

Concert Preparation Guide

YOUNG PEOPLE'S CONCERTS

Pictures at an Exhibition

February 5-6, 2020
10am & 11:35am
Orchestra Hall

Designed for students in grades 3-6
Prepared by the Minnesota Orchestra
Education & Community Engagement Department





Table of Contents

3 Preparing for Your Trip

4 Preparing for the Concert

6 Concert Program

7 Meet the Performers

9 Meet the Composers

12 Preparation Activities

20 Printables

26 About Orchestra Hall

Preparing for Your Trip



QUESTIONS OR CONCERNS?

Please contact our Logistics Coordinator at 612-371-5671 or youngpeoples@mnorch.org.

We want you and your students to have a GREAT DAY at Orchestra Hall. Please help us by following these simple guidelines:

BEFORE YOU LEAVE SCHOOL

- 1 Please give a copy of your ticket to every bus driver and group leader on the day of the concert.

Tickets will be emailed to you approximately 2 weeks prior to the concert and will give detailed parking, arrival and seating instructions.

- 2 Please ensure all adults in your group are wearing the nametags provided.

Nametags will be mailed to you prior to the concert. Safety is our first priority at Orchestra Hall and we appreciate your help in ensuring a safe environment.

WHEN YOU ARRIVE AT ORCHESTRA HALL

- 3 Please keep a single file line from your bus to your assigned seats.

HOMESCHOOLERS: Please park private vehicles in nearby parking ramps.

SCHOOLS: Police officers and ushers will greet your bus as you arrive and help you park. You will be directed to your arrival door and led directly to your seats.

SEATING: We have assigned your school to a specific section of Orchestra Hall.

You are seated from front to back according to when you arrive. If anyone in your group needs an assistive listening device, please let one of our ushers know on the way to your seats.

Please note: If your group gets separated, let our ushers know. They will direct you to a holding area so you can gather everyone in your group and enter the auditorium together.

ONCE YOU ARE SEATED

- 4 Please let the usher seat your group BEFORE:

- Sending students to the restrooms (must be accompanied by an adult)
- Re-arranging the seating of your students

If you or someone in your group requires assistance during the concert, please contact the ushers located at the back of each section near the auditorium exits.

Preparing for the Concert

Dear Educators,

We look forward to having you and your students at our Young People's Concert: Pictures at an Exhibition. This concert will look at how Ravel used the various instruments and tone colors of the orchestra to enhance Mussorgsky's piano piece. The activities in this guide include instrument recognition and listening maps to help familiarize students with the work before attending the concert. Thank you for all the work you do, and we look forward to seeing you at Orchestra Hall!

Sincerely,
Michael Mossaad
Manager of Education Programs

CONCERT ETIQUETTE

Watch this short [Class Notes video](#) from Classical Minnesota Public Radio to help students understand some of the expectations for classical audiences.

ACCESSIBILITY



Please contact our Logistics Coordinator at 612-371-5671 or youngpeoples@mnorch.org in advance of your visit if you require any services or amenities.

We also have noise-reduction ear muffs, fidgets, and other sensory supports available for anyone who needs them. Please ask an usher for assistance once your group is seated.

LISTEN TO THE MUSIC

Use this [Spotify playlist](#) to hear the music being performed on the concert.

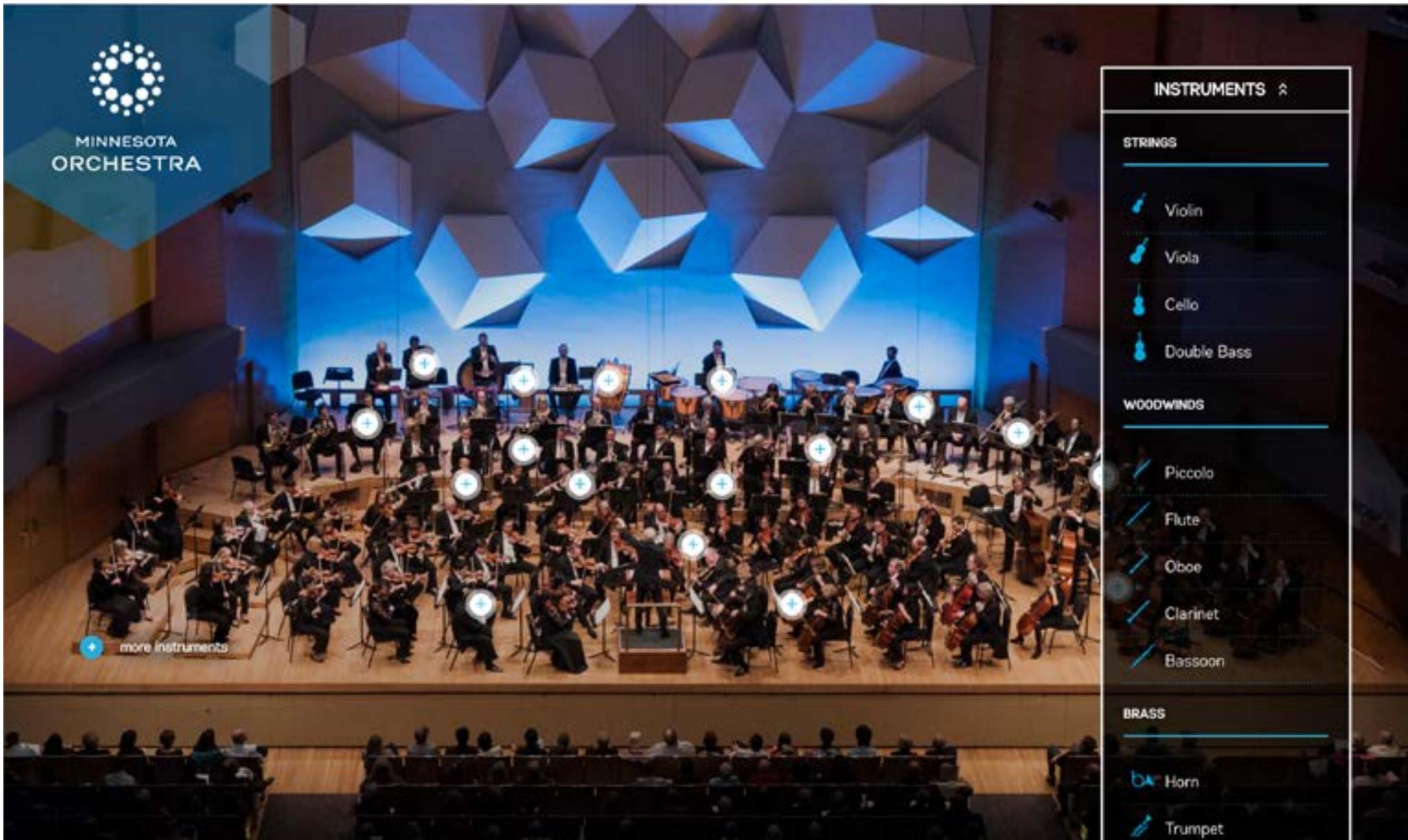
When introducing the music on this concert to your students, consider asking the following questions to create an inquiry-based, focused discussion in class. Have students focus on one question at a time as they listen. This will allow them to hear the piece multiple times and gain familiarity with the music.

1. **What did you notice in the music?**
2. **What does the music remind you of?**
3. **How do you think the composer wants to make you feel?**
4. **What would you want to know about the music?**

CHECK OUT THE PREPARATION ACTIVITIES!

All activities are aligned with Minnesota State Standards.

Guide to the Orchestra



Visit our [Guide to the Orchestra](#) to learn about the instruments of the orchestra. You'll see photos of the instruments, descriptions, and short video demonstrations too!

Concert Program



Montgomery

Starburst

Mussorgsky

Pictures at an Exhibition, orchestrated by Maurice Ravel

The concert program is subject to change.

[Meet the composers](#)

Meet the Performers

The Minnesota Orchestra began as the “Minneapolis Symphony Orchestra” in 1903. Within a few weeks of the orchestra’s first performance on November 5, 1903, baseball’s first World Series was played and the Wright brothers made their first airplane flight.

Re-named “Minnesota Orchestra” in 1968, the ensemble plays nearly 175 performances a year. The orchestra has toured to Australia, Asia, Europe, the Middle East, Canada and Latin America, and the most recent international tours have been to Cuba, England and South Africa.

There are approximately 85 musicians in the Orchestra.

The Minnesota Orchestra won a Grammy Award for “Best Orchestral Performance” in 2014 for their recording of Sibelius’ Symphonies No. 1 and 4.

Our musicians are the best at what they do and dedicate their lives to music making. And that’s not all! They are also athletes, teachers, volunteers, pet-owners, environmentalists, and more.



[Minnesota Orchestra musicians](#)

Meet the Performers

Chia-Hsuan Lin

CONDUCTOR

Chia-Hsuan (pronounced “Joshwin”) is the Associate Conductor of the Richmond Symphony Orchestra and Music Director of the Richmond Symphony Youth Orchestra.

Lin holds a doctorate from Northwestern University and degrees from University of Cincinnati and National Taiwan Normal University.

As a guest conductor she has performed with many orchestras all over the world, including the Saint Paul Chamber Orchestra, Malaysian Philharmonic, and Virginia Symphony.



Meet the Composers



MUSSORGSKY

1829-1881/ROMANTIC PERIOD

Modest Mussorgsky was born in Russia.

His mother gave him his first piano lessons.

Mussorgsky went to a military boarding school and then joined the army. But he left to become a composer. He was very patriotic and wrote a lot of music about Russian history and folk stories.

He had a hard time making a living as a composer, so he got a government job but spent his spare time writing music.



RAVEL

1875-1937/LATE ROMANTIC PERIOD

Joseph-Maurice Ravel was born in France.

He was expelled from the Conservatoire de Paris because he wasn't meeting their requirements, but he kept composing.

He is best known for writing a piece of music called *Bolero*. The success of *Bolero* came as a great shock to Ravel, who had originally thought that orchestras would refuse to play it.

Ravel made a lot of money by arranging Mussorgsky's *Pictures at an Exhibition*. He later embarked on a four-month tour to America, where he met George Gershwin and found that music critics were much more accepting of his compositions than they were in his native France.

Meet the Composers



MONTGOMERY

1981-/MODERN PERIOD

Jessie Montgomery was born in New York.

Her father is a musician, and her mother is a theater artist and storyteller.

Growing up, her parents were engaged in the activities of their neighborhood and regularly brought Jessie to rallies, performances, and parties where neighbors, activists, and artists gathered to celebrate and support different social movements of the time.

She holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University.

Since 1999, Montgomery has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players. She currently serves as composer-in-residence for the Sphinx Virtuosi, the Organization's flagship professional touring ensemble.

About the Music

Starburst is a short, one-movement piece for string orchestra. The composer describes this piece as “exploding gestures... juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape.” In the piece, you will hear the many musical colors of the string family.

Key Vocabulary

String family: A group of instruments that produce a sound from the vibration of a string; in an orchestra, the string family includes the violin, viola, cello, and double bass.

Timbre: The unique and special sound of any musical instrument.

Just Listen



Montgomery, *Starburst*

Listen for the high and bright sound of the violins paired with the rich lower sound of the larger string instruments. You will hear sharp, repeated notes bouncing with rhythmic energy before jumping around, high and low.

Focus on identifying instruments in the string family

A piece for string orchestra provides a great opportunity to explore the beautiful sounds of string instruments while learning to distinguish and appreciate the unique sounds of each instrument: violin, viola, cello, and double bass.

1. Use our [instrument guide](#) to learn about the instruments in the string family.
2. Listen to solo excerpts of each instrument. Here are some suggestions for each instrument.
 - Violin: [Caprice 24, Niccolò Paganini](#)
 - Viola: [Viola Sonata, Rebecca Clarke](#)
 - Cello: [Cello Suite No. 1, J.S. Bach](#)
 - Double Bass: ["The Elephant", from Carnival of the Animals, by Camille Saint-Saens](#)
3. As you listen to each instrument, use descriptive words, or adjectives, to try to put each instrument's unique *timbre*, or tone color, into words. Use Printable 1 to help organize your thoughts and responses.
4. Once students are familiar with each instrument's sound, use a set of string instrument flash cards (Printable 2) to test instrument identification skills. Play the audio excerpts above again and ask students to hold up (or point to) the appropriate image.

Learning Checklist

- I can identify the different string instruments by sight and sound.

About the Music

Composer Modest Mussorgsky attended an art exhibition featuring artwork by his good friend Viktor Hartmann. Mussorgsky's entire musical composition captures the experience of walking through the art gallery, looking at the art. Many movements of Mussorgsky's piece are meant to depict specific paintings, but Mussorgsky begins with "promenade" music. Promenade music is walking music. This promenade will return several times over the course of the whole work, as if to signify walking between paintings.

The main promenade theme begins as walking music, or transitional music between each "musical painting." By the very end of the entire piece, Mussorgsky has spread that theme into the entire fabric of the piece. For the return of the promenade in the final "picture" movement: The Great Gate of Kiev,

Key Vocabulary

Promenade: To walk or stroll at a relaxed pace.

Tempo: The speed of a piece of music.

Just Listen



Pictures at an Exhibition: Promenade

As you listen to the opening notes of the promenade, imagine the scene. Do you think the gallery or exhibition hall is small and cozy, or big and impressive? Does this sound like a casual event, or a special occasion? We know promenade means "walking music." Can you picture the people walking around, looking at the art?

Focus on WALKING TEMPO

- Talk about tempo. Remind students that tempo describes the speed of the music.
- Pose the question: What speed would you walk through an art exhibition? Can you use a musical term to describe how fast or slow people walk through art exhibitions?
 - The tempo marking for the opening Promenade is *Allegro giusto, ne modo russo, senza allegrezza, ma poco sostenuto*. A rough translation of this is, “Not too fast, in the Russian style, without lightness, but a little sustained.”
- Play the promenade and ask for volunteers to try walking along with the tempo of the music. Go for a classroom walk while listening to the promenade. Reflect on whether or not you find this a suitable tempo for walking.

Learning Checklist

- I can move and respond to a steady beat.
- I can use musical vocabulary to describe tempo.

About the Music

The first “painting” in our musical exhibition, this piece depicts a gnome. Though Hartmann’s original painting is lost, historians believe the gnome looked mischievous, had large teeth, and seemed to be running clumsily on crooked legs.

Key Vocabulary

Celesta: A small keyboard instrument with felt hammers that strike metal plates; the timbre of the celesta has a bell-like quality.

Cymbals: A common percussion instrument made of metal, often played in pairs.

Fermata: A mark over a note or rest that tells the musician to hold or pause on that note or rest.

Timbre: The unique and special sound of any musical instrument.

Whip: A percussion instrument that makes a sound like the crack of a whip.

Snare Drum: A common percussion instrument; includes metal snares on the bottom to create a unique timbre.

Just Listen



Pictures at an Exhibition: I. The Gnome

Mussorgsky’s original piano composition is full of sudden bursts of dramatic sounds. There are sudden tempo changes, sudden dynamic changes, and sudden stops in the music, marked by fermatas. Ravel’s orchestration adds another layer of richness and drama through interesting timbres such as cymbal crashes, the celesta, and the whip.

Focus on mapping a piece

The sudden changes are exciting, unexpected, and create suspense. Use Printable 3 to help you navigate the piece. Below is a symbol key to help you.

As you listen, imagine how the gnome is moving based on the music.



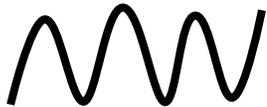
Fermata



Cymbal crash



Scurrying melody



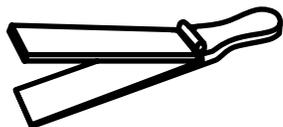
Lurching/leaping melody



Dramatic descending melodic line



Descending melody line



Whip



Celesta



Snare drum

Learning checklist

- I can identify and describe foundational musical elements.

About the Music

Though Hartmann's original painting was lost, a historian described this artwork as "a medieval castle before which a troubadour (or singer) sings a song." In his orchestration of Mussorgsky's piano piece, Maurice Ravel chose the alto saxophone to play the singing melody in this haunting and somber piece. The saxophone was a relative newcomer to the instrument world, having been invented in the mid-nineteenth century. Ravel's choice to use this new timbre, or tone color, was bold and interesting. It remains one of the most famous uses of the saxophone in orchestral repertoire.

Key Vocabulary

Alto saxophone: A woodwind instrument found in bands, but not usually in orchestras.

Reed: A thin strip of wood that vibrates when a musician blows air through it.

Timbre: The unique and special sound of any musical instrument.

Troubadour: A poetic singer who often sings sad love songs.

Just Listen



Pictures at an Exhibition: II. The Old Castle

Notice when the alto saxophone enters, playing the singing troubadour melody.

Focus on TIMBRE

Learn a few facts about the saxophone.

- The saxophone was invented in the 1840s by Belgian instrument inventor Adolphe Sax.
- The saxophone is a member of the woodwind family. Even though the body of the instrument is made of brass, the mouthpiece uses a reed, and sound is produced by blowing air through the reed.
- There are several different kinds of saxophones; the most common are soprano, alto, tenor, and baritone. The difference between each is the size. The bigger saxophones play a lower range of melodies, and the small ones produce higher pitches. The fingerings for each saxophone are the same.
- Saxophones are commonly used in jazz music.
- Listen to *The Old Castle*. Hold up the alto saxophone cue card every time you hear the alto saxophone play the singing troubadour melody (Printable 4).

Learning Checklist

- I can identify the timbre of the alto saxophone.



About the Music

Tuileries is the name of a garden near a famous art museum called the Louvre, in Paris, France. Hartmann's painting showed children playing in the garden.

Key Vocabulary

ABA form: A common pattern in music. We hear one musical idea, then something contrasting, or different, and then the first idea returns.

Arco: When a string player makes a sound by pulling a bow across a string.

Legato: Notes that connect to one another without a break. We might describe the sound as smooth and connected.

Pizzicato: When a string player makes a sound by plucking a string.

Register: The range of high and low notes any particular instrument can play.

Staccato: Notes that have separation between them. We might describe the sound as "short" or "bumpy."

Woodwind family: A family of instruments that produce a sound when a player blows air through a reed (or in the case of the flute, across an open tone hole).

Just Listen



Pictures at an Exhibition: III. Tuileries

Ravel chose the colors of the woodwind and string families to capture the light, playful atmosphere of the garden.

Focus on ABA form

Mussorgsky organized his musical ideas in a very common pattern: ABA. This means the music begins sounding one way (section A), changes to something different (section B), then returns to the beginning (section A).

Using Printable 5, listen to Tuileries. Write descriptive words and name musical elements that define each section.

Here is a completed sample you may use to compare against your own.

A	B	A
Woodwinds play staccato in higher register;	Woodwinds play more legato, or smoothly	Woodwinds play staccato in higher register;
Strings used sparingly, playing pizzicato, or plucking the strings	Strings play arco, or with the bow, and carry more of the melody	Strings used sparingly, playing pizzicato, or plucking the strings
Fast, energetic feel	Calmer, more relaxed feel	Fast, energetic feel

Learning Checklist

- I can identify ABA form in a musical composition.
- I can use music vocabulary to describe a musical composition.

About the Music

This movement depicts a large, slow-moving ox cart. The opening features a repeated figure by the low strings and low winds which represents the wheels of the cart. The opening solo is one of the most famous tuba solos in classical music.

Key Vocabulary

Brass family: A family of instruments that produce a sound when a player buzzes his or her lips through a brass mouthpiece.

Crescendo: A gradual increase in volume in a passage of music.

Diminuendo: A gradual decrease in volume in a passage of music.

Dynamics: The volume level in music.

Fortississimo (fff): Very, very loud musical sounds.

Pianississimo (ppp): Very, very soft musical sounds.



Just Listen

Pictures at an Exhibition: IV. Bydlo

Dynamics are very important in this movement. The composer uses dynamics to signal the location of the ox cart. As you listen, try to determine how close (or how

SPOTLIGHT: TUBA

Use our instrument guide to learn more about the tuba, includes a short video by Steven Campbell, principal tuba.

far) you are from the ox cart.

Focus on CRESCENDO/DIMINUENDO

After listening to Bydlo, draw a giant crescendo and diminuendo on the board.



Using classroom instruments, create an easy ostinato. Play again and again, following the crescendo and diminuendo markings. Students may take turns conducting others as they play the giant crescendo/diminuendo, or ask a student to point and move from left to right to determine the speed

Learning Checklist

- I can create and improvise musical ideas that contain expressive elements.

About the Music

Like in the Tuileries movement, Ravel chooses the colors of the woodwind and string families (with a little percussion tossed in) to conjure up the image of a bunch of unhatched chicks dancing around.

Key Vocabulary

ABA form: A common pattern in music. We hear one musical idea, then something contrasting, or different, and then the first idea returns.

Fermata: A mark over a note or rest that tells the musician to hold or pause on that note or rest.

Percussion family: A family of instruments that produce a sound when a player taps, shakes, or scrapes the instrument.

Pizzicato: When a string player makes a sound by plucking a string.

String family: A family of instruments that produce a sound when a player causes a string to vibrate, either by plucking or using a bow.

Trill: When a musician alternates very quickly between two notes.

Woodwind family: A family of instruments that produce a sound when a player blows air through a reed (or in the case of the flute, across an open tone hole).

Just Listen



Pictures at an Exhibition: V. Ballet of the Unhatched Chicks

Ravel uses roughly the same instrumentation for this movement as he did with Tuileries. And like Tuileries, this movement also follows an ABA form.



Focus on orchestration and form.

A guided listening map can help us discover both the form of Ballet of the Unhatched Chicks and some musical elements that help us discover that form. Have students create their own listening maps using Printable 4.

Listen just to the A section. As students listen, ask them to draw the instruments they hear. Talk through the sequence of musical activities, then listen again and follow along with your listening map. Do this again for the “B” section. Ask them to add the fermata in the appropriate box(es).

Below is a description to help you guide this activity.

“A” SECTION

Members of the woodwind family play a bouncy and energetic melody. Strings and harp pluck along underneath. Two times—halfway through and the end of the section—the flutes, clarinets, and oboes hold a long note with a fermata. The sound imitates a rooster crowing.

“B” SECTION

The strings take over the main melody, punctuated by some trills in the woodwind section. At times we hear the snare drum play a steady stream of eighth notes.

THE RETURN OF THE “A” SECTION

Much like the first time around, but just one fermata before a final “chirp” at the very end.

Learning Checklist:

- I can identify and describe musical elements to discover form in music.

About the Music

This piece is based on two portraits of two different men.

Key Vocabulary

Coda: A short ending section in a piece of music.

Portrait: A piece of art that depicts a person.

Texture: A combination of musical elements that may sound “thick” if there are many layers, or “thin” if there are not as many layers. The timbre of the combination of instruments may also contribute to the thickness or thinness of sound.

Theme: A musical idea.

Just Listen



Pictures at an Exhibition: VI. Samuel Goldenberg and Schmuyle

Mussorgsky composed two contrasting themes—one to depict each man.



Focus on identifying and describing contrasting themes

Listen to each theme and note its characteristics. Below are some points to help.

SAMUEL GOLDENBERG (THEME #1)	SCHMUYLE (THEME #2)
<ul style="list-style-type: none"> • Theme played by instruments in the string family, playing in their lower registers • Slow, heavy feel with serious and dramatic gestures • Thick, full texture 	<ul style="list-style-type: none"> • Theme played by a solo, muted trumpet • Repeated rhythmic gestures create a feeling of urgency • Texture is thinner and more sparse

Listen again and notice the sequence of themes:



Channel your artistic talents and create your own portrait of each man. Do the musical elements of each theme influence how you depict each character? Draw your characters on Printable 6.

Learning Checklist

- I can identify and describe musical themes using music vocabulary.
- I can represent musical ideas through drawing and visual art.

About the Music

Limoges is a city in central France. Hartmann's original artwork shows two women talking (and maybe even quarreling) in the town marketplace.

Key Vocabulary

ABA form: A common pattern in music. We hear one musical idea, then something contrasting, or different, and then the first idea returns.

Accelerando: An increase in the tempo, or speed, in a passage of music.

Accent: A note that is played loudly and with sudden emphasis.

Coda: A short ending section in a piece of music.

Crescendo: A gradual increase in volume in a passage of music.

Diminuendo: A gradual decrease in volume in a passage of music.

Dynamics: The volume level in music.

Orchestration: The choice of instruments and timbres a composer or orchestrator makes to add color.

Timbre: The unique and special sound of any musical instrument.

Just Listen



Pictures at an Exhibition: VII. Limoges

Once again, this piece is in ABA form with an exhilarating coda. The music is full of bustling energy, just like a busy market. Mussorgsky uses lots of extreme dynamics, crescendos, diminuendos, and accents to create that fast, frantic atmosphere. In his orchestration, Ravel punctuates exciting moments with bright sounds in the percussion family. Listen for the sounds of the triangle, cymbals, and snare drums to highlight key moments.

Focus on accelerando

When the tempo of a piece of music speeds up, we call that accelerando. The ABA sections of *Limoges* are quite fast. At the end, the composer wrote a coda that gets faster and faster, a big accelerando. The piece is already exciting and energetic, but the accelerando in the coda feels like it is shifting into a new, faster gear.

Choose a favorite classroom song. Ask students to take turns conducting the piece, finishing with an accelerando at the end.

Take a very famous ABA song, *Twinkle, Twinkle, Little Star*, and compose your own coda with an accelerando. Try framing a story around this activity (e.g., the characters are in the *Millennium Falcon*, noticing the stars around them). At the end of the song, the spaceship goes into light speed. This might simply mean a succession of repeated notes played faster and faster until a teacher or student conductor gives a cut off cue. Integrate classroom instruments (such as glockenspiels, xylophones, and auxiliary percussion) as appropriate. Extend the activity to include notation if appropriate.

Learning Checklist

- I can demonstrate understanding of accelerando through music making and improvisation.

About the Music

Catacombs are underground burial sites, or cemeteries. Paris has very famous catacombs. Hartmann's painting depicted the dark, gloomy catacombs of Paris.

Key Vocabulary

Brass family: A family of instruments that produce a sound when a player buzzes his or her lips through a brass mouthpiece.

Chord: Multiple notes or pitches that sound at the same time.

Fermata: "Pause," this symbol tells the performer that a certain note, or rest, is to be held longer than usual.

Gong, or tam tam: A large percussion instrument made of metal.

Largo: A marking that indicates a very slow tempo.

Texture: A combination of musical elements that may sound "thick" if there are many layers, or "thin" if there are not as many layers. The timbre of the combination of instruments may also contribute to the thickness or thinness of sound.

Timbre: The unique and special sound of any musical instrument.

Tremolo: A wavering effect produced when a musician (often a string player) rapidly repeats a note or alternates between two notes.

Just Listen



Pictures at an Exhibition: VIII. Catacombs

Focus on identifying musical elements

This movement is organized into two distinct sections.

The first section consists mostly of dramatic chords played by members of the brass family. Mussorgsky uses a slow tempo marking (Largo) and lots of fermatas over long notes to create a feeling that the music is hardly moving. He uses dynamics, crescendos, and diminuendos so that the loud, strong sounds die out, or decay, over time.

- About halfway through the first section, we hear a haunting trumpet solo. This solo melody sounds like it could represent a solitary figure wandering alone through the catacombs. Listen carefully for the sound of the gong, or the tam tam, at the very end of the first section.

Section Two begins with tremolo strings. The woodwinds are back. Instead of a texture with blocks of chords, instruments or groups of instruments take turns playing descending melodic lines. This creates a feeling of sinking, or going lower, maybe like going underground. We occasionally hear the timbre of the harp. If you listen very carefully, you will notice bits of the melody start to include bits of the Promenade melody we heard in the very beginning.

In Printable 7 you will find images representing each of these moments in the music. Listen, using the description above to help you, sort these images and categorize the musical elements into the appropriate box. Cut out the images and place them in the correct box or draw a line connecting each symbol to the correct box.

Learning Checklist

- I can identify and describe musical elements.

About the Music

"Baba Yaga" is a witch-like character from Russian folk tales. (Not to be confused with Baby Yoda from Star Wars: The Mandalorian.) Legend has it that she lived in a hut that perched on hen's legs.

Key Vocabulary

ABA form: A common pattern in music. We hear one musical idea, then something contrasting, or different, and then the first idea returns.

Accent: A note that is played loudly and with sudden emphasis.

Coda: A short ending section in a piece of music.

Tempo: The speed of a piece of music.

Texture: A combination of musical elements that may sound "thick" if there are many layers, or "thin" if there are not as many layers. The timbre of the combination of instruments may also contribute to the thickness or thinness of sound.

Timbre: The unique and special sound of any musical instrument.

Just Listen



Pictures at an Exhibition: IX. The Hut on Fowl's Legs (Baba Yaga)

Once again, Mussorgsky uses an ABA form with a very short coda. The coda is a grand, sweeping melody played by almost the entire orchestra. It rises, higher and higher, and leads right into the final movement, The Great Gate of Kiev.

The A section is marked "Allegro con brio, feroce," which means, "fast, with spirit, fierce." It is full of sharp, loud accents.

The B section has a different tempo marking: "Andante mosso," which means, "moderately slow, in a walking tempo, with movement."

The texture of the B section is very sparse. A few winds, some tremolo strings, and the timbres of the harp and celesta.

The A section returns, full of those sharp, loud accents.

Focus on identifying musical elements and form

Explain that accents are like musical “pokes.” Using a hand drum (or your lap, if you don’t have a hand drum), demonstrate an accent by playing a succession of quiet, soft notes, then a sudden loud sound.

Ask students to use their “accent finger” (model by extending one index finger in the air) to find some accents. Repeat the succession of quiet notes on the hand drum, punctuated by sudden, loud sounds. Vary the pattern to build suspense, listening, and impulse control.

Listen to Baba Yaga again. This time, find all the accents in the A section with your “accent finger.”

Learning Checklist

- I can demonstrate knowledge of music elements, especially accents, through active listening.

About the Music

The Great Gate of Kiev was a sketch for a monument that was never built. The gates in the sketch depict scenes of heroic adventure.

Key Vocabulary

Rondo: A common pattern in music in which a theme, A, keeps alternating with contrasting sections.

Theme: A musical idea.

Just Listen



Pictures at an Exhibition: X. The Great Gate of Kiev

The promenade theme from the very beginning has returned! Notice how the promenade theme alternates with contrasting sections.

Focus on RONDO FORM

For the final movement of *Pictures at an Exhibition*, Mussorgsky expanded on his frequently used ABA form and wrote a rondo. A rondo is a form where a main theme, A, keeps returning. The sequence of sections in The Great Gate of Kiev looks like this:

A	B	A	B
Main Theme	Hymn Theme	Main Theme	Hymn Theme

C	A	D	A
Interlude/ Transition #1	Main Theme	Interlude/ Transition #2	Main theme

A description of each theme:

- Main Theme (A): Majestic and grand
- Hymn Theme (B): Calm and peaceful
- Interlude/Transition #1 (C): builds gradually toward the return of the A theme
- Interlude/Transition #2 (D): builds gradually toward the return of the A theme

Create your own ABAB-CADA Rondo, use Printable 8 to help organize your ideas. Integrate favorite classroom songs, spoken word, rhythmic patterns, or a variety of timbres from classroom instruments. Integrate standard or alternative notation, depending on the age and skill level of your students.

Learning Checklist

- I can create and arrange musical ideas in a rondo pattern.

PRINTABLES

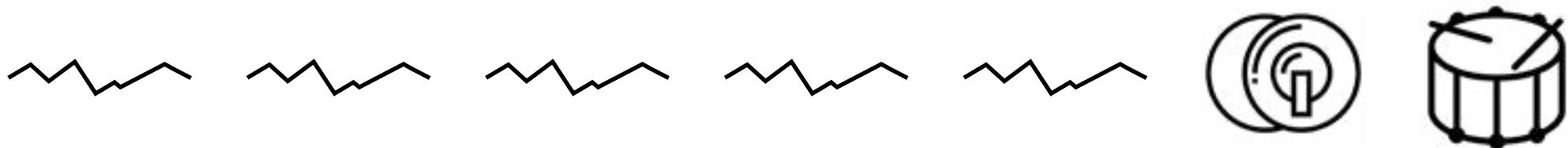


INSTRUMENT	DESCRIPTION OF SOUND
Violin	
Viola	
Cello	
Double bass	



"THE GNOME" LISTENING MAP

[Back to Activity](#)



ALTO SAXOPHONE CUE CARD

[Back to Activity](#)



ABA LISTENING GRID

[Back to Activity](#)

A	B	A

SAMUEL GOLDENBERG AND SCHMUYLE PORTRAIT DRAWING BOXES

SAMUEL GOLDENBERG	SCHMUYLE
Draw Samuel Goldenberg here:	Draw Schmuyle here:

CATACOMBS SECTION BOXES AND MUSICAL SYMBOLS WORKSHEET

[Back to Activity](#)

SECTION #1	SECTION #2



Brass chords



Gong/Tam tam



Woodwind family



Harp



Tremolo strings



Trumpet solo



Fermatas



Snippets of the opening Promenade melody



Crescendos and Diminuendos



Descending melodic line

ABAB-CADA RONDO TEMPLATE

[Back to Activity](#)

A	B	A	B	C	A	D	A

About Orchestra Hall



Welcome!

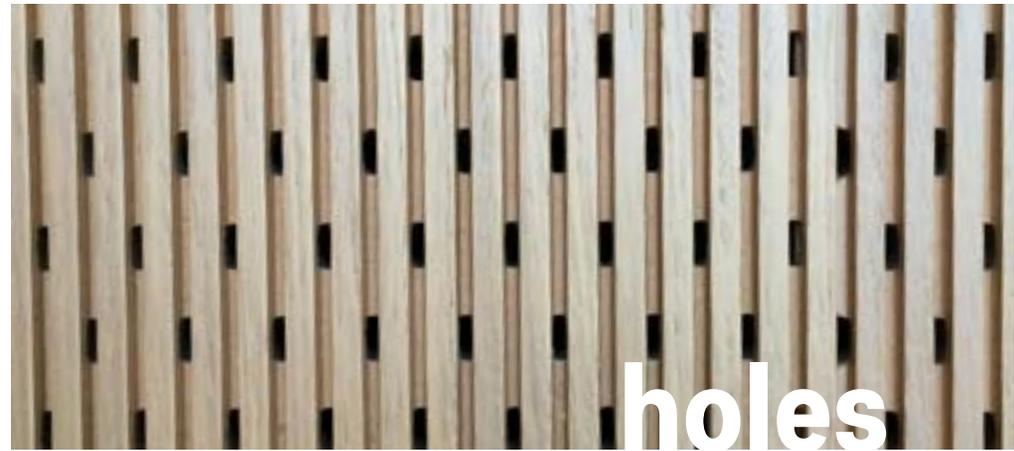
Orchestra Hall, home of the Minnesota Orchestra since 1974, is known as one of the best acoustic spaces in the world. In 2012, the hall was renovated to create long-awaited upgrades and additions throughout the building.

As you walk into the lobby area and into the auditorium, here are some things to look for...



lockers

Yes, Orchestra Hall has lockers! But instead of putting school books in them, audience members put their coats in these lockers during concerts. We thought about getting rid of them during the renovation but discovered that having coats in the lockers actually helps to sound-proof the auditorium because they soak up sound!



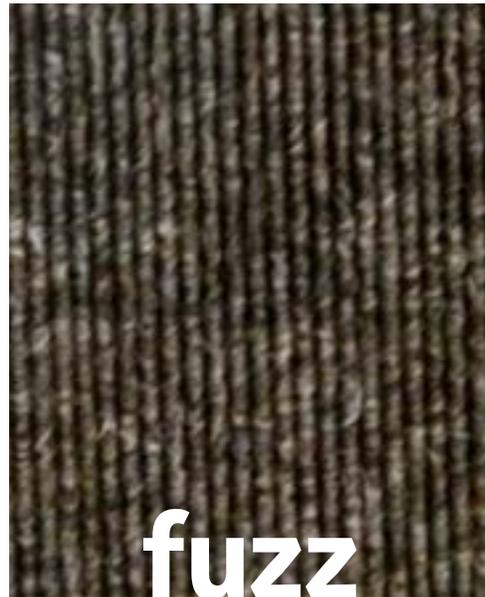
holes

The small holes in the brown paneling on the lobby walls absorb sound so everyone can talk to their friends at the same time without having to shout!



1 inch

Look for a one inch gap as you walk through the lobby doors into the ring corridor. Orchestra Hall is actually two separate buildings separated by a one inch gap that is filled with a special material to block noise and vibrations from going inside the auditorium.



fuzz

Fuzzy carpeting on the walls is another soundproofing element of the ring corridor.

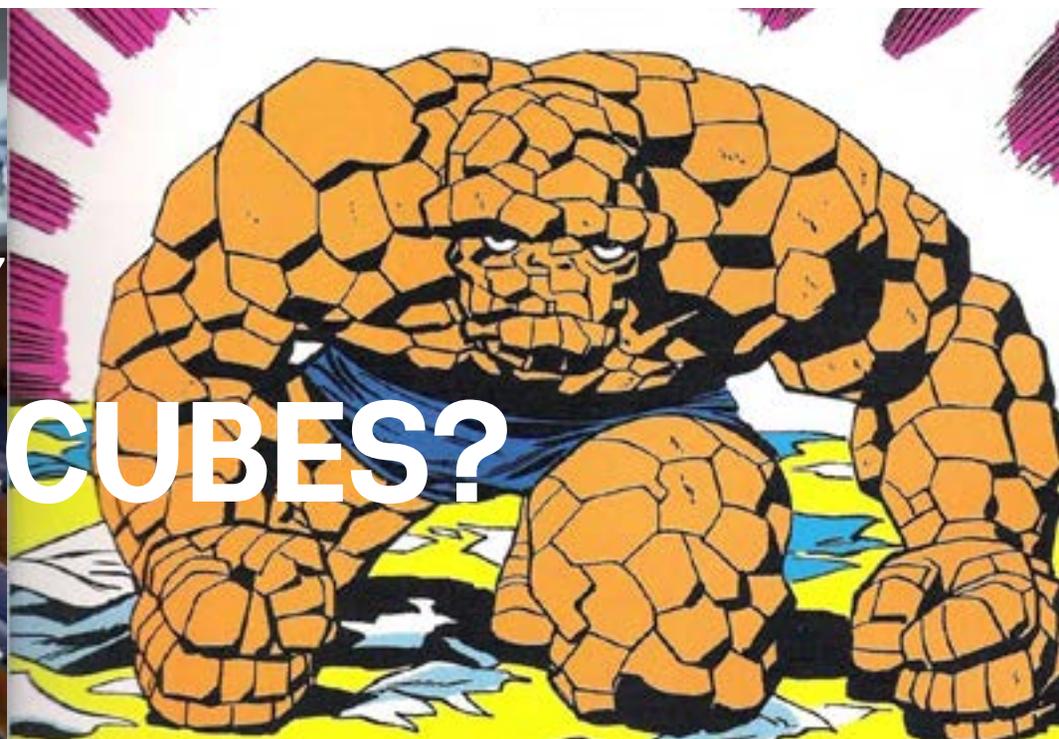


114 cubes

There are 114 cubes on the ceilings and walls. Instead of absorbing sound like in the lobby, the cubes bounce the sound all over the place so everyone can hear our orchestra play. But that also means that if you talk from your seats the musicians can hear you too!

Why cubes? Well, when they were first building Orchestra Hall the architects kept envisioning a shape on the walls and ceiling but couldn't decide what to use. Internal legend has it that one of the architects went home to have dinner with his family and as he described the problem with the hall, his kids responded "It could be like Fantastic Four superhero 'The Thing!'"

He loved the idea so much that he added cubes on the wall and ceiling, giving the hall its iconic "Thing-inspired" look!



WHY CUBES?