



# *Carnival of OUR Animals*

**2021 K-7 Study Guide**



# *Dear Learners,*

With this study guide, you begin a music-filled journey through many cultures and stories. Some might be familiar, and some might be new, but they all are interconnected, for it is through stories that we connect with one another, and preserve our culture and traditions for future generations.

I come from the Tseil-Waututh Nation, which I have had the opportunity to work for in multiple capacities for the past 15 years. I am also honored to be the chair of the VSO Indigenous Council. In this role, I work with the symphony to embed the cultural values of the three host nations within the organization. This concert is in many ways a journey for the VSO and for the Indigenous Council, as it is our first major collaboration. At its heart, this project is about a concert for children, using Carnival of the Animals as a jumping off point for adding new music and sharing the traditional stories of local First Nations. I hope you enjoy the journey!

**Dennis Thomas-Whonoak**  
Chair, VSO Indigenous Council

# About

## Host Nations

There are many different First Nations in the Salish Sea, and across Turtle Island, all with their own distinct cultures. The Vancouver Symphony works, lives and makes music on the unceded territories of the  $x^w m \theta k^w \acute{e} \acute{y} \acute{e} m$  (Musqueam),  $S_k w \acute{x} w \acute{u} 7 m e s h$  (Squamish), and  $S e \acute{l} \acute{i} l w i t u l h$  (Tseil-Waututh) Nations, so we call these our host nations. We worked with representatives of these host nations to share stories, culture, and more through this concert.

## $S e \acute{l} \acute{i} l w i t u l h$

### Tseil-Waututh Story

The Tseil-Waututh Nation is one of many groups of Coast Salish peoples living in the Pacific Northwest, throughout British Columbia, Washington, and Oregon. Tseil-Waututh people share a rich knowledge of the lands and waters of their territory and work as stewards to preserve and protect the environment.

To learn more:

<https://twnation.ca/our-story/>

### *Reflection Question:*

Do you know which nations' ancestral land your school is on? How about where you live? If you're not sure, use this website to find out: <https://native-land.ca/>

## $x^w m \theta k^w \acute{e} \acute{y} \acute{e} m$

### Musqueam's Story

The name Musqueam relates back to the flowering plant,  $m \theta k^w \acute{e} \acute{y} \acute{e} m$ , which grows in the Fraser River estuary. This flower is important to the Musqueam origin story, connecting the people to this land where Musqueam's ancestors have lived for thousands of years.

$x^w m \theta k^w \acute{e} \acute{y} \acute{e} m$  people continue to honour their collective responsibilities to keep their culture vital and strong, share their teachings and laws, and work collaboratively to protect our environment while building a vibrant community for all.

To learn more:

<https://www.musqueam.bc.ca/our-story/>

## $S_k w \acute{x} w \acute{u} 7 m e s h \acute{U} x w u m i x w$

### The Squamish Nation

The Squamish Nation's history spans millenia. The Squamish language is spoken as a second language by many Squamish People, who learned it from their elders.

The territory of the Squamish People includes the Burrard Inlet, English Bay, False Creek, and Howe Sound watersheds.

Squamish culture has been created from the lands, waters, and people over generations. Squamish People continue to practice many of the traditions, customs, and ways of their ancestors and pass them onto future generations.

To learn more:

<https://www.squamish.net/about-our-nation/>

# Performers

**Elder Shane Pointe** x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam) Knowledge Keeper  
**Swu7wu Billy** Skwxwú7mesh (Squamish) Knowledge Keeper  
**Gabriel George** Selííwitulh (Tseil-Waututh) Knowledge Keeper

**Bill Rowson** Conductor  
**& the Vancouver Symphony Orchestra**

*With special thanks to the VSO Indigenous Council.*

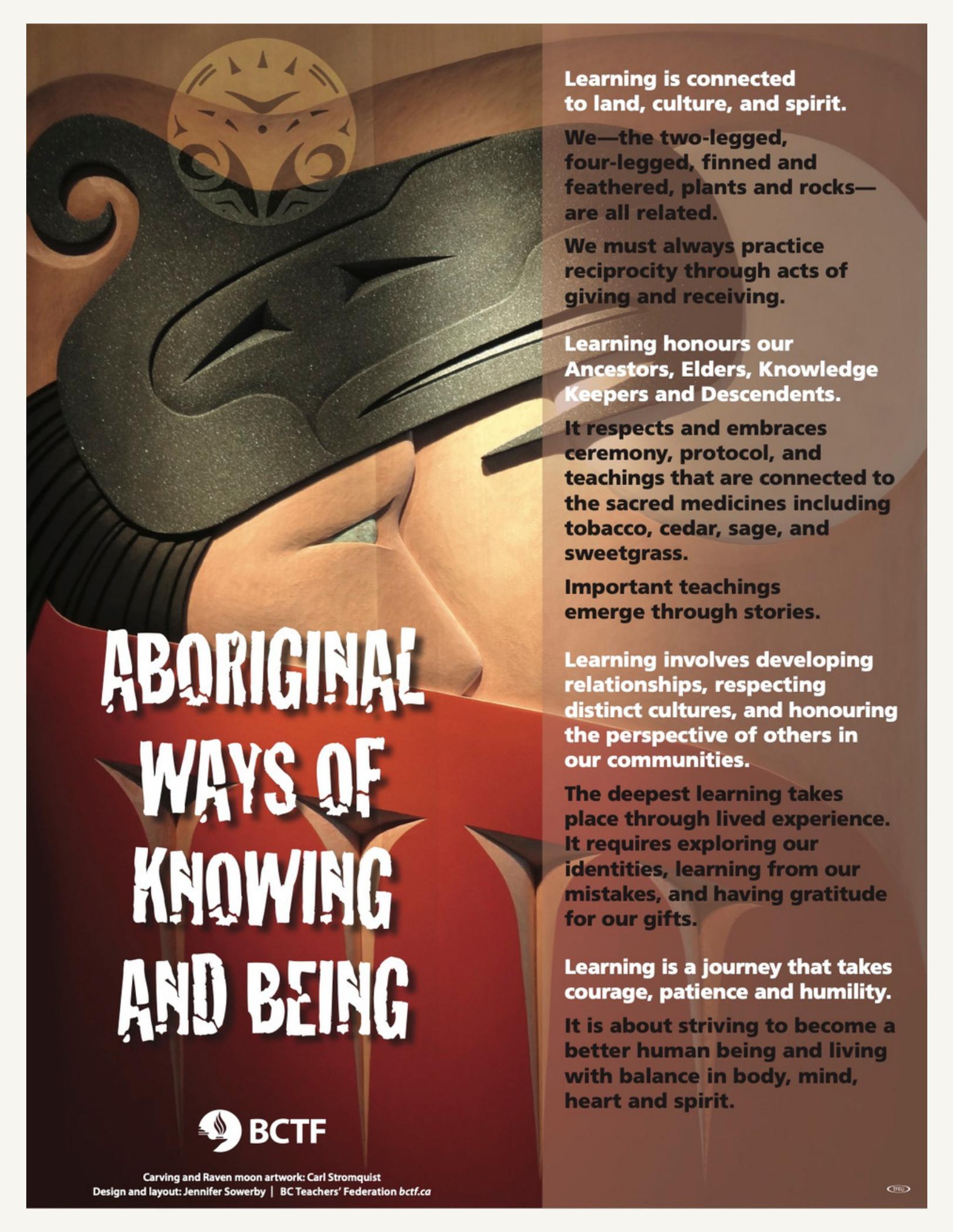
**This Study Guide was created by the VSO in consultation with Dr. Davita A. Marsden, VSB District Vice Principal, Indigenous Education**

## About the Vancouver Symphony Orchestra

Founded in 1919, the Grammy and Juno-award winning Vancouver Symphony Orchestra is the third largest orchestra in Canada, the largest arts organization in Western Canada, and one of the few orchestras in the world to have its own music school.

Led by Music Director Otto Tausk since 2018, the VSO performs more than 150 concerts each year, throughout Vancouver and the province of British Columbia, reaching over 270,000 people annually. On tour the VSO has performed in the United States, China, Korea and across Canada. The orchestra presents passionate, high-quality performances of classical, popular and culturally diverse music, creating meaningful engagement with audiences of all ages and backgrounds.





# ABORIGINAL WAYS OF KNOWING AND BEING



Carving and Raven moon artwork: Carl Stromquist  
Design and layout: Jennifer Sowerby | BC Teachers' Federation [bctf.ca](http://bctf.ca)

**Learning is connected to land, culture, and spirit.**

**We—the two-legged, four-legged, finned and feathered, plants and rocks—are all related.**

**We must always practice reciprocity through acts of giving and receiving.**

**Learning honours our Ancestors, Elders, Knowledge Keepers and Descendents.**

**It respects and embraces ceremony, protocol, and teachings that are connected to the sacred medicines including tobacco, cedar, sage, and sweetgrass.**

**Important teachings emerge through stories.**

**Learning involves developing relationships, respecting distinct cultures, and honouring the perspective of others in our communities.**

**The deepest learning takes place through lived experience. It requires exploring our identities, learning from our mistakes, and having gratitude for our gifts.**

**Learning is a journey that takes courage, patience and humility.**

**It is about striving to become a better human being and living with balance in body, mind, heart and spirit.**

**First Violin**

Nicholas Wright, Concertmaster  
Timothy Steeves, Associate  
Concertmaster  
David Lakirovich, Assistant  
Concertmaster  
Jennie Press, Second Assistant  
Concertmaster  
Jae-Won Bang  
Mary Sokol Brown  
Jenny Essers  
Monica Pegis (On Leave)  
Xue Feng Wei  
Rebecca Whitling  
Yi Zhou

**Second Violin**

Karen Gerbrecht, Acting  
Principal  
Jeanette Bernal-Singh, Acting  
Associate Principal  
Ashley Plaut, Acting Assistant  
Principal  
Cassandra Bequary  
Daniel Norton (On Leave)  
Ann Okagaito  
Carina Vincenti

**Viola**

Hung-Wei Huang, Principal  
Andrew Brown, Associate  
Principal  
Emilie Grimes, Assistant  
Principal  
Katrina Chitty  
Matthew Davies (On Leave)  
Angela Schneider  
Jacob van der Sloot

**Cello**

Henry Shapard, Principal  
Janet Steinberg, Associate  
Principal  
Zoltan Rozsnyai, Assistant  
Principal  
Olivia Blander  
Natasha Boyko  
Charles Inkman  
Luke Kim  
Cristian Márkos

**Bass**

Dylan Palmer, Principal  
Evan Hulbert, Associate  
Principal  
Noah Reitman, Assistant  
Principal  
Malcolm Armstrong  
David Brown  
J. Warren Long

**Flute**

Christie Reside, Principal  
Chris James, Assistant  
Principal  
Rosanne Wieringa

**Piccolo**

Chris James

**Oboe**

Marin Tinev, Principal  
Beth Orson, Assistant Principal  
Karin Walsh

**English Horn**

Beth Orson

**Clarinet**

Jeanette Jonquil, Principal  
Michelle Goddard, Acting  
Assistant Principal

**E-flat Clarinet**

Michelle Goddard

**Bass Clarinet**

Vacant

**Bassoon**

Julia Lockhart, Principal  
Sophie Dansereau, Assistant  
Principal  
Gwen Seaton

**Contrabassoon**

Sophie Dansereau

**French Horn**

Oliver de Clercq, Acting  
Principal  
Andrew Mee, Acting Associate  
Principal

**Trumpet**

Larry Knopp, Principal  
Marcus Goddard, Associate Principal  
Vincent Vohradsky

**Trombone**

Brian Wendel, Principal  
Andrew Poirier

**Bass Trombone**

Ilan Morgenstern

**Tuba**

Peder MacLellan, Principal

**Timpani**

Aaron Macdonald, Principal

**Percussion**

Vern Griffiths, Principal  
Michael Jarrett  
Tony Phillips

**Harp**

Alyssa Katahara

**Piano**

Vacant

**Otto Tausk,  
Music Director**

*Members  
of the Orchestra*

# Curriculum Connections

For the recommended connections to Aboriginal Ways of Knowing and Being, please reference the poster on page 5.

## K-3

- **Exploring and creating**
  - Explore elements, processes, materials, movements, technologies, tools, and techniques of the arts
  - Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play
  - Explore artistic expressions of themselves and community through creative processes
- **Reasoning and reflecting**
  - Observe and share how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, and techniques
  - Reflect on creative processes and make connections to other experiences
- **Communicating and documenting**
  - Interpret how symbols are used through the arts
  - Express feelings, ideas, stories, observations, and experiences through the arts
  - Describe and respond to works of art
  - Experience, document and share creative works in a variety of ways

## 4-7

- **Exploring and Creating**
  - Choose artistic elements, processes, materials, movements, technologies, tools, techniques and environments using combinations and selections for specific purposes in art making
  - Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play
  - Explore identity, place, culture, and belonging through arts experiences
  - Explore relationships among cultures, societies, and the arts
- **Reasoning and Reflecting**
  - Observe, listen, describe, inquire and predict how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate
  - Reflect on creative processes and make connections to other experiences
- **Communicating and documenting**
  - Adapt learned skills, understandings, and processes for use in new contexts and for different purposes and audiences
  - Interpret and communicate ideas using symbolism to express meaning through the arts
  - Express, feelings, ideas, and experiences in creative ways
  - Experience, document and present creative works in a variety of ways

# Program Notes

**In 1886**, Camille Saint-Saëns was on holiday in Austria, when he wrote his now-famous *Carnival of the Animals*. He wanted to write a fun, humorous piece; a “grand zoological fantasy.” Though it was a smash hit at private concerts, he was worried that it would ruin his reputation as a “serious” performer, so he refused to allow it to be performed in public. Later, the entire work was published. Guess what? Audiences couldn’t get enough of it! Now, it is a central piece of the orchestral repertoire, and a favourite among young audiences as each section depicts a different type of animal.

**In 2021**, *Carnival of OUR Animals* was composed as a companion to Saint-Saëns’ suite. The animals featured in *Carnival of OUR Animals* are of local significance, selected by knowledge-keepers of the Musqueam, Squamish and Tsleil-Waututh Nations. These representatives will introduce the animals and stories that informed the new music, and will also perform traditional songs from each host nation.

Bill Rowson, a local Vancouver composer, worked with the knowledge-keepers to share the animals’ stories using music. The first movement, chosen by Musqueam Elder Shane Pointe, (whose artwork is depicted here) is about the Thunderbird, which is a powerful supernatural creature. The second movement, in collaboration with Squamish knowledge keeper, Swu7wu Billy, is about the Salish Woolly Dog, which is now extinct. The Salish Woolly Dog was a fleecy white dog kept by the Squamish aristocracy for its wool, which was woven into blankets. In this movement, Bill Rowson creates the sound of weaving using the music.

The third section celebrates the Eagle and how it watched over the Tsleil-Waututh people. Gabriel George, the Tsleil-Waututh knowledge-keeper, gifted us the traditional Eagle Song, which is featured in this movement. Seizing on the themes of weaving and unity, the composition ends with a Finale that brings together elements from all three new movements.

Thunderbird  
Coast Salish house front painting by Shane Pointe  
Canadian Museum of History, K96-5



# K-3 Activity 1: Listen to Your Heart

1. Introduce the activity to the class: Indigenous epistemologies understand that the timing in music is the mother's heartbeat, the heartbeat of Mother Earth, the heartbeat of a Nation and the heartbeat of the cosmos. The first rhythm we ever learn is our mother's heartbeat. Through this rhythm, we're all connected, both to our ancestors and to each other. The heartbeat can be roughly notated like this:



Or, try learning this rhythm orally by saying:

**"123 123 123 123"**

- Now, clap when you say "one" and "two"
- Next add some emphasis to the first note by clapping louder, so it sounds like:

**"123 123 123 123"**

When musicians are playing together, they all feel the same beat together as though they are all connected.

2. Guide the class to follow the above steps, so everyone is clapping the heartbeat rhythm together. Experiment with different "instruments" (stomping, tapping pencils, using classroom musical instruments). How does that change the quality of the sound?

3. Discuss: What makes our hearts beat faster? As a class, do the same exercise as before, but choose a fast speed (the speed of the music is called its "tempo"). Ask students if it felt different in their bodies than the first time they clapped.

4. When makes our heartbeats be slower? As a class, do the same exercise as before, but choose a slow speed. Ask students if it felt different in their bodies than the other two times they clapped.

5. Experiment: Music is built on a basic pulse. Experiment with ways you can adapt this rhythm, such as adding or subtracting notes, while still staying steady. While the class maintains a steady pulse, encourage students to take turns improvising their own rhythm. Or, split the class into two groups: the steady beat makers, and the improvisers, and switch!

Now, listen to the Elephant movement from Carnival of the Animals by Saint-Saëns and see if you can clap along to the heartbeat of the movement. It uses the same 123 pulse as you practiced before. How does Saint-Saëns vary the rhythm in the melody?

## Looking Forward

At the concert, notice when the composer uses a heart-beat pulse in Carnival of OUR Animals. Are there other kinds of steady beats too?

# K-3 Activity 2: Heroes Among Us

## Part 1: DISCUSS

### Music is often inspired by “the hero.”

Heroes don't just perform dramatic rescues or slay monsters; there are many kinds of heroes who inspire us for their wisdom, kindness, generosity, and more. In this concert, you heard stories about three Coast Salish Nations, shared by traditional knowledge-keepers. These individuals are heroes in their communities. With reference to the Thunderbird painting by Elder Shane Pointe on p. 8, consider how the knowledge keepers protect the rich history of their people and pass sacred knowledge on to younger generations.

## Part 2: THINK PAIR SHARE

Who is a hero who has guided you in your life? It could be a family member, a teacher, a friend, or even a pet! Think about what makes them special.

## Part 3: CREATE a poem or picture about your hero

### Draw a Picture

What materials do you want to use? Crayon, pencil, paint, or something else? Each creates a different type of line. Think about which colours show their personality. At the end, share it with the class!

### Write a Poem

There are many different types of poetry. Try writing an acrostic poem, like the one below:

**H**elpful  
**E**ager  
**R**espectful  
**O**ptimistic

Or, write one that rhymes at the end of each line! Then share it with the class.

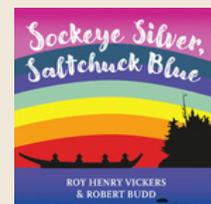
## Post-Concert: Compose an Oral Story

For many, oral storytelling is a vital cultural practice that shares teachings and history. It is connected to language, land, history, sacred knowledge, and sometimes to music. Think about the stories you heard from the three traditional knowledge-keepers: the Thunderbird, the twelve Salish Woolly Dog pups, and the Eagle. Can you make any connections between your experience and one of these stories? Compose your own oral story about that experience. Then in groups of 4, take turns presenting to your classmates.

### Suggested Resource

#### **Socketeye Silver, Saltchuck Blue by Roy Henry Vickers and Robert Budd**

Roy Henry Vickers is a world-renowned First Nations artist. He created this book with Victoria, BC resident Robert Budd. It teaches all about colours through rhymes depicting the natural landscape of the Salish Sea.





## 4-7 Activity 2: Heroes Among Us

### **Music is often inspired by “the hero.”**

Heroes don't just perform dramatic rescues or slay monsters; there are many kinds of heroes who inspire us for their wisdom, kindness, generosity, and more. In this concert, you heard stories shared by traditional knowledge-keepers. These individuals are heroes in their communities - they protect the rich history of their peoples and pass sacred knowledge to younger generations. Reference the Thunderbird painting by Elder Shane Pointe on p. 8. How might this painting have an impact on elder Shane's community, and on the general public that sees the painting in the museum?

### **Discuss:**

Who are the heroes that have guided and inspired you, making you who you are today?

### **Expand:**

Make a poster, collage, tell a story, or create another creative project about a hero in your life.

### ***Making Connections:***

#### **Compose Your Own Story!**

In many Indigenous communities, oral storytelling is a vital cultural practice that shares teachings and history. It is connected to language, land, history, sacred knowledge, and sometimes to music. Think about the stories you heard from the three traditional knowledge-keepers: the Thunderbird, the twelve Salish Woolly Dog pups, and the Eagle. Can you make any connections between your experience and one of these stories?

Compose your own oral story about that experience. Then in groups of 4, take turns presenting to your classmates.



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