

TEACHER'S GUIDE

REFLECT
RESPOND
REMIX

PICTURES FROM AN EXHIBITION



A Guide to the
Chicago Symphony Orchestra
School Concerts

CELEBRATING 100 YEARS OF THE
CSO'S CONCERT SERIES FOR CHILDREN



NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA



TABLE OF CONTENTS

<u>Letter from the Negaunee Music Institute Staff</u>	2
<u>Program Information</u>	3
<u>Lesson 1: Picture This</u>	5
<u>Lesson 2: A Closer Look</u>	10
<u>Lesson 3: Making Connections</u>	15
<u>Post-Concert Reflection</u>	17
<u>Artist and Composer History</u>	19
<u>Acknowledgments</u>	21



Dear Teacher,

Welcome to the Chicago Symphony Orchestra's 2018/19 School Concert season - celebrating the 100th season of the CSO's concert series for children. Each concert this season has explored the origins of great music, what that music means to listeners in the 21st century and how composers, musicians and audiences build music's future.

In this document, you will find three easily executed lesson plans for a classroom or music teacher, plus a reflection page to complete after you have attended the concert. The intent of this curriculum is to engage and guide students to listen for specific things in each piece of music. Our hope is that these plans will serve as an important resource leading into your day at Symphony Center.

Like Tchaikovsky's *Nutcracker* and Saint-Saëns' *Carnival of the Animals*, different movements of Mussorgsky's *Pictures from an Exhibition* are often played individually, especially for school-age children. You may notice that all of the odd-numbered movements are faster than the even-numbered movements, and that the Promenade theme seems to become a part of the paintings in the last three movements. If you know the history of Modest Mussorgsky's friendship with Viktor Hartmann, you can almost hear the composer's journey through his stages of grief over his friend's death—from denial and anger, through bargaining and depression, ending in acceptance and hope. We hope that you will be inspired to share the genius and power of this great music with your students.

In addition to exposing your students to this music through this Teacher's Guide, consider additional opportunities for them to hear it during your school day: at the start of your morning routine or during quiet activities, such as journaling. Depending on your teaching schedule, some of the activities in this guide could be completed after your concert, rather than before. Students' enjoyment of this music doesn't have to stop after the performance!

Please look through this document and consider how and when you will use these lesson plans. Some activities may require you to gather materials, so plan accordingly. This document also includes historical content that will help you teach the lessons.

For additional support with preparing your students for their concert experience, please request a visit from one of our skilled [Docents](#).

Sincerely,
Staff of the Negaunee Music Institute at the
Chicago Symphony Orchestra



ABOUT THE CONCERT

Modest Mussorgsky composed *Pictures from an Exhibition* as a musical depiction of a set of drawings and watercolors. This piece, famously arranged for orchestra by Maurice Ravel, leads audience members on a sonic gallery walk and invites them to investigate how visual imagery can be transformed into sound.

The program:

Members of the Chicago Symphony Orchestra

Thomas Wilkins conductor

To include selections from:

SMETANA Dance of the Comedians from *The Bartered Bride*

MUSSORGSKY (ORCH. RAVEL) *Pictures from an Exhibition*

Promenade

Gnomus

Bydlo

Ballet of the Chicks in their Shells

Samuel Goldenberg and Schmuyle

Catacombs: Sepulcrum romanum

Promenade: Con mortuis in lingua mortua

The Hut on Fowl's Legs (Baba Yaga)

The Great Gate of Kiev



ABOUT THE MUSIC

This season's school concerts theme "Reflect, Respond, Remix" is aptly illustrated with *Pictures from an Exhibition*. In 1874, when composer Modest Mussorgsky visited an art exhibition in honor of his friend Viktor Hartmann, who had unexpectedly died a few months earlier, he had the opportunity to **reflect** on his artist friend's life and work. As Modest walked from picture to picture, he was inspired to compose a piece of music that would tell stories about the artwork as well as his experience of attending the exhibition. His **response** to that visit was a suite for piano that provided not only a lasting testament to his grief—and ultimately, acceptance—for the loss of his friend, but an enduring representation of Hartmann's art as only a few of those works still exist. *Pictures at an Exhibition* was not published until after Mussorgsky's death but since then, has been **remixed** for orchestra by many different composers over the years. Maurice Ravel's orchestration, created in 1922, is the best known and the one Members of the Chicago Symphony Orchestra will be playing at this concert.

The engaging activities on the following pages will prepare your students for a fun and rewarding visit to Symphony Center.

LESSON 1: Picture This

FEATURED REPERTOIRE*

MUSSORGSKY (ORCH. RAVEL)

Pictures from an Exhibition



* You can access the entire Spotify® playlist here.

(free account required).

OBJECTIVES

STUDENTS WILL BE ABLE TO:

- Understand that composers, like artists, use tools to “illustrate” their stories. These include tempo, dynamics, articulation and tone color as well as others.
- Identify, by sight and sound, a variety of instruments of the orchestra.
- Reflect on how music can help us understand the differences between people with different backgrounds.
- Demonstrate crescendo and decrescendo kinesthetically.
- Rhythmically track a complicated composition, labeling similarities and differences.
- Discover that orchestration influences a piece of music.

MATERIALS

- Musical recordings of the featured repertoire listed above (e.g., Spotify®)
- Sound system for musical excerpts of concert repertoire (e.g., laptop and speakers, etc.)
- Worksheets for **Samuel Goldenberg and Schmuÿle, Promenade Variations, and Lesson Remix**
- Listening Guides for **Promenade, The Hut on Fowl’s Legs (Baba Yaga)**
- Pencils
- Scarves or streamers

ESSENTIAL QUESTIONS

- How do composers generate creative ideas?
- How does art inspire us to respond to our surroundings?
- Why is music a powerful way to understand others?

EVALUATION

- Having experienced the music through recordings and a live performance, students will be able to listen to and identify at least three of the movement titles and be able to articulate qualities unique to that music. In addition, students will be able to give an example of how music can illustrate a piece of artwork.

KEY VOCABULARY

- **Crescendo:** gradually becoming louder
- **Decrescendo:** gradually becoming softer
- **Empathy:** the ability to understand and share the feelings of another
- **Orchestration:** adapting music composed for another medium for an orchestra
- **Promenade:** to take a leisurely walk, ride or drive in public
- **Theme:** usually a recognizable melody upon which part or all of a composition is based

INTRODUCTION

Ask students to raise their hands if they have ever visited an art museum. Encourage students who have been to an art museum to describe the experience. Restate for the class that “at an art museum, artwork is exhibited, and you walk from piece to piece, looking at and thinking about them. This is the same experience composer Modest Mussorgsky had when he went to an art exhibition in 1874. During his visit he was inspired to write music that described his visit.”

TEACHING STEPS

Promenade [Spotify Track 1](#)

1. **Distribute** the *Promenade Listening Guide* to each student. (Tip: Project this map to help students follow along.)
2. **Play** the piece and ask students to touch each “step” of the path, starting at the top left corner until they get to the end (bottom left).
3. **Ask** students to share what they noticed as they followed along. If not mentioned during the discussion, add that different groups or families of instruments play at different times. Also note that they passed ten different pictures on their “walk.”
4. **Review** the three families of orchestra instruments heard in this piece by naming some of the instruments in each family and noting that the percussion family is missing.
5. **Play** the piece again and ask students to pay particular attention to the changing sounds of the instruments.
6. **Tell** students that Mussorgsky composed this piece for piano but many years later a composer named Maurice Ravel orchestrated it. By re-arranging the piece for instruments of the orchestra, Ravel was able to amplify Mussorgsky’s message.

Bydlo [Spotify Track 4](#)

1. **Introduce** this piece by displaying a picture of an ox and cart and sharing that Mussorgsky called one of his pieces *Bydlo*, a Polish word for cattle. The original drawing from the exhibit no longer exists, but it may have looked something like this 1884 [painting by Van Gogh](#).
2. **Brainstorm** with students about what the music for an ox and cart might sound like. Would the instrument representing the ox play high or low? Would the tempo be generally fast or slow and would it likely get faster or get slower?
3. **Play the** first 30 seconds or so of the piece so that students can confirm their expectations. The instrument playing the solo is a tuba, the lowest-pitched instrument in the brass family.
4. **Tell** students In Mussorgsky’s musical story, the ox and cart start far away, move right up next to us, pass us and then move far away again. What might a composer do to help us hear that in the music?
5. **Engage** students with the music by leading them through a movement activity created by music teacher and author Dan Fee. Give each student a scarf or streamer. Then, move them into a circle or two long lines facing each other. Practice these three movements: 1) moving the scarf up and down to the beat; 2) “drawing” a slow circle in front of themselves with the scarf—one circle for each two-beat measure and; 3) making a large, sideways figure-eight across and in front of their bodies. Starting with students seated on the floor, indicate the change in dynamics by changing body level and scarf movements with the music as follows*:

Beginning: *Seated, small scarf up down movement touching floor to show soft dynamic*

When higher string enters (:50): *On knees, scarf circles getting larger as the music gets louder*

When snare drum enters (1:30): *Stand and make large figure 8s to indicate the very loud dynamics*

As music begins to get softer (1:50): *Return to knees and scarf circles, circles getting smaller as the dynamics get softer*

After second tuba solo (2:10): *Return to sitting on floor and practice the small up-down movement, getting smaller with head and body slowly leaning down eventually touching the floor at the end.*

(*Insist on complete silence during the above activity so that students can appreciate the beauty of this music while physically engaged in listening to it.)

Samuel Goldenberg and Schmuÿle [Spotify Track 6](#)

1. **Prepare** students for this piece by sharing that it is based on two paintings: one of a rich man and the other of a poor man. Interestingly, these drawings were a gift to Mussorgsky from the artist Viktor Hartmann, whose 400-plus works were being displayed at the exhibit.
2. **Show** students the Hartmann drawings, "[A Rich Jew](#)" and "[A Poor Jew.](#)" Ask them to think about these two different people and how a composer might represent them with sound. Encourage students to notice differences between the two drawings. For example, the rich man's portrait shows only part of him as it fills up the space while the poor man, in comparison, is quite small in his space. Also, the rich man looks arrogantly upward as the poor man looks dejectedly downward.
3. **Distribute** the *Samuel Goldenberg and Schmuÿle Worksheet* and have the students imagine a conversation between these two subjects.
4. **Play** the piece twice. First ask students to focus on the portraits and what they notice about the music while they make notes outside the circles on their worksheet. The second time, ask them to write down what they think each character might be saying.
5. **Discuss** student ideas about what was said and how they think the conversation ends after playing the music.
6. **Ask** students to put themselves in the place of each of these characters and think about how they might feel at the end of this conversation. If time allows, pair students to play the role of one of the characters and then reverse roles. Encourage students to talk about their differences with one another, and ask them how they might resolve them peacefully.

The Marketplace at Limoges [Spotify Track 7](#)

Please note that this piece will not be performed on the concert

1. **Tell** the students that composer Mussorgsky actually provides the dialogue for this next piece! He wrote two different ideas directly in his musical score.
2. **Display** the description below for students to read as you read it aloud, or print a copies of the dialogue and have students perform the short script for the rest of the class.

"The big news: Monsieur de Puissanceout has just recovered his beast, 'The Fugitive.' But the good wives of Limoges are not interested in this incident because Madame de Remboursac has acquired very fine porcelain dentures while Monsieur de Panta-Pantaléon is still troubled by his obtrusive nose which remains as red as a peony."

"The great news

–Monsieur Pimpant de Panta-Pantaléon has just recovered his lost beast 'The Fugitive.'

–Yes, 'Maam,' that was yesterday.

–No, 'Maam,' it was the day before yesterday.

–Oh, well, 'Maam,' the beast roamed all over the neighborhood.

–Oh, no, Maam, the beast never got loose at all."

3. **Play** the recording and ask students to close their eyes and imagine the story while they listen to the piece being played by an orchestra.
4. **Show** this [animated interpretation](#) of The Marketplace at Limoges by Tom Scott.
5. **Ask** students if they noticed what instruments were performing the music on this video. (Tom Scott and his brother have rearranged the entire *Pictures at an Exhibition* for two pianos or piano and organ and perform it live for audiences with Tom's animations.)
6. **Discuss** the difference in the effect of the piece being played with keyboard only vs. with the entire orchestra. Animation aside, which version of the music do they like better and why?

The Hut on Fowl's Legs [Spotify Track 9](#)

1. **Share** that both Mussorgsky and the artist, Viktor Hartmann, were Russian and that this next piece was inspired by a well-known Russian folk tale about an evil witch.
2. **Ask** students to name a folk tale they know that has an evil witch in it. Next, ask what they know about where the witch lived and how the witch traveled.
3. **Explain** that the witch in this Russian folk tale is called Baba Yaga. She lives in a house on chicken's legs that can move from place to place. Rather than the traditional broom, she travels in a mortar using the pestle to guide her. (You may need to define mortar/pestle.)
4. **Distribute** the *Baba Yaga Listening Guide* and demonstrate how to track the map from left to right with three lines of rhythm for the first and last sections, and two for the middle section.
5. **Ask** students if they think the sections will sound similar.
6. **Play** the piece while students silently follow along on their own listening map. (Tip: It will be helpful to also project the guide to help students should they lose their place.)
7. **Ask** students if the piece sounded finished. Explain that the abrupt ending is because the music moves directly into the last piece of *Pictures from an Exhibition* without stopping.

Promenade continued! [Spotify Tracks 9 and 10](#)

1. **Play** again the very last part of *The Hut on Fowl's Legs* allowing the next track to begin. Continue for about 30 seconds and then ask students if this last piece sounds familiar.
2. **Ask** students to define "promenade" and explain that Mussorgsky used the *Promenade* theme throughout *Pictures from an Exhibition* to "walk" us from picture to picture!
3. **Share** that the artist Viktor Hartmann, whose art was being displayed at the exhibition Modest Mussorgsky attended, was a very good friend of Mussorgsky and had died unexpectedly when he was only 39 years old. The exhibition the composer visited was intended to be a celebration of the artist's work and life.
4. **Tell** students that on the field trip to Orchestra Hall, they will hear the CSO play *Pictures from an Exhibition* and will experience the emotions Mussorgsky must have felt as he walked through the exhibit and reflected on his friend's work and their friendship.
5. **Distribute** the *Promenade Variations Worksheet*.
6. **Play** any or all of Promenade variations as students think about and answer the questions on the worksheet.
7. **Allow** time after each listening for students to share their thoughts with a partner, small group, or as a class discussion.

Conclusion

Music is powerful! With it, we can imagine new stories, learn about people and places unlike our own, and experience emotions that we and others have felt that are hard to explain with words.

Assessment

- **Observe** through informal class discussion whether students can accurately use instrument names in guided conversation about the concert repertoire.
- **Examine** students' understanding of how music can be used to tell a story or elicit an image through their completion of the *Lesson Remix*.

After attending the concert:

- **Assess** completed *Post-Concert Reflection*. (There are different options based on the age of your students.) Notice whether students can discuss verbally, or in writing, a specific selection from the concert repertoire showing an understanding of the piece's background or musical characteristics.
- **Observe** whether students demonstrate appropriately engaged audience behavior during the performance.



Common Core Anchor Standards

CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

CCSS.ELA-LITERACY.CCRA.L.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

Illinois Arts Learning Standards

Anchor Standard 2: Organize and develop artistic ideas and work.

MU:Cr2.1.3 Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.

Anchor Standard 7: Perceive and analyze artistic work.

MU:Re7.1.4a Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes or contexts.

Anchor Standard 8: Construct meaningful interpretations of artistic work.

MU:Re8.1.5a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Re11.1.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life as developmentally appropriate.

Illinois Social and Emotional Learning Standards

Goal 1, Standard 1 Develop self-awareness and self-management skills to achieve school and life success

1A.1a: Recognize and accurately label emotions and how they are linked to behavior.

Goal 2, Standard 2 Use social awareness and interpersonal skills to establish and maintain positive relationships.

2A.1b: Use listening skills to identify the feelings and perspectives of others.

DESIGN: embed the following additional support materials here:

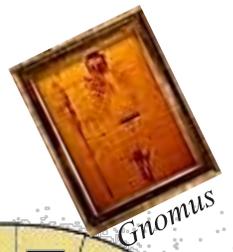
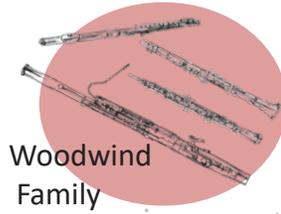
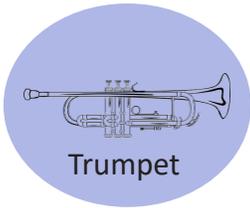
[Promenade Listening Guide](#)

[Samuel Goldenburg and Schmuyle Worksheet](#)

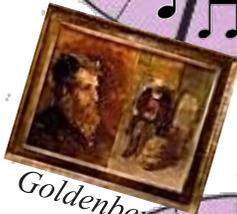
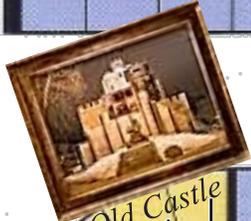
[Baba Yaga Listening Guide](#)

[Promenade Variations Worksheet](#)

[Lesson Remix Worksheet](#)



PICTURES AT AN EXHIBITION by Modest Mussorgsky





The rich man says ...

How are these PORTRAITS different?

The poor man says ...

*How
does their
conversation
end?*



How is the MUSIC
for each of these characters different?

Reflect & Remix

As you listen to each of these variations of Promenade, answer any or all of these questions:

How does the music make you feel? What might the visitor be thinking about?

What did the composer do with the music to make you think or feel this way?

Promenade

after Gnomes and before The Old Castle

*after Castle and
before Tuileries*

*after Bydlo and before
Ballet of the Chicks*

end of The Great Gate of Kiev

2nd section of Catacombs

Reflect



1. Describe in detail an artwork you have seen or drawn yourself.

2. What would the music sound like to accompany the artwork you wrote about above? Describe your potential composition using vocabulary you know from the word bank below.



Music vocabulary: *low pitch, high pitch, upward, downward, dynamics, loud, soft, forte, fortissimo, piano, pianissimo, crescendo, decrescendo, tempo, fast, slow, presto, andante, largo, staccato, legato, accents, orchestration, theme, whole notes, half notes, quarter notes, eighth notes, solo, brass family, trumpet, horn, trombone, tuba, woodwind family, flute, clarinet, oboe, bassoon, string family, violin, viola, cello, bass, percussion family, bass drum, timpani, snare drum, cymbals, xylophone, chimes*

Remix

LESSON 2: A Closer Look

FEATURED REPERTOIRE*

MUSSORGSKY (ORCH. RAVEL)

Pictures from an Exhibition



*You can access the entire Spotify® playlist here.

(free account required).

ESSENTIAL QUESTIONS

- How do composers generate creative ideas?
- How does music inspire other art forms?
- Why is music a powerful way to understand others?

OBJECTIVES

STUDENTS WILL BE ABLE TO:

- Understand the relationship between the fine arts, such as visual art, music, and creative writing.
- Understand how visual art can inspire the creation of music through the use of many tools such as timbre, dynamics, melody and tempo.
- Explore various elemental forms, such as ABA (ternary).
- Connect emotions expressed in music to create an original short story.
- Explore how music can inspire the creation of visual art.

EVALUATION

Through this lesson, students will be able to identify multiple movements from *Pictures from an Exhibition*. Students will show a deeper understanding of the connection between multiple forms of fine art. Students will have various opportunities to express their interpretations of music through drawing and writing.

KEY VOCABULARY

- **Catacomb:** an underground cemetery with recesses for tombs, as constructed by ancient Romans
- **Compose:** to create
- **Czar or tsar:** an emperor of Russia before 1917
- **Form:** the structure of a musical composition
- **Gnome:** a legendary dwarfish creature supposed to guard the earth's treasures underground
- **Memorial:** a structure that is built in remembrance of someone or event
- **Rhythm:** an element of music that refers to a pattern of long and short sounds
- **Tempo:** an element of music that refers to the speed of the music

MATERIALS

- Musical recordings of the repertoire listed above (i.e., Spotify®)
- Sound system for musical excerpts of concert repertoire (e.g., laptop and speakers, etc.)
- Worksheets for **The Great Gate of Kiev, Catacombs, Gnomus and Tuileries**
- Two different **Listening Guides** for **Ballet of the Chicks in Their Shells**
- Pencils

INTRODUCTION

This lesson will provide students an in-depth focus on specific selections from *Pictures at an Exhibition*. The mini-lessons within this lesson can be used in collaboration with fine arts teachers. These mini-lessons offer your students the opportunity to make connections between the various forms of art and critical questions around how said arts are connected. Refer to *About the Music* at the beginning of this guide to share the history of Mussorgsky and Hartmann, as this lesson refers to Hartmann's younger years as well as his sudden death.

TEACHING STEPS

Ballet of the Chicks in Their Shells [Spotify Track 5](#)

1. **Play** *Ballet of the Chicks in their Shells* for the class. Have students close their eyes and try to imagine what is happening in the music. Allow students to share ideas after the song is finished.
2. **Show** the [Hartmann's painting](#) of *Ballet of the Unhatched Chicks* sharing history about the painting.
 - a. In 1871, Hartmann was asked to design costumes and scenery for a new ballet, called *Trilby*, which was going to feature children dancers from the Royal Imperial Ballet School.
 - b. The sketch for the costume of the unhatched chicks was featured at Hartmann's exhibit, following his death.
3. **Tell** students that Mussorgsky was inspired by the character of the chicks and created a vibrant, playful song to match the sketch. It's as if Mussorgsky brought the sketch to life. Can you imagine the scene as the music plays?
4. **Play** *Ballet of the Chicks in their Shells* for the class again, this time with *Listening Guide 1* in front of each student. Have the students pretend their fingers are the dancing chicken's feet and legs as they follow along.
5. **Project** the rhythms and classroom percussion from *Listening Guide 2*. Ask students to observe the **form** of the song (A A B A).
6. **Practice** performing the steady beat for the A section and the macro beat for the B section. If time allows, invite students to play along as you play the selection again. Choose wooden unpitched percussion instruments to be played on the A section, and an instrument that can be shaken for the fermata. Select sustaining, metal instruments for the B section.

Gnomus [Spotify Track 1](#)

1. **Tell** students that the next music they will hear is titled *Gnomus*, and it is based on Hartmann's sketch of a gnome running with crooked legs. This work of art was lost and we don't know what it really looked like. People have shared descriptions of the art, which is what we use to guide our knowledge of it today. Does anyone know what a gnome is?" (A mythical creature that often appears in folk lore. Sometimes they are depicted as small, dwarf-like creatures that live underground and protect hidden treasure.)
2. **Invite** students to predict what this music might sound like, based on the description of the sketch by Hartmann. Allow students to share predictions and make a list on the board.
3. **Play** *Gnomus* for the class. After listening, review your list and see if the student's predictions were correct.
4. **Play** *Gnomus* again. Ask students to focus their attention on the tempo and rhythm.
5. **Ask** students:
 - a. Was the tempo of the beat steady or did it change? (Changed frequently, as if the Gnome was clumsily running).
 - b. Was the rhythm steady or interrupted? (Interrupted, almost like the Gnome would run, then stop to catch his breath, then started running again.)
6. **Distribute** the *Gnomus Worksheet* where students will create their own sketches, inspired by the title and music. Allow enough time to sketch while listening to *Gnomus* multiple times. Share sketches if time allows.

Tuileries [Spotify Track 3](#)

Please note that this piece will not be on the concert.

1. **Tell** students that just like *Gnomus*, the original artwork for *Jardin des Tuileries* (Tuileries Garden) by Hartmann is lost, but we do have other artists' paintings of this place in France.
2. **Show** a depiction of The Tuileries by [Pissarro](#) or [Monet](#) and read the following description:
 - a. The Tuileries is a beautiful garden in Paris, France, that runs alongside the Seine River. It is common to see the garden filled with children and their families playing and laughing.
 - b. Since we don't have the option of seeing Hartmann's painting, we have to draw our own conclusions about what it may have looked like by listening to the music Mussorgsky composed to describe it.
 - c. It's possible the composer wanted to capture the playful energy of an average day at *The Tuileries*. Mussorgsky uses a playful motif that, to some, sounds like children taunting one another by saying, "nyah-nyah."
3. **Play** *Tuileries* and have the students make a silly, playful face whenever they hear the "nyah-nyah" motif played.
4. **Ask** students if they noticed how the song was put together? Were there any parts that were the same, any parts that were different?" (Beginning and end of song were the same, the middle section was different).
5. **Play** *Tuileries* again for the students, asking them to raise their hand when they hear a section of music that sounds new or different from the "nyah-nyah" section. Have them keep their hand raised until they hear the music return to the "nyah-nyah" section.
6. **Label** the form of this piece as ABA. (A) is the opening music, followed by something new (B), and then the opening music returns at the end (A).
7. **Distribute** the *Tuileries Worksheet* and, as the music is played a few more times, ask students to draw images inspired by the music, using ABA form. Make sure to emphasize that what they draw in the beginning should be repeated at the end, with something different in the middle—just like the music.
8. **Allow** students to explain their drawing to a partner. Invite volunteers to share with the whole class, if time allows.

Catacombs [Spotify Track 8](#)

1. **Tell** students that after Hartmann graduated from the Imperial Academy of Arts in Russia, he moved to Paris, France, where he lived for three years. During his time in Paris, Hartmann created many paintings, three of which were on display as his memorial exhibition. One of those paintings was *Catacombs*.
2. **Ask** if any students have been to France and if so, did they visit the Catacombs. If not, explain that it is an underground cemetery that is home to over six million skeletons. (You'll find photos of the real Catacombs [HERE](#), should you want to share them with your students.)
3. **Explain** that Hartmann created this painting after visiting the Catacombs in person.
4. **Show** [Hartmann's painting](#) of *Catacombs* and allow students time to observe it in silence. After a minute, ask the students to share what they see in this painting.
5. **Ask** students to think about the following questions and then allow them to share their ideas.
 - a. Who do you think the people are in the painting?
 - b. What do you think they were doing down there?
 - i. Might they have been looking for inspiration?
 - ii. Or perhaps they had family members buried there?
 - c. Why do you think so many tourists visit the Catacombs in France?
6. **Distribute** the *Catacombs Worksheet* and invite students to begin to create a story about one or all of the figures in the painting.
7. **Play** *Catacombs* as students begin to compose their story. **Ask** the students to use the music created by Mussorgsky to guide their story. Listen for mood, tempo, melody, and dynamics, and allow both the painting and music to inspire their story.

The Great Gate of Kiev [Spotify Track 10](#)

1. **Play** the first 1:03 of *The Great Gate of Kiev*. The students should pay attention to what images come to mind while listening to the music. After listening to the music, ask students to share their observations (Something royal, presidential, important, ceremonial.)
2. **Ask** the students if they've ever seen a **memorial**. Allow some student to share answers.
3. **Show** [Hartmann's sketch](#) of the *Great Gate of Kiev* and share its history by telling students the following: In this painting, Hartmann was actually creating an architectural design for a gate that would be built in the major Russian city of Kiev, honoring Czar Alexander II. A czar is similar to the president of a country. Hartmann designed this gate as a memorial to the Czar after he escaped an assassination attempt in 1866.
4. **Tell** students that even though Hartmann's *Great Gate of Kiev* was never built, Mussorgsky created a piece of music that truly represents the power of the memorial. It has a strong melody, expressive dynamics and shines with brilliance.
5. **Invite** the students to think of someone very important in their lives or communities. Ask them to reflect on why that person is important to them. (Allow a minute of silence for the students to think about this.)
6. **Distribute** the *Great Gate of Kiev Worksheet* and have students **create** their own designs for a memorial for that person.
7. **Play** *The Great Gate of Kiev* in its entirety while the students design their memorials.
8. Allow students to **share their designs** with a partner. Ask them to explain for whom the memorial was created. If time allows, have two or three students share with the entire class.

Assessment

- **Observe** through informal class discussion and observation that your students have an understanding of the different key vocabulary discussed in this lesson.
- **Examine** student creations for their connection to the intent of the original artwork and/or the music Mussorgsky composed to accompany it.

Common Core Anchor Standards

CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

CCSS.ELA-LITERACY.CCRA.L.1 Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.

Illinois Arts Learning Standards

Anchor Standard 2: Organize and develop artistic ideas and work.

MU:Cr2.1.3 Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.

Anchor Standard 7: Perceive and analyze artistic work.

MU:Re7.1.4a Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes or contexts.

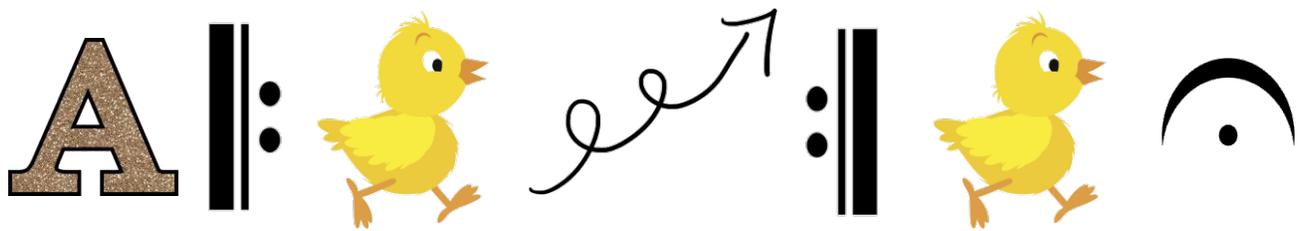
Anchor Standard 8: Construct meaningful interpretations of artistic work.

MU:Re8.1.5a Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

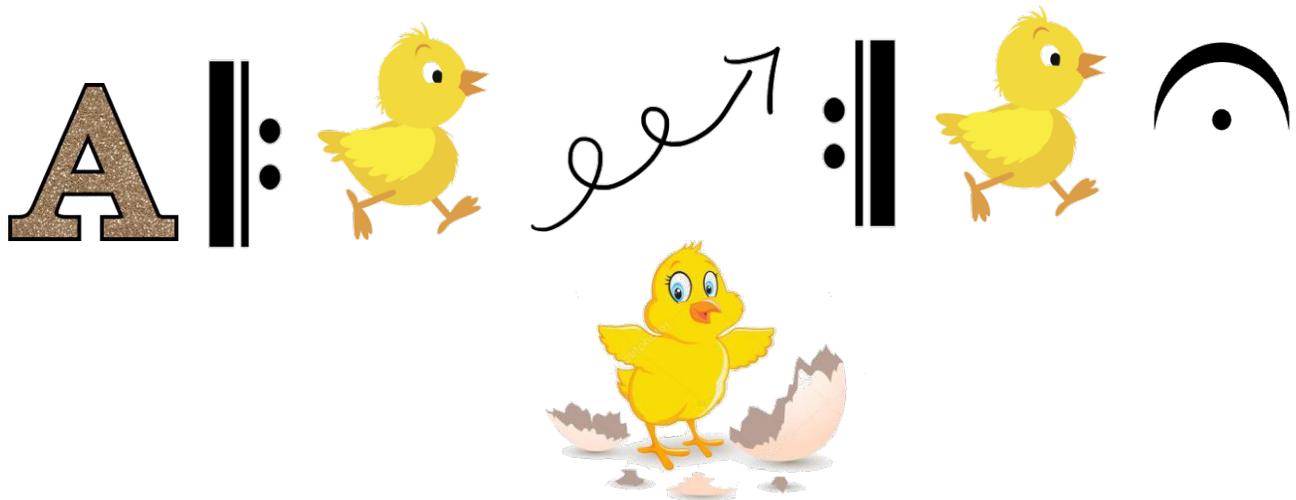
Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Re11.1.3 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life as developmentally appropriate.

Ballet of the Unhatched Chicks by Modest Mussorgsky

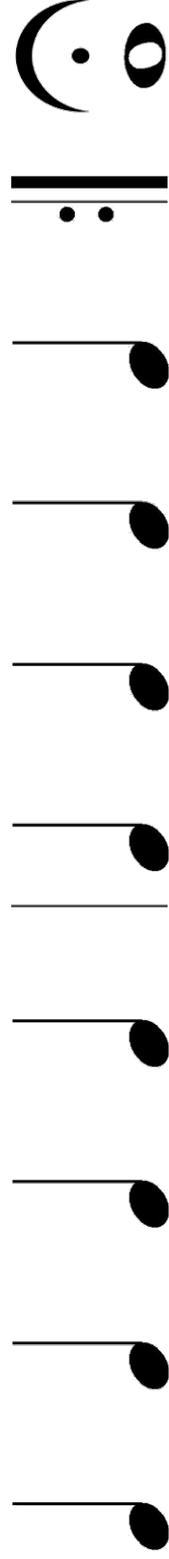


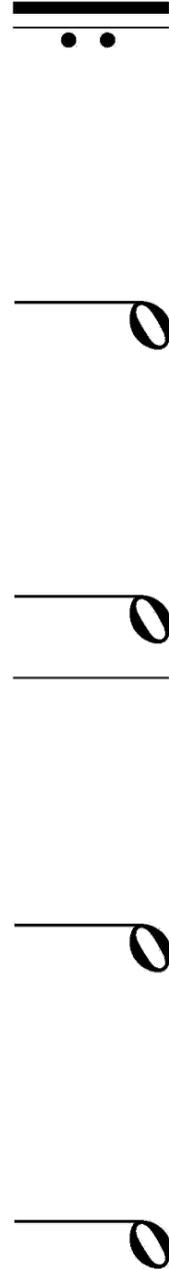
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Ballet of the Unhatched Chicks by Modest Mussorgsky

PLAY ALONG

A      

B   

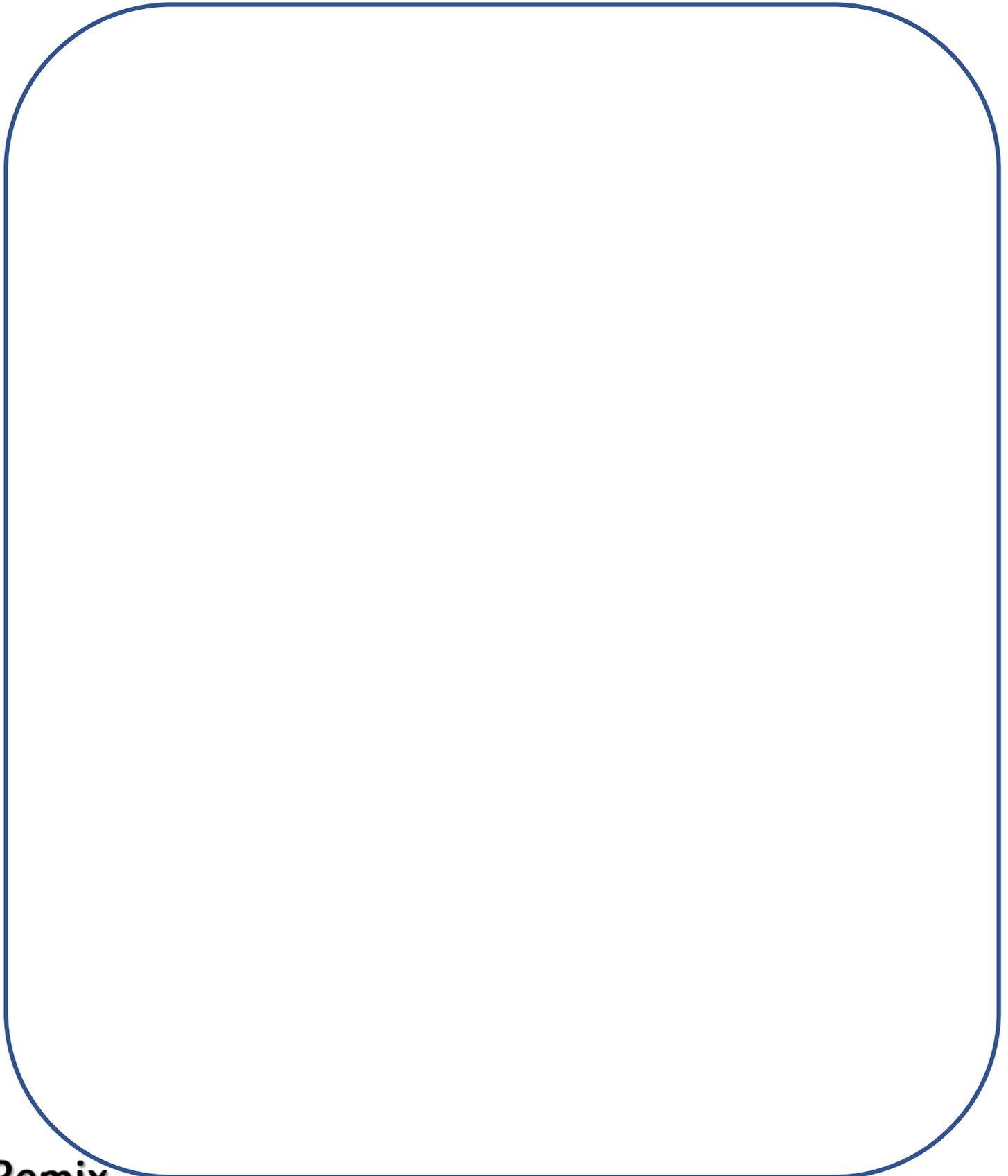
The form of this piece is **A A B A**

Choose wood unpitched percussion instruments for the A section, an instrument that can be shaken for the end of the A section and metal instruments with a sustained sound for the B section.

Gnomus

“Lost Art” Sketch

Hartmann’s original painting has been lost. His friend, Russian art critic Vladimir Stasov described it as "A sketch depicting a little gnome, clumsily running with crooked legs." Create your own gnome sketch inspired by Mussorgsky’s music and Stasov’s description.



Remix

The Tuileries Garden

“Lost Art” Sketch

*Hartmann’s original painting has been lost. Using Mussorgsky’s music as your guide, draw images that might be used in a new artwork. Like the music, your drawings for the first and second **A** should be the same or similar while **B** must be something different.*

A

B

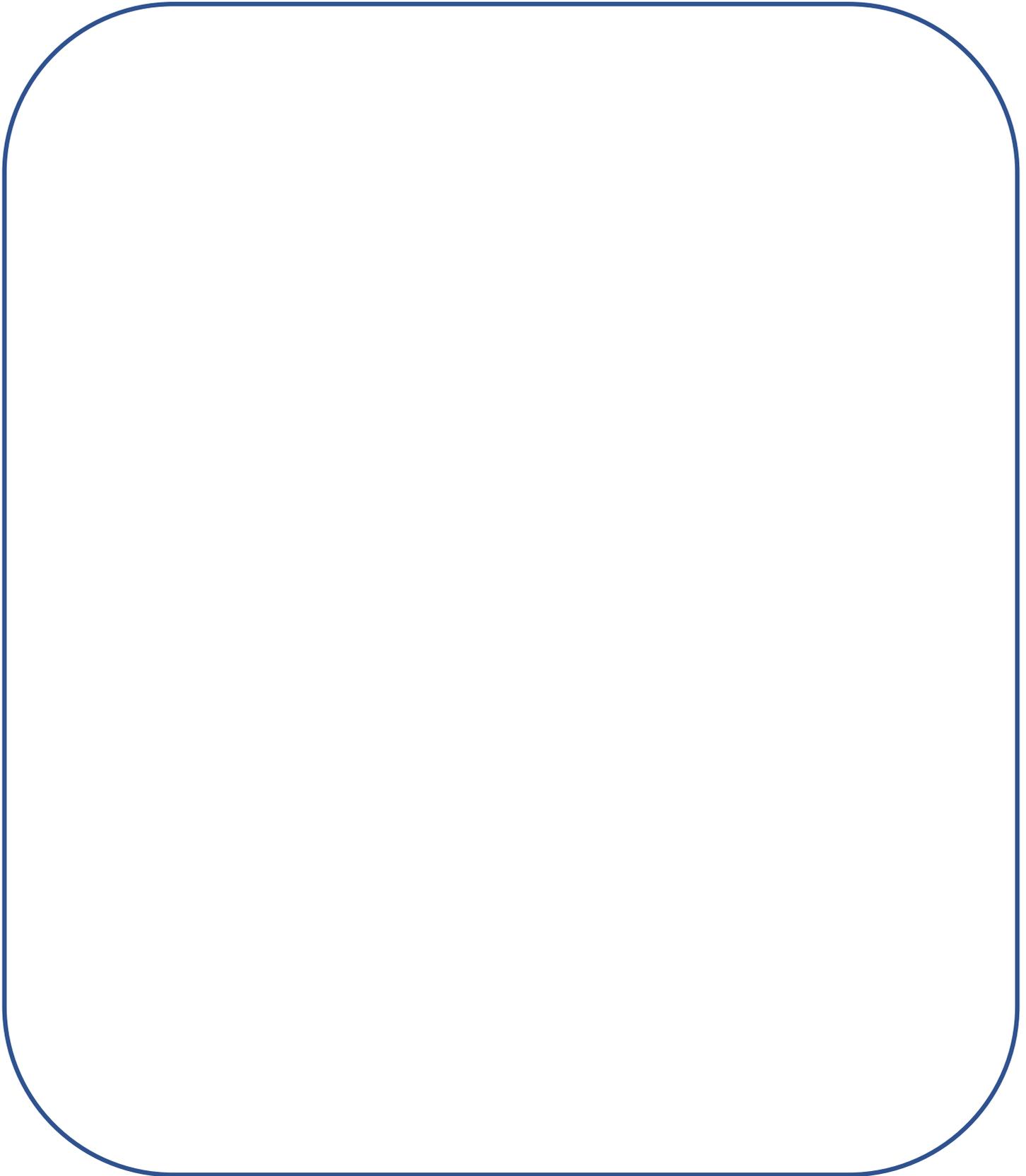
A

Respond

The Great Gate of Kiev

Memorial Sketch

Think of someone very important in your life, your community or your country and reflect on why he or she is important to you. Now, design a memorial for that person.



Reflect

Dedicated to _____

LESSON 3: Making Connections

FEATURED REPERTOIRE*

MUSSORGSKY (ORCH. RAVEL)

Pictures from an Exhibition



*You can access the entire Spotify® playlist here.

(free account required).

ESSENTIAL QUESTIONS

- How do composers and artists generate creative ideas?
- How do art and music communicate human emotions?
- Why are music and art powerful ways to understand others?

OBJECTIVES

STUDENTS WILL BE ABLE TO:

- Understand that there is a strong relationship between the fine arts and their ability to express emotions and connect communities.
- Explore how music can inspire the creation of visual art.

MATERIALS

- Musical recordings of the featured repertoire listed above (Spotify®)
- Sound system for musical excerpts of concert repertoire (e.g., laptop and speakers)
- **Planning Worksheet** copied two-sided so that students have two copies
- Art drawing materials: pencils, crayons, markers etc.
- **Art Music Connection Worksheet**
- **Artwork Examples and Hartmann Chicks Sketch**

INTRODUCTION

The intent of this lesson is to engage students in thinking about how a visual artist might visually illustrate a piece of music and how a composer might aurally illustrate a given artwork. Using *Ballet of the Chicks in Their Shells* first as a class example, students will be given the opportunity to create their own artwork to accompany one of the selections from *Pictures from an Exhibition*. This lesson could be a collaboration between the art and music teachers at your school, if you have these specialty teachers.

EVALUATION

Students will form a connection between music and visual art. They will produce art inspired by the themes presented in Mussorgsky's *Pictures from an Exhibition*.

KEY VOCABULARY

- **Tempo:** the speed at which a passage of music is or should be played
- **Dynamics:** the varying levels of volume of sound in different parts of a musical performance
- **Articulation:** how specific notes or passages are played or sung
- **Tone color:** the individual quality of sound of a voice or instrument
- **Shape:** a bounded two-dimensional form that has both length and width
- **Line:** a stroke that has a width, direction and length
- **Texture:** an element of visual art that refers to the way an object feels and the way that different components relate with each other
- **Space:** the distances or areas around, between and within components of an art piece
- **Pattern:** a repeating unit of shape or form
- **Movement:** the path the viewer's eye takes through the work of art, often to focal areas

TEACHING STEPS

Class Example

1. **Distribute** the Art Music Connection Worksheet to each student. The worksheet should be printed twice—once on each side.
2. **Explain** that as a class you'll be completing the top half of the worksheet together after listening to a very short piece of music.
3. **Play** [*Ballet of the Chicks in Their Shells*](#), making sure NOT to share its title with your students.
4. **Discuss** answers and have students circle them.
5. **Invite** students to brainstorm aloud what an artist might do to illustrate the music they just heard. Use the art vocabulary words on the bottom half of the worksheet to lead your discussion.

Additional Optional Activity

1. **Listen** again to [*Ballet of the Chicks in Their Shells*](#) while projecting [several works of visual art](#), ask students to silently choose the one they think best fits the music.
2. **Divide** your class into small groups and ask them to discuss which picture best fits the music. (Print and distribute the artwork examples to each group to facilitate the discussion.)
3. **Invite** each group to share its choice. The groups should support the decision by using music and art vocabulary from the original worksheet. (Note: The point of this exercise is to get your students thinking more deeply about the elements in music and art. There is no correct answer here—hopefully just a lively discussion!)
4. **Show** students the [Hartmann drawing](#) that inspired this piece and discuss.

Lesson Plan

1. **Choose** one of the ten movements from Mussorgsky's *Pictures from an Exhibition* to play for your students.
2. **Invite** students to follow the same process as the class example but working individually. The first time the music is played, students should focus on what they hear in the music. During the second listening, they should make notes about the artistic choices they might make that would fit the music. Encourage students to write ideas on their worksheet that occur to them as they listen, which they might use in their artwork. **Additional options:** If you are able to facilitate individual listening with headphones (using mp3 players, tablets, cell phones, etc.) rather than the entire class listening to the same movement, this would be ideal. In this way, students could make their own music selection. You might assign the movements by track number so that the titles of the movements do not influence their creativity. If titles are shared, explain that students' ideas do not have to be consistent with the original artwork/music title.

Extension

The Old Castle [Spotify Track 10](#) is the only movement from *Pictures from an Exhibition* not included in this guide. It is believed that this piece was based on a watercolor painting of an Italian castle with a troubadour singing a song outside. Hartmann often included human figures in his artwork to indicate scale. This piece of music has three layers—a common medieval rhythm ostinato, a simple melodic line (orchestrated for alto saxophone by Ravel) and a pedal point played by lower sounding instruments. If you'd like to share this piece with your students you'll find an interesting animation by Tom Scott [HERE](#) and an excellent orchestra performance directed by Lorenzo Passerini [HERE](#).

The MUSIC

*Listen to the music and circle what you hear.
It's likely you will have more than one choice circled in each category*

TEMPO

very slow *largo* slow *adagio* medium *andante* fast *allegro* very fast *presto*
tempo stays steady tempo changes

DYNAMICS

very soft *pianissimo* soft *piano* medium *mf* or *mp* loud *forte* very loud *fortissimo*
gets louder *crescendo* gets softer *decrescendo*

ARTICULATION

heavy light choppy smooth
mostly short sounds *staccato* mostly long sounds *legato* sudden sharp sounds *accents*

TONE COLORS

Percussion Woodwinds Brass Strings

List some of the individual instruments you noticed _____

Your ART

*Listen to the music again and think about decisions you will need to make for your work.
Write some ideas next to each of the vocabulary words below.*

shape _____

line _____

texture _____

space _____

pattern _____

movement _____

color _____

Reflect

Respond

Remix

Name _____

POSTCONCERT REFLECTION for PRIMARY STUDENTS

I remember hearing or seeing these three things at the concert:

1. _____

2. _____

3. _____

Something I learned at the concert that I didn't know before is:

I would like to know more about:

If I could ask a member of the CSO one thing,

I would pick someone from the _____ family and ask them this question:

In the box below, write or draw something special that you heard or saw at the concert.

Artist and Composer History

VIKTOR HARTMANN [say: HəRTmən] (1834-1873) Born in St. Petersburg, Russia, Hartmann was orphaned as a young child and was raised by his uncle, who himself was a well-known architect. Hartmann went on to study at the Academy of Fine Arts in St. Petersburg. His first job was as a book illustrator. Hartmann also worked as an architect and sketched for various things, such as an opera. In 1862, he designed a monument to commemorate the one thousandth anniversary of Russia. The monument was erected in the city of Novogord, Russia. He was an artist of many kinds, as he also created watercolor and pencil drawings of his experiences while traveling to other countries.

Hartmann was a close friend of Modest Mussorgsky, and they shared a commitment to Russian culture. Following Hartmann's early death at age 39, an exhibition of over 400 of his paintings was displayed in the Academy of Fine Arts in St. Petersburg, in February and March 1874. This exhibition inspired Mussorgsky to compose his suite *Pictures at an Exhibition*. Most of the works shown at the 1874 exhibition are now lost.

MODEST MUSSORGSKY [say: moo-SAWRG-skee] (1839-1881) Born in Russia to a wealthy family of nobility, Modest Mussorgsky began piano lessons with his mother when he was 6 years old. At 9 he performed for family and friends and when he was 12 years old his father paid to publish a piano piece he had composed. Following his family's wishes, when he was 13 he abandoned his musical training and pursued a military career. Within two years though, he resigned his commission in order to devote himself entirely to composing music. Inspired by Russian history and folklore, he believed that the arts were a means for conversing with people. He said, "To depict the finest traits of human nature and of the masses of mankind, to delve insistently, tirelessly into these unknown lands and to conquer them, that is the genuine vocation of the artist." During Mussorgsky's lifetime, his music was mostly unknown, and following his death at 42 his works were often published as versions revised or finished by other composers.

When he was 34, Mussorgsky composed *Pictures at an Exhibition*. His working title was "Hartmann," as he wrote the piano piece as a tribute to his friend Viktor Hartmann after attending a posthumous exhibition of his artwork. Much of Hartmann's art reflected his observations of people and places he visited as he travelled throughout Europe. Mussorgsky added his own observations, composing a graphic suite of ethos and emotions. He completed the piece in only three weeks and intended to have it published immediately, but his composer contemporaries considered the piece musically radical, so he decided against it. When he died in 1881 it was not yet published and few people outside of Russia had ever heard it. Many arrangements for orchestra have followed, but Maurice Ravel's orchestration published in 1922 is the most widely performed version.



MAURICE RAVEL [say: ra-VELL] (1875-1937) Born into a French musical family, Ravel displayed musical talent at a very early age. He attended the Paris Conservatoire at age 14, and it is said that nearly all of his compositions, even from the very first, showed perfection in craftsmanship. Although he wrote within the established form and harmonic conventions of his time, his unique use of them made his compositions uniquely recognizable.

The thought of orchestrating *Pictures* evidently never occurred to Mussorgsky, but it has intrigued musicians ever since his death, and over the years, several have tried their hand at turning Mussorgsky's black-and-white pieces into full color. Maurice Ravel was no exception, and as his compositions often began as works for piano which he then transcribed for orchestra, he was well equipped for the task. His use of tone colors, and inventiveness in scoring while staying true to the original composition, have made his orchestration of Mussorgsky's *Pictures at an Exhibition* the one most widely performed by orchestras today.

Resources from the Negaunee Music Institute at the CSO:

In addition to creating this Teacher's Guide, the CSO has also created a Parent Guide. Send [this link](#) to your students' families so they can continue their preparation for the concert at home.

Additional Resources

- Celenza, Anna Harwell. *Pictures at an Exhibition*. Watertown, MA; Charlesbridge, 2003. Illustrated by JoAnn E. Kitchel.
- Fee, Dan. *Listening Fun with Scarves and Tennis Balls*. Red Deer, Alberta T4N6Y5, Canada; Themes and Variations, 2010.
- Small, Ernest. *Baba Yaga*. Boston, MA: Houghton Mifflin Company, 1966. Illustrated by Blair Lent.
- *Share the Music* textbook series; MacMillan McGraw-Hill, 1998.
- [Make Joyful Sound](#) has brief descriptions, questions for students to think about and embedded videos for each of the *Pictures at an Exhibition* movements.
- Visual artist Susan Armington invited ten artists from Minnesota to create new artworks to illustrate Mussorgsky's *Pictures from an Exhibition*. You'll find the results [HERE](#).

Acknowledgments

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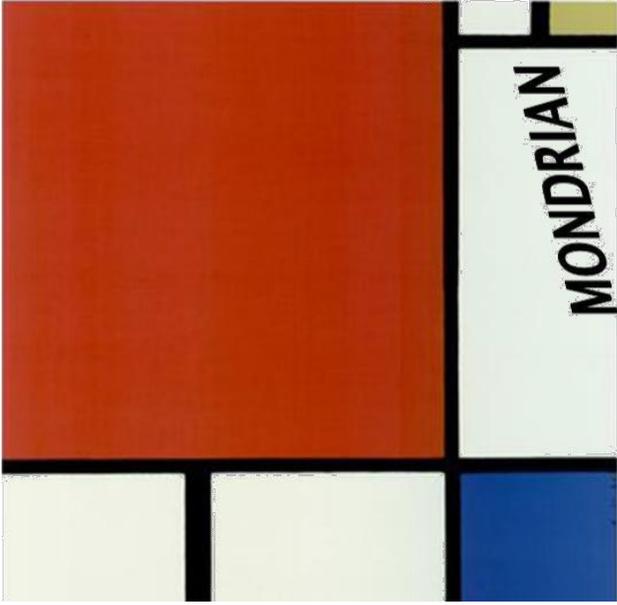
Special thanks to:
Thomas Wilkins

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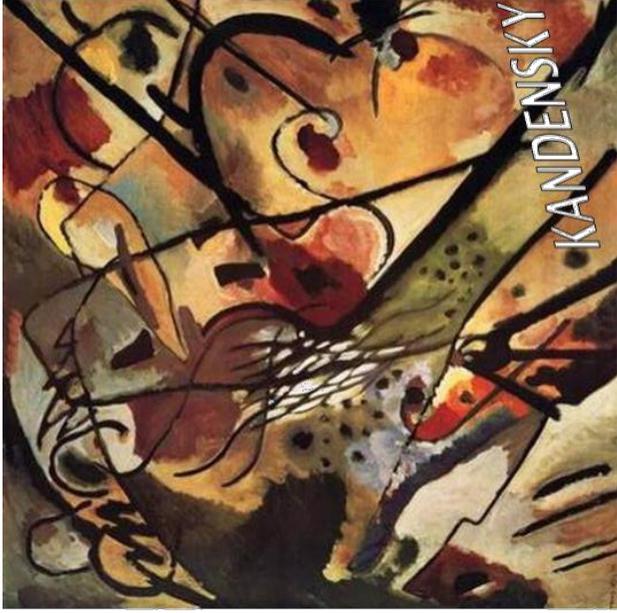
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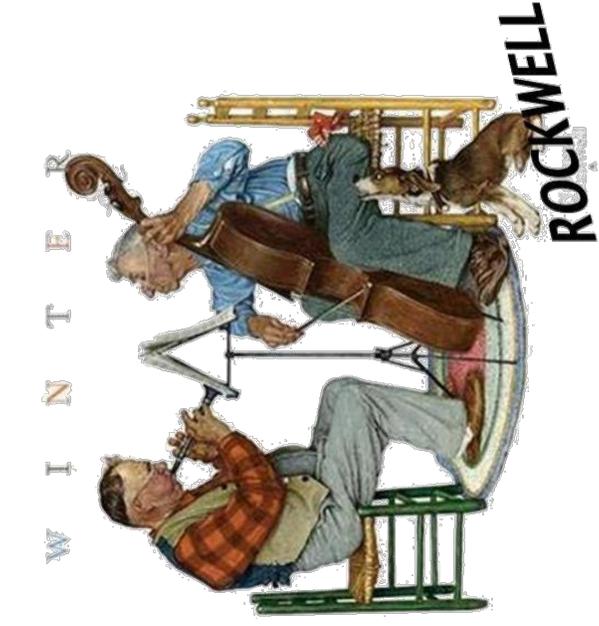
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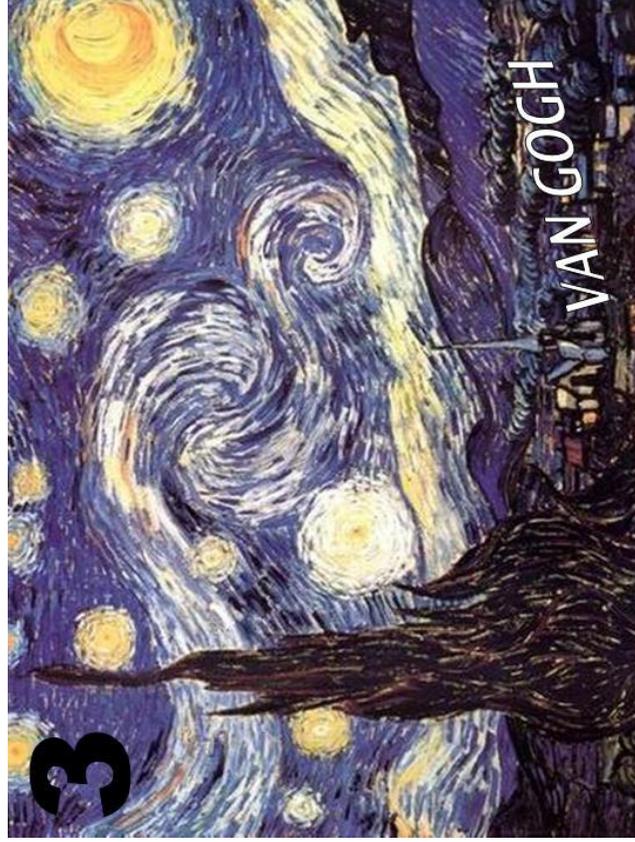
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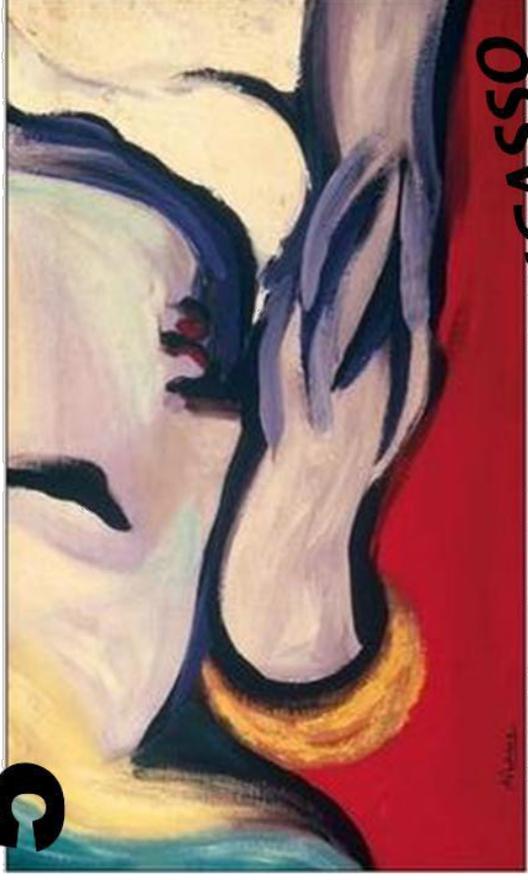
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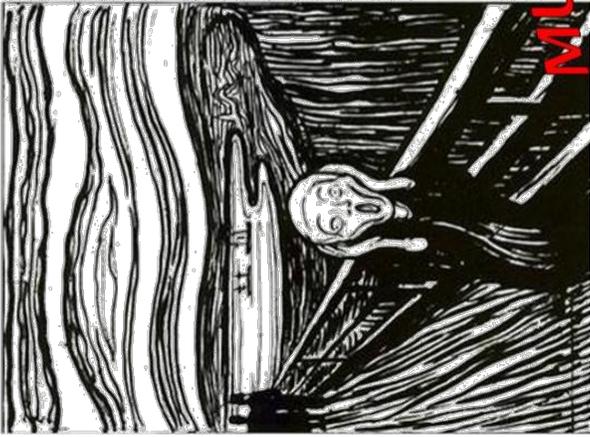
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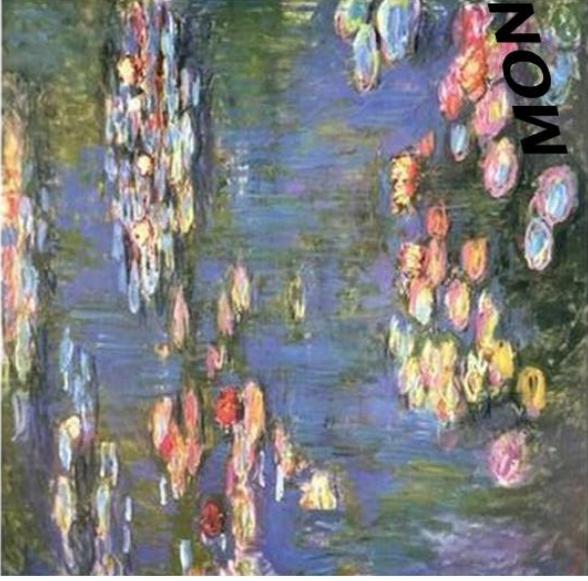


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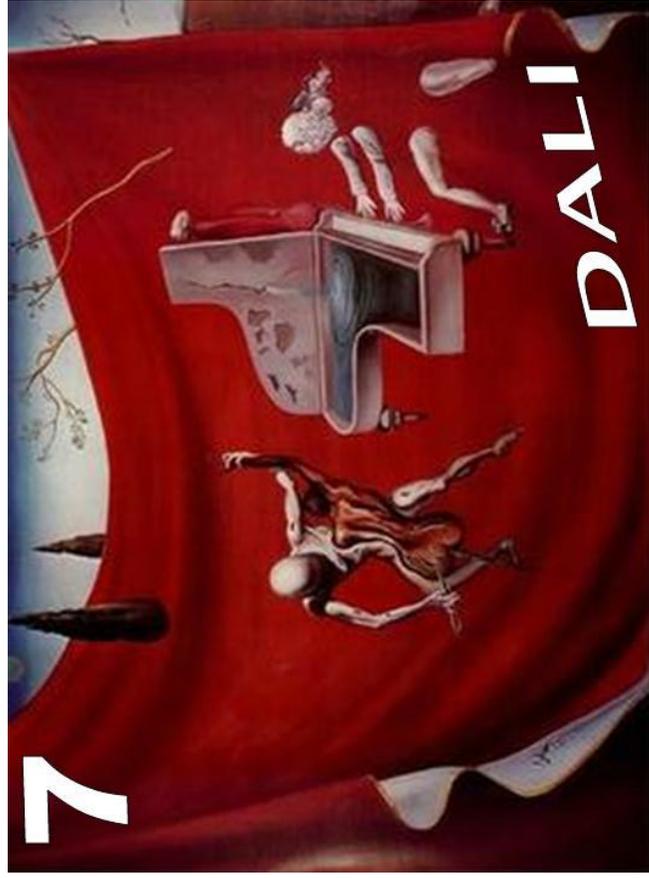
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MATISSE

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DALI

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MIRO

10

