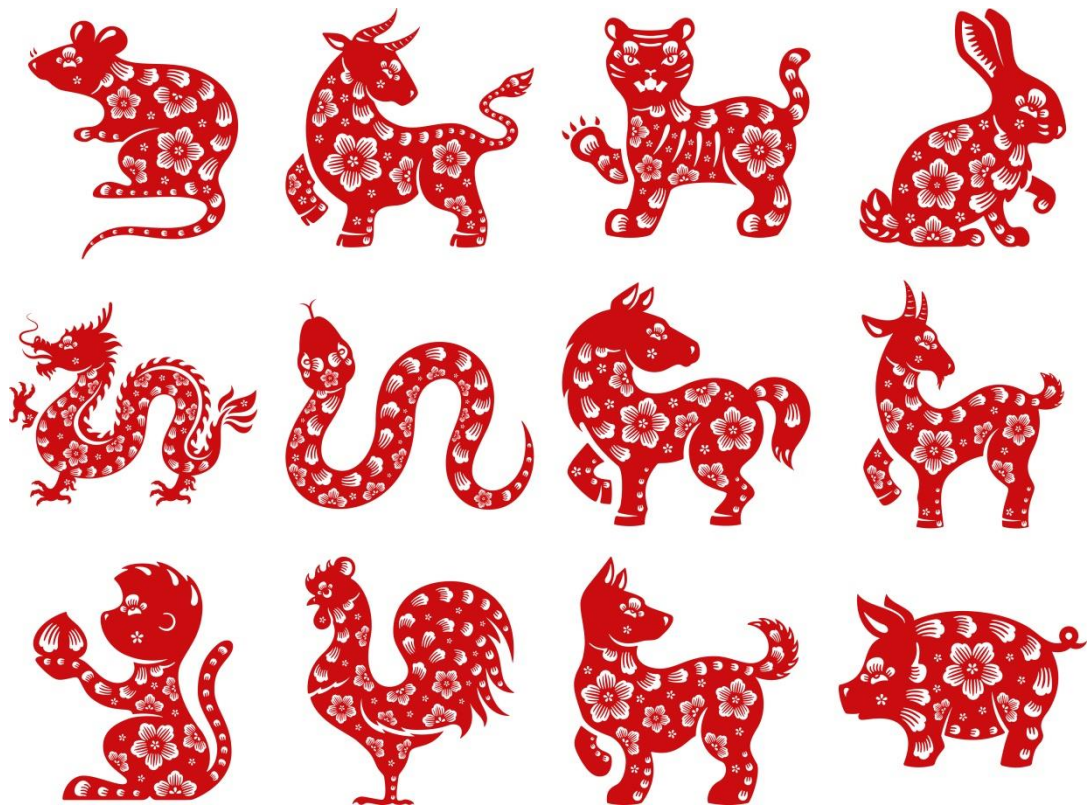




Tasmanian Symphony Orchestra

Jessica Wells

Zodiac Animalia



Teacher Resource Booklet

Prepared by Dianne O'Toole



<https://creativecommons.org/licenses/by-nc/3.0/au/>

©2019 Tasmanian Symphony Orchestra

Contents

GENERAL INFORMATION	1
Information for Teachers.....	1
The Composer	1
The Work.....	1
The Chinese Zodiac Animals.....	1
FROM THE SCORE	3
TEACHING ACTIVITIES	6
CLASSROOM MUSIC	6
ACTIVITY 1: OPPOSITES.....	6
ACTIVITY 2: SOUND PICTURES.....	7
(a) HOW DO YOU MAKE A PICTURE IN SOUND?.....	7
(b) SOMEONE ELSE'S SOUND PICTURES	8
(c) MOVING PICTURES	9
(d) OUR COLLECTION OF PICTURES.....	9
CROSS-CURRICULAR	10
ACTIVITY 3: OUR ZODIAC	10
ACTIVITY 4: OUR ZODIAC WRITING	11
AFTERTHOUGHTS.....	12
MORE REPERTOIRE	12

GENERAL INFORMATION

Information for Teachers

This booklet contains teaching activities designed for use in generalist primary classrooms (Cross-Curricular) and teaching activities for use by primary music specialists (Classroom Music). In addition to the specified learning area outcomes, the activities in this resource address the *Personal and Social Capability* and *Intercultural Understanding* strands of the General Capabilities, and the *Asia and Australia's engagement with Asia* strand of the cross-curricular priorities.

The Composer

US-born Jessica Wells has lived in Australia since migrating here at the age of 11. Jessica completed a Bachelor degree in Composition at the Sydney Conservatorium of Music and also holds Masters' degrees in Composition and Screen Composition. Her compositions cross many genres in the classical, commercial and film music worlds and she has worked for some of Australia's best composers as an orchestrator, arranger and copyist.

She is a highly-regarded award-winning composer, producer, orchestrator and arranger, and runs Jigsaw Music – a team of dedicated music specialists working for composers worldwide, preparing scores for recordings, concerts and the stage.

The Work

Zodiac Animalia was written in 2017 for an orchestral workshop, and subsequently revised. The composer says of her piece: "In this set of twelve approximately one-minute episodes, I have attempted to capture the personality of each animal, or perhaps the anthropomorphism that humans project onto each animal!"

The Chinese Zodiac Animals

The Chinese animal zodiac is a repeating cycle of 12 years, with each year being represented by an animal and its reputed characteristics. Traditionally these zodiac animals were used to date the years.

In order, the 12 animals are: Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Goat (Sheep), Monkey, Rooster, Dog, Pig. Animals either related to ancient Chinese people's daily lives (ox, horse, goat, rooster, pig, dog) or have lucky meanings (rat, tiger, rabbit, dragon, snake, monkey).

Each animal has symbolic meanings given to it by the ancient Chinese. These animal attributes come in six contrasting pairs that must be harmonised into Yin-Yang pairings. These are defined based on the odd or even number of their claws (toes, hoofs). Yang is dominant.

Order	Animal	Toes per limb	Odd/even	Yin/Yang	Attribute	Saying
1	Rat	4/5	Both	Yang	Wisdom	Wisdom without industriousness leads to triviality.
2	Ox	4	Even	Yin	Industriousness	Industriousness without wisdom leads to futility.
3	Tiger	5	Odd	Yang	Valour	Valour without caution leads to recklessness.
4	Rabbit	4	Even	Yin	Caution	Caution without valour leads to cowardice.
5	Dragon	5	Odd	Yang	Strength	Strength without flexibility leads to fracture.
6	Snake	0	Even	Yin	Flexibility	Flexibility without strength leads to compromise.
7	Horse	1	Odd	Yang	Forging ahead	Forging ahead without unity leads to abandonment.
8	Goat (or sheep)	4	Even	Yin	Unity	Unity without forging ahead leads to stagnation.
9	Monkey	5	Odd	Yang	Changeability	Changeability without being constant leads to foolishness.
10	Rooster	4	Even	Yin	Being constant	Being constant without changeability leads to woodenness.
11	Dog	5	Odd	Yang	Fidelity	Fidelity without amiability leads to rejection.
12	Pig	4	Even	Yin	Amiability	Amiability without fidelity leads to immorality.

FROM THE SCORE



1 RAT

- “Scurrying”; 4/4 meter; metronome crotchet = 150
- All sections of the orchestra are used but never together.



2 OX

- Maestoso; 4/4 meter; metronome crotchet = 54
- All sections of the orchestra are used but never together; provision for “Moo” sfx, created by using a superball on the bass drum.



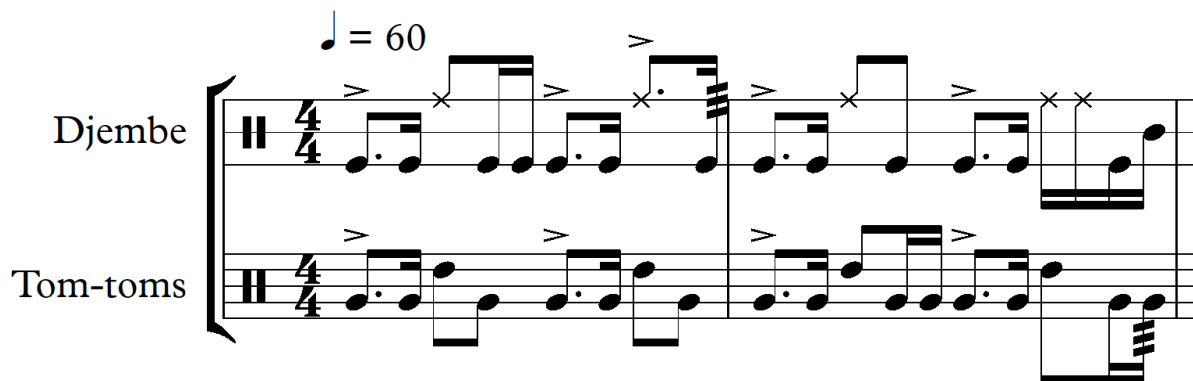
3 TIGER

- 4/4 meter; metronome crotchet = 60. This is the rhythm pattern from the first 2 bars:

$\text{♩} = 60$

Djembe

Tom-toms



- All sections of the orchestra are used; the harp glissandi are noticeable. Tutti last 3 bars.



4 RABBIT

- 4/4 meter; metronome crotchet = 110.
- Full orchestra; triplets in the wind section.



5 DRAGON

- “Mystical and mythical”; 3/4 meter; metronome crotchet = 72
- All sections of the orchestra are used but never together. Instruction to Tam-tam player to use a superball to “improvise eerie sounds in the cave of the dragon” sfx.



6 SNAKE

- 4/4 time; metronome crotchet = 82
- No brass. Timpani are the only percussion.



7 HORSE

- Changes meter – 3/4, 2/4, 6/8 –frequently and irregularly; metronome crotchet = 140
- All sections of the orchestra are used but never together. Driving percussion is a feature.



8 SHEEP

- “Pastoral”; 3/4 meter; metronome crotchet =72.
- No oboes, brass or percussion.



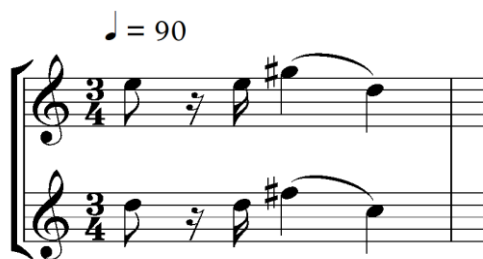
9 MONKEY

- Irregular and changing meters including 11/16, 3/4, 2/4; metronome crotchet = 140.
- All sections of the orchestra are used but never together.



10 ROOSTER

- Changing meter – 3/4, 5/8, 4/4; metronome crotchet = 90. This is the “crowing” theme included as sfx; it’s played by 2 trumpets.



- It’s doubled at the octave (by a 3rd trumpet and 1st trombone) in the last couple of bars.



11 DOG

- “Suddenly playful”; 4/4 meter; metronome crotchet = 100, then 148 and meno mosso to 180.
- No low winds (Bass clarinet, bassoon or contra-bassoon); minimal percussion (timpani and cymbal have 1 note each).



12 PIG

- The only one in compound time throughout; 9/8 dotted crotchet = 72, 12/8 dotted crotchet = 90.
- Full orchestra – the highest proportion of Tutti of all the episodes.

And enjoy the jokes: the flying Pigs, the ‘pecking’ horns in the Rooster, the animal noises (the Rooster crow, the Ox moo), the reference to wind-up toy Monkeys, the use of the egg shaker in Rooster.

TEACHING ACTIVITIES

CLASSROOM MUSIC

ACTIVITY I: OPPOSITES

LEARNING INTENTIONS

Students will:

- Develop understanding of the elements of music and the expressive range of each: (ACAMUM080/084/088/092);
- Explore a range of sound sources, developing technical control of each: (ACAMUM081/085/089/094).

** indicates Assessment Opportunity

- 1 ** Discuss the elements of music and make a table showing their extremes. It will look something like this:

Pitch	Low	High
Duration	Long	Short
Tempo	Slow	Fast
Texture	Thick (multiple)	Thin (single)
Dynamics	Soft	Loud
Timbre	Dark	bright

- 2 Consider which of your available sound sources are capable of a wide range and which are more limited (eg untuned percussion can't really change pitch; some instruments are better than others at sustaining sounds; some resonate very well but have to be stopped to produce short sounds; anything breath-controlled, including voice, is governed by the player's lung capacity).
- 3 ** Working with a partner, with a different instrument for each pair, have students explore their instrument and demonstrate its "opposites" capabilities. Encourage them to combine elements (eg pitch + duration + dynamics).
- 4 ** Whole-class Challenge #1:
Teacher chooses a combination of elements (eg "a low-pitched, short, soft sound") and students respond if their instrument can produce the specified sound.
- 5 ** Whole-class Challenge #2:

Teacher chooses a combination of elements, as in Challenge #1, and students respond if their instrument can produce the OPPOSITE of every element specified. Try both of these with student leaders.

6 ** Extend both Challenges to phrases rather than single sounds:

- Gradations in pitch, dynamics, tempo;
- Melodic contour;
- Articulation.

Be sure to include voices as a sound source along with any instruments you have – and found sounds too.

These activities translate easily into movement.

7 ** Try them as a Pairs activity, and in small groups with changing leaders. The Diamond set-up works well: students work in groups of four, standing in diamond formation, all facing the same direction. The person at the front of the diamond is the first leader and turns to face the others. At a given signal, the leader faces the front again, everyone turns to the right and a new person becomes the leader of the group. This works with a Triangle if you have a group of three.

It is useful to divide the class in two and have half watch the others, then swap roles. This provides the opportunity for students to gather more ideas through observation and thus increase their own repertoire.

ACTIVITY 2: SOUND PICTURES

(a) HOW DO YOU MAKE A PICTURE IN SOUND?

LEARNING INTENTIONS

Students will:

- Contribute to a class improvisation activity to represent an animal, bird or insect in music; (ACAMUM080/084/088/092; ACAMUM082/086/090/093/095);
- Understand the difference between sound effects and sounds to convey an impression; (ACAMUM080/084/088/092; ACAMUR083/087/091/097);
- Comment thoughtfully and positively on their own and others' work (ACAMUR083/087/091/097).

** indicates Assessment Opportunity

1 ** Have a class discussion about how to portray an animal, bird or insect in music. List the possibilities, which may well include:

- The sounds the animal makes (eg call, feet on different surfaces, flapping wings);
- How the animal moves;
- Its size;
- The way people tend to think of it (eg beloved pet, irritation, frightening).

2 Divide the class into groups according to the number of possibilities they contribute (ie if it's just the above list, there would be 4 groups). Each group is responsible for one of the characteristics.

3 Determine the sound sources to be used by each: these could include tuned percussion, rhythm percussion, vocal sounds, found sounds; woods, skins, metals, body percussion; tapped, shaken, breathed, rubbed. Consider what you have and find ways of categorising them to create four groups.

4 ** Each group in turn improvises their response.

5 ** Combine the groups and record the result, if you can. Play it back for comment.

6 ** If you wish, ask the groups to refine their work, bearing in mind the comments and their own perceptions, and repeat the exercise as a composition rather than an improvisation.

It is important to differentiate between SOUND EFFECTS (sfx) – ie the imitation of actual sounds and those which CONVEY AN IMPRESSION.

(b) SOMEONE ELSE'S SOUND PICTURES

LEARNING INTENTIONS

Students will:

- Listen to music and comment on the use of musical devices to create an impression (ACAMUM080/084/088/092; ACAMUR083/087/091/097);
- Understand that symbolic and emotional as well as physical attributes can be portrayed musically (ACAMUR083/087/091/097).

** indicates Assessment Opportunity

1 Choose one of the Episodes from Zodiac Animalia. Play it to the class without comment.

2 Tell the students that it's about an animal and ask them which animal it might be. It's up to you whether or not to provide a list of possibilities (and if so, how many).

3 Once they know the animal, revisit the checklist from Activity 2 (a). Listen again and ask students to notice how many of the points on their list could be ticked in the work of Jessica Wells.

4 Reveal the information at the beginning of this resource about the attribute and saying for each animal in the Chinese Zodiac; it relates to how people think about the animal.

5 ** Discuss the elements of music that are of most significance in creating the mind pictures in the work: tempo, rhythm, meter (particularly changing meter), instrumentation, texture, pitch range, dynamics (including the use of silence).

6 ** Listen to the chosen example again; ask students to notice how each of the elements you have discussed is used and why that choice might have been made. You could compile a table of this for future reference.

You can continue this activity as far as you wish, using any or all of the 12 Episodes. The extent to which you take it really depends on the age and level of musical understanding of each class, and it will be different in every case.

(c) MOVING PICTURES

LEARNING INTENTIONS

Students will:

- Reflect music through creative movement (ACAMUM080/084/088/092; ACAMUM082/086/090/093/093);

** indicates Assessment Opportunity

This piece lends itself readily to movement activities. Each Episode is very short, so using a Yin / Yang pairing would work well.

It would be useful to link this activity to Activity I (OPPOSITES) if you choose to use them both.

Play the Episodes of your choice and try any or all of the suggested movement activities.

I Establish the rules – careful movement, no contact, within a restricted area, no sound, movements must reflect what’s happening in the music – whatever you need to make the activity work in the space you have with each different class.

- 2 ** Try some free movement;
- 3 ** Try 2 groups, who perform for each other (one is Yin, the other Yang);
- 4 ** Try a pair activity, where one leads with the other closely following (or mirroring), and they swap roles for the second piece.
- 5 ** Have a class discussion about the task. If you can video the work, that’s a real bonus.

(d) OUR COLLECTION OF PICTURES

LEARNING INTENTIONS

Students will:

- Create a series of pieces on a related theme (ACAMUM080/084/088/092; ACAMUM082/086/090/093/093);
- Contribute to the development of a task description and an evaluation rubric (ACAMUM082/086/090/093/093; ACAMUR083/087/091/097)
- Reflect thoughtfully on their own and others’ work (ACAMUR083/087/091/097).

** indicates Assessment Opportunity

I The task is to create a series of short environmental soundscapes on a related theme. Some ideas:

- Animals in a zoo or theme park;
- Creatures in a summer garden – birds, bees, insects, worms in the soil;
- Household activities, including in the garden;
- Sports (maybe a Commonwealth Games link?);
- Agricultural Show – animals in pens, animal nursery, grand parade, riding events, dog jumping, rides, sideshow alley, machinery display, woodchopping, food stalls.

- 2 ** Devise a Task Description in collaboration with students. Ensure that all the musical elements discussed in Activity 2 (b) are addressed, along with the time limit, the requirement that the composition is not all sound effects, and (preferably) that it is notated in some way.
3. Consider incorporating digital sounds. There are a number of sources of free downloads: try Googling “Foley Sounds” and/or “soundbible” for a large range of environmental sounds. If you wish to include images, explore the stock photos available at “pics4learning” and/or “unsplash”.
- 4 ** Create a simple rubric for evaluation purposes. The combination of Task Description and Evaluation Rubric will ensure that students know exactly what is required of them.
- 5 Allocate the different components to students working individually, in pairs, in small groups, or in a combination of these.
- 6 ** Listen to all the compositions; ask for feedback from the composers first and then the listeners.
- 7 ** Determine the best sequence in which to place all the compositions. Should some be repeated? Continuous?
- 8 ** Make a graphic score to show how all the components fit together.
- 9 ** Allow time for refinement in the light of the feedback received, then perform the compositions in sequence order. Record this if possible.
- 10 ** Consider presenting the work to another class, or other audience that may be available.

CROSS-CURRICULAR

ACTIVITY 3: OUR ZODIAC

This activity offers student development in English (the *Language for Interaction* strand of Language) and Health and Physical Education (the *Communicating and interacting for health and well-being* strand of Personal, Social and Community Health).

LEARNING INTENTIONS

Students will:

- Participate appropriately in class discussions at various points of this activity;
- Develop language competence in reaching consensus and conflict avoidance and resolution;
- Develop skills in co-operation and collaboration.

** indicates Assessment Opportunity

- 1 Use the Chinese Zodiac as a starting point to create a Class Zodiac.
- 2 ** Have a class discussion about categories and choose one for which to develop a set of symbols for each month of the year. Some possibilities: plants, colours, textures, scents/flavours ...
- 3 Once the category has been selected, make a chart of all the students in the class showing the month of their birthdays. It should look something like this:

Month	Students	Symbol	Image

4 Brainstorm examples of the category (ie colours = red, blue, pink, purple ...). These become the symbols for each month.

4 ** Develop with the students a process to allocate a symbol to each month. Be sure to include discussion about ways of resolving conflict and arriving at consensus.

6 Add the agreed example to the appropriate column of the chart.

7 ** Students with birthdays on the same month create / select / download an image that they all agree on to complete the chart.

8 ** If there are months in which no class member has a birthday, agree a process to select the symbol and image for that month.

ACTIVITY 4: OUR ZODIAC WRITING

This activity offers student development in English (strand of Language and Literacy strands)).

LEARNING INTENTIONS

Students will:

- Participate appropriately in class discussions at various points of this activity;
- Develop language competence in selecting appropriate words and phrases;
- Develop skills in a more extended writing activity;
- Practice reading aloud.

** indicates Assessment Opportunity

a) Visual Poems

1. Share examples of visual poems with students. There are many readily available, in forms such as Stars, Snake, Spiral-wound Spring, Trees, Flowers.
2. Source (or draw) outline versions of each Chinese Zodiac animal.
3. Brainstorm words and phrases related to each.
4. ** Have students select from these and/or think of others and re-create the graphics outline with them.

b) A Day in the Life

1. The 1-minute episodes of Zodiac Animalia are, in effect, a summary of the animal represented: its movement, appearance and attributed character.
2. Re-visit those as a starting point (refer to the Visual Poems activity and see the chart at the start of this resource to help);

3. ** Encourage each student to choose a favourite, find out more about its habits if necessary, and write the story of a day in its life;
4. ** Share the stories;
5. ** These could be compiled into a class book (with the poems?) and include illustrations.

AFTERTHOUGHTS:

Many of these activities could form part of a unit of work on ***Symbols in Our Lives***: logos, uniforms and costumes, radio / TV advertisement sound bites / program identifiers, the symbolic language of flowers / gemstones and so on.

Tie any of the activities in this resource to a unit of work on China. There are easy connections related to customs and traditions.

MORE REPERTOIRE

Additional pieces you could use as listening examples:

Saint-Saens, Camille	<i>Carnival of the Animals</i>
Mussorgsky, Modest	<i>Bydlo</i> (<i>Pictures at an Exhibition</i>)
Rimsky-Korsakov, Nicolai	<i>Flight of the Bumble-Bee</i> (<i>The Legend of Tsar Sultan</i>)
Hindson, Matthew	<i>Dangerous Creatures</i>
Stevenson, Dean	<i>Arach's Dance</i> (<i>Spider's Waltz</i>)
Liadov, Anatol	<i>I Danced with the Gnat</i> (No IV of <i>Eight Russian Folk Songs</i>)
Prokofiev, Sergei	<i>Peter and the Wolf</i> themes

NATIONAL CURRICULUM FOR MUSIC ASSESSMENT OUTCOMES

CONTENT AND ACHIEVEMENT DESCRIPTIONS	F-2	3-4	5-6
AURAL SKILLS	<p>ACAMUM080</p> <p>Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion</p>	<p>ACAMUM084</p> <p>Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns</p>	<p>ACAMUM088</p> <p>Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns</p>
PERFORM	<p>ACAMUM081</p> <p>Sing and play instruments to improvise and practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community</p>	<p>ACAMUM085</p> <p>Practise singing, playing instruments and improvising music, using elements of music, including rhythm, pitch, dynamics and form in a range of pieces, including music from the local community</p>	<p>ACAMUM089</p> <p>Develop technical and expressive skills in singing, playing instruments with understanding of rhythms, pitch and form in a range of pieces, including music from the local community</p>
COMPOSE	<p>ACAMUM082</p> <p>Create compositions and perform music to communicate ideas to an audience</p>	<p>ACAMUM086</p> <p>Create, perform and record compositions by selecting and organising sounds, silences, tempo and volume</p>	<p>ACAMUM090</p> <p>Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience</p>
LISTENING (context and purpose)	<p>ACAMUR083</p> <p>Respond to music and consider where and why people make music, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR087</p> <p>Identify intended purposes and meanings as they listen to music, using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander peoples.</p>	<p>ACAMUR091</p> <p>Explain how elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including music of Aboriginal and Torres Strait Islander peoples.</p>