was asked by his pupils to write a musical joke for them. Following a disastrous concert tour of Germany in 1885–86, Saint-Saëns withdrew to a small Austrian village, where he composed *The Carnival of the Animals* in February 1886. *Carnival* was performed at a small gathering of friends. Saint-Saëns did not want the general public to hear it, because he did not want to be thought of as someone who wrote jokey pieces. He wanted to be thought of as a serious composer. Just one *movement* was published during his lifetime: the famous Swan movement for solo *cello*. The rest of the work was not performed until a year after his death.

The Music

There are 14 short movements, with a short introduction. Saint-Saëns arranged it for an orchestra consisting of *flutedoublingpiccolo*, *clarinet* (B flat and C), two *pianos*, *glass harmonica*, *xylophone*, two *violins*, *viola*, *cello* and *double bass*. The introduction begins with the pianos playing a bold tremolo, under which the strings enter with a stately theme. The pianos play a pair of scales going in opposite directions to conclude the first part of the movement. The pianos then introduce a march theme that they carry through most of the rest of the introduction. The strings provide the melody, with the pianos occasionally taking low runs of octaves which suggest the roar of a lion, or high *ostinatos*. The two groups of instruments switch places, with the pianos playing a higher, softer version of the melody. The movement ends with a fortissimo note from all the instruments used in this movement.

Today it is often performed with a full *orchestra* of strings, and with a *glockenspiel* instead of a glass harmonica, which is an unusual instrument.

- **I: Introduction and Royal March of the Lion**

After an introduction, the pianos introduce a march theme. They imitate the roar of the *lions*.

- **II: Hens and Roosters**

This music sounds like *hens* clucking (the strings) and a *cock* crowing (the clarinet).

- **III: Wild Horses/Mules**

The two pianos seem to go wild with *scales* rushing up and down madly.

- **IV: Tortoise**

This movement for strings and piano is very slow, like a *tortoise*. Saint-Saëns makes a musical joke here: the tune is the same tune as the famous 'Can-Can' from *Offenbach's* operetta *Orpheus in the Underworld*, but played very slowly.

- **V: The Elephant**

This *double bass* solo with piano accompaniment makes the *elephant* sound heavy and clumsy. In the middle section the elephant tries to dance a *waltz*. This is also a musical joke - the tune is taken from

Felix Mendelssohn's *Incidental Music to A Midsummer Night's Dream* and Hector Berlioz's *Dance of the Sylphs* where it is played on high-sounding instruments.

- VI: **Kangaroos**

The two pianos hop about gracefully like kangaroos.

- VII: **Aquarium**

This is very graceful music with the tune played on the flute, accompanied by strings, with occasional glissandi (slides) on the glass harmonica.

- VIII: **Persons with Long Ears**

The “Persons with Long Ears” are actually donkeys. It is played on two violins which imitate the “hee-haw” sound of the donkey.

- IX: **The Cuckoo in the Depths of the Woods**

The pianos play gentle chords, like someone walking quietly through a forest. Now and again the clarinet plays two notes which sound like the call of the cuckoo.

- X: **Aviary**

The flute has a very delicate, fast tune accompanied by strings and pianos. It sounds like birds flying in an aviary (bird cage).

- XI: **Pianists**

This is another joke, because “pianists” are people who play the piano, they are not animals. Saint-Saëns makes them seem rather stupid as they practice their scales.

- XII: **Fossils**

The xylophone plays a fast tune which sounds like skeletons playing. Saint-Saëns is making a joke about himself, because he uses a tune from one of his own works: the *Danse Macabre*. There are bits of other tunes as well: "Ah! vousdirai-je, Maman" (known in the English-speaking world as *Twinkle Twinkle Little Star*), the French nursery rhymes "Au Clair de la Lune" and "J'ai du bon tabac", the popular anthem *Partant pour la Syrie* as well as the aria *Una Voce Poco Fa* from Rossini's *Barber of Seville*. Saint-Saëns was saying that these tunes were old-fashioned (like fossils).

- XIII: **The Swan**

This is one of the most famous of all tunes for the cello. It is a lovely tune which sounds like a swan swimming gracefully along.

- XIV: **Finale**

All the instruments join in the Finale which has bits from nearly all the movements.

Lesson Plans

This suggested teaching plan divides the material into four full lessons. Please feel free to adapt for your own particular time frame and add your own lessons to connect to Texas Essential Knowledge and Skills (TEKS). Supplemental material for class or individual study is included at the end of this section.

Lesson One

TEKS 117.115 (1) B (5) C

TEKS 117.118 (1) B (5) C

Listening

Ask the students to listen and figure out how the sounds are being made in this music.
Play Leroy Anderson's Plink, Plank, Plunk! <http://tinyurl.com/PlinkPlank>

Discuss what they heard. Did anyone know that the sound was made by string instruments being plucked? Show students the photos of a violinist and, cellists plucking their instruments on [page 41](#) of this guide. This technique is called *pizzicato*. When string players play their instruments with their bows, the technique is called *arco*.

<https://youtu.be/dcrJEGRRU-c> (5:20 minutes)

Explain that students will be attending a live concert of the Brazos Valley Symphony Orchestra on [February 5](#) and that they will enjoy the concert most if they know what to expect, so they will be learning about the orchestra and its music during the next few lessons.

The Program

Project or print the copy of the Program. Briefly discuss the order of the concert while guiding your students through the program. A Concert program is a list of the music being performed, the composers of the music, recognition of any solo performers, as well as the order of the performance. Often, there will also be additional information about the performing orchestra, the conductor, notes about the music, as well as the solo performer.

What is a Symphony Orchestra?

Project or print copy and distribute [page 9](#) of this packet. Discuss the instrument families (string, woodwind, brass, and percussion) and have students note how they are grouped together in the seating arrangement.

Review what students already know about the instruments. Review how the size of the instrument is related to its pitch.

Ask the students to find (in the diagram) where the conductor stands. Remember that term – we'll be talking more about the conductor later!

Listen again to Anderson's Plink, Plank, Plunk! <http://tinyurl.com/PlinkPlank>
Make sure the photos of *pizzicato* playing are visible while the music is being played.

Note that the composer of Plink, Plank, Plunk! Leroy Anderson, was an American composer, born in Cambridge, MA. Find Cambridge on a map. Distribute or project Anderson's biography on [pages 17-18](#) of this guide. Read it together as a class.

Lesson Two

TEKS 117.115 (1) B(5) C
TEKS 117.118 (1) B (5) C

Discussion

Distribute or project **pages 12-13** of this packet to the students. Ask a student to read aloud the section about Maestro Bussiki to the students while the others follow along on their papers. Ask for questions or comments when they are finished.

Have a student read aloud the next section about the BVSO's Concertmaster Javier Chaparro and discuss the differences and similarities in their respective roles.

Listening

Ask the students to listen to a piece they've heard before. Play Anderson's Plink, Plank Plunk!

<http://tinyurl.com/PlinkPlank>

As everyone listens, begin conducting in 2/4. Silently encourage the students to imitate what you are doing.

Conducting

When the music has finished, explain that you are conducting, as if you were standing in front of the orchestra. Explain that a student will be able to conduct the Brazos Valley Symphony in the Plink, Plank, Plunk! piece when the class goes to hear the orchestra perform on **February 5**.

Maestro Bussiki, who normally conducts the orchestra, will draw the name of a student in the audience and that student will be able to conduct the orchestra in Plink, Plank, Plunk! at the concert. It's important to practice in case your name is picked, so you'll know what to do.

Break down the parts of the conducting pattern, noting that:

The right hand keeps the beat.

Beat one is always down and out to the right.

Beat two is always back to where the pattern started.

The tempo doesn't get faster or slower, but stays steady.

Play Anderson's Plink, Plank, Plunk! once again, asking students to conduct the entire piece.

<http://tinyurl.com/PlinkPlank>



Lesson Three

TEKS 117.115 (1) B (6) A, D

TEKS 117.118 (1) B (6) A, D

Conducting

Play Anderson's Plink, Plank, Plunk! <http://tinyurl.com/PlinkPlank> once again, asking students to conduct the entire piece.

Watch and correct any students who need help, then compliment them.

Explain that besides keeping the orchestra going throughout the piece; the conductor needs to show the orchestra when to start playing and when to stop together, so you are going to practice that.

To start: The entire orchestra plays the opening chords of this piece, so before you begin, make sure all the players are looking at you, and have their instruments in playing position.

Put your right hand in the air where it would be when you end beat one. Think the tempo of the piece without moving.

Count "one, two, one, two" to yourself, then as you are counting, move your right hand UP on beat TWO.

When you bring your hand back down on beat ONE, the orchestra will play.

Your hand will come back up on beat TWO, which is a rest, so don't be surprised that nobody plays on that beat.

Keep beating a steady tempo.

You and the orchestra will be off to a fine start.

Take turns starting the other students in your class.

They can say or sing, "Plink! Plank! Plink, plank, plunk!" as you conduct them.

To stop: On the last beat (beat ONE of the last measures) simply stop your hand as the orchestra plays the last note. Don't move! Count to three slowly, then put your arms down and turn around to acknowledge the applause!

Play Anderson's Plink, Plank, Plunk! <http://tinyurl.com/PlinkPlank> once again, asking students to conduct the entire piece, and adding the starting and stopping.

Discussion

Distribute or project [page 14](#) of this guide. Ask the students to read it silently, or take turns reading it, or follow along as you read it. Pause at the end of each section – **"Before the Concert," "During the Concert"** and **"After the Concert,"** and ask if the students can picture what will happen and if they have questions or comments.

Lesson Four

TEKS 117.115 (1) B (5) C (6) B, C, D

TEKS 117.118 (1) B (5) C (6) B, C, D

An excellent resource for The Carnival of the Animals is to Google-[PDF] Carnival of the Animals – Lincoln’s Symphony Orchestra

Additional links are provided for more lesson plans:

<http://lessonplanspage.com/music/carnivaloftheanimals-musictostoryactidea37->

<http://www.tes.com/teaching-resource/-carnival-of-the-animals-lesson-plans-7070002>

<https://midnightmusic.com.au/2011/06/15-fantastic-free-carnival-of-the-animals-resources/>

<https://www.bethsnotesplus.com/2013/11/carnival-of-animals.html>

Discussion

Note that Camille Saint-Saëns was a French composer. Find France on a map. Distribute or project Saint-Saëns’ biography on [pages 16-17](#) of this guide. Read together as a class.

Listening

Listen to Camille Saint-Saëns’ “The Carnival of the Animals.” <https://www.youtube.com/watch?v=t39YhP9kr4Q> (approximately 19 min.)

Note that many different instruments represent different animals in this story. Review how the sound of the instrument is related to the size and character of the animal. These colorful instrumental effects were designed as a musical joke for his students. However, people enjoyed this piece so much that it has become Saint-Saëns’ most famous works!

You’ll see the Brazos Valley Symphony Orchestra tune up like this when you attend the concert, but probably the strings will be the last group to tune at that concert.

Distribute pictures of the instruments and animals to students from [pages 31-40](#) of this packet, asking them to hold up the appropriate pictures as characters are mentioned.

Review the characters of “The Carnival of the Animals” and the instruments that represent them. Have the class count off by tens, then ask the students to rearrange themselves so that those who share a number are seated together. Assign each number an instrument, e.g. as the recording of “The Carnival of Animals” is played, ask each group to stand when their character is played.

- | | |
|----------------|--------------------|
| 1. Piano | 6. Flute |
| 2. Violins | 7. Piccolo |
| 3. Viola | 8. Clarinet |
| 4. Cello | 9. Glass Harmonica |
| 5. Double Bass | 10. Xylophone |

- | | |
|-------------|---------------------|
| 1. Lion | 6. Kangaroo |
| 2. Rooster | 7. Fish |
| 3. Mule | 8. Donkey |
| 4. Tortoise | 9. Cuckoo |
| 5. Elephant | 10. Aviary of Birds |

Discussion

Talk about how each animal is portrayed using the music. (the turtle one is slow....) Ask the students what they think the music will sound like. Then play the segment again for them, one at a time. Create a list of clues (to make it a detective game) that they can match up with the music. Then they could pick the animal out of the line-up. This really helps to focus on the music (without words) and relate musical ideas to a particular picture or character.

Distribute [page 15](#) of this guide. Note how the pieces and the composers are listed at the top of the page. It is typical to receive a list like this when one attends an orchestra concert. This list is called a “Program,” and it allows the audience to know what pieces will be played and in what order they will be played.

Read “About the Music” as a class. Invite questions or comments. Compare and contrast the time periods when the composers lived, their home countries, their styles of music, and their experiences as young children when they were growing up. Ask students to explain their preferences so far in these musical works and why.

Additional Activities

TEKS 117.115 (1)B(3) A, C (4) A, B, C (5) C, D (6) B, F
TEKS 117.118 (1)B 3) A, C (4) A, B, C (5) C, D (6) B, F

Feel free to share these links to the music with classroom teachers to play as background music during students' study times. The more familiar the students are with the music; the greater will be their appreciation and enjoyment of the concert. Also, share with art teachers and counselors as appropriate.

The Carnival of the Animals <https://www.youtube.com/watch?v=t39YhP9kr4Q> (19:23 min.)
Plink, Plank, Plunk! <http://tinyurl.com/PlinkPlank> (3:02 min.)

Students might wish to learn more about the composers whose works will be played at this concert. Some web sites to start with:

Camille Saint-Saëns https://en.wikipedia.org/wiki/Camille_Saint-Sa%C3%ABns
Leroy Anderson <http://www.leroyanderson.com/biography.php>

The works that you will hear at the concert on **February 5** were written closely apart in the same decade, but on different continents.

The Carnival of the Animals (1886)
Plink, Plank, Plunk! (1951)

Find out what else happened in those years.

You could refer to the book *Timetables of History* by Bernard Brun or check an electronic timeline, such as <http://www.timelineindex.com/content/home/forced> to find out what happened in our state and the world in each of those years.

Introduction to a new instrument!

The glass harmonica instrument is one that students may not be familiar. It comes from the Italian word “armonia” which means harmony. It was invented in 1761 by Benjamin Franklin and looks like a connecting string of wine glasses. Water is placed over the glasses and it is played with fingers like a piano. Sometimes a celeste is used in orchestras to represent that sound.

<https://www.youtube.com/watch?v=eEKIRUvk9zc> (2:17 min.)

https://www.youtube.com/watch?v=t71bzSF3r_0 (0:31 seconds)

<https://www.youtube.com/watch?v=-rPANK-HLDQ> (2:48 min.)

Make your own Set of Variations!

Start with a theme. You could use “Plink, Plank, Plunk” or any other song you like to sing.

Decide how you can add variety to it. You might sing it as a solo, or have a group sing it. How could you change the dynamics? Change the tempo, or even the meter. You could add some accompaniment, either with your body or with instruments. Try a variety of different accompaniments.

Paint your Carnival of Animals! Nearly 150 years ago, the composer Camille Saint-Saens was asked by his pupils to write a musical joke for them. He wrote the “The Carnival of the Animals.” He created a carnival scene with animals such as a lion, mules, an elephant, kangaroos, and even fossils. If you were a painter, how would you paint this scene? What colors would you choose?

Create your own Carnival of the Animals! If you created your own carnival of animals, which animals would you choose and what musical instruments would represent them in your musical? Create a picture of your carnival of animals.

Now you are ready to enjoy the concert!

Be sure to fill out the Student Conductor Entry Form for any students who show an aptitude for conducting.

Their forms will be entered in the drawing and one lucky student will have a chance to conduct the Brazos Valley Symphony Orchestra at each of the two performances. Make sure you drop the forms in the basket at the information desk the morning of the performance.

See you on February 5!

<p>Brazos Valley Symphony Children's Concerts</p> <p>Please enter the name of a student who would like to have a chance at becoming the Student Guest Conductor at the annual BVSO Children's Concert.</p> <p>Student's Full Name:</p>	<p>Brazos Valley Symphony Children's Concerts</p> <p>Please enter the name of a student who would like to have a chance at becoming the Student Guest Conductor at the annual BVSO Children's Concert.</p> <p>Student's Full Name:</p>
<p>Name of School:</p>	<p>Name of School</p>
<p><u>Teachers, please hand this card to a Symphony Belle volunteer or usher as you enter Rudder Auditorium on the day of the concert.</u></p>	<p><u>Teachers, please hand this card to a Symphony Belle volunteer or usher as you enter Rudder Auditorium on the day of the concert.</u></p>

How to contact the BVSO

(for questions about this concert or to arrange for BVSO musicians to visit your school)

BVSO OFFICE

Phone: 979.696.6100

office@bvso.org

www.bvso.org

MAILING ADDRESS:

BVSO

P.O. Box 3524

Bryan, Texas 77805

Office hours:

M-F: 9:00am - 4:00pm

2023-24 Children's Concert Committee

E-mail: BvsoChildrensConcert@gmail.com

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Jane Miller-979.778.6919



Resources used in this packet are courtesy of Wikipedia.org, YouTube.com and Google Searches

Supplemental Material



Xylophone



Grand Piano



Clarinet



Glass Harmonica



Violin



Cello



Piccolo



Flute

Violin



Viola



Cello



Bass

















Playing *Pizzicato*

