



The Dallas Symphony Orchestra Presents:
Pictures at an Exhibition
January 24 and 25, 2018

Dear Fellow Educators,

I am thrilled to provide you with this guide, designed to help you prepare your students for a uniquely rich artistic experience.

Artists of all disciplines often find inspiration in similar things (nature, folk tales, famous places, historical events, to name a few), and they frequently inspire each other with their creations. The elemental building blocks of color, line, movement, and emotion are crucial to musicians, visual artists, and dancers alike, which is why the DSO has partnered with the Dallas Museum of Art and the Dallas Black Dance Theatre on both this guide and the concerts themselves.

These concerts will explore the creative process from many perspectives, starting with music from Stravinsky's *Pulcinella Suite* (inspired by a character from the Commedia dell'arte tradition). Also included will be music from *La Mer*, Debussy's magnificent *tour de force* for orchestra, and the glistening opening to *Ciel d'hiver* ("Winter Sky"), written by renowned Finnish composer Kaija Saariaho.

Of course, the centerpiece of the concert is Modest Mussorgsky's *Pictures at an Exhibition*. In the piece, Mussorgsky's goal was to use music to create the feeling of "roving through an exhibition, now leisurely, now briskly, in order to come closer to a picture that attracts your attention." This beloved and inspired work provides endless opportunities for exploration into the artistic process. With this in mind, dancers from the Dallas Black Dance Theatre's *Encore!* company will be joining the orchestra on stage for several movements, and submissions from student artists (inspired by their favorite music!) will be on display in the lobby before the concerts.

We hope you find these materials helpful as you prepare your students for the concert, and that you and your students enjoy both the preparation and the concert to their fullest.

See you at the Meyerson!

Jamie Allen
Director Of Education

VISIT THE DALLAS SYMPHONY ORCHESTRA'S EDUCATIONAL WEB SITE:
www.DSOkids.com
<https://www.surveymonkey.com/r/dsoyouthconcerts>

Activities for *Pictures at an Exhibition* teacher's guide were prepared by the Dallas Symphony Orchestra's Curriculum Development Team: Jamie Allen, Linda Arbolino, Jane Aten, Tony Driggers, Sarah Hatler, and Kevin Roberts. This volume of the teacher's guide was produced and edited by Dallas Symphony Orchestra Education Staff Members Sarah Hatler and Jamie Allen. Materials in this teacher's guide can be photocopied for classroom use. If you have any questions about the concerts or material in this guide, please call the DSO Education Department at 214.871.4006.





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Repertoire and Youth Concert CD Track List

Stravinsky, *Pulcinella Suite*

- | | | |
|----|----------------|------|
| 1. | IV. Tarantella | 1:14 |
| 2. | V. Toccata | 0:56 |

Debussy, *La mer*

- | | | |
|----|------------------|------|
| 3. | "Jeux de vagues" | 7:30 |
|----|------------------|------|

Mussorgsky, *Pictures at an Exhibition*

- | | | |
|-----|--|------|
| 4. | "Promenade" | 1:55 |
| 5. | "Gnomus" | 2:38 |
| 6. | "The Old Castle" | 4:23 |
| 7. | "Tuileries" | 1:08 |
| 8. | "Bydlo" | 3:00 |
| 9. | "Ballet of the Chicks in their Shells" | 1:21 |
| 10. | "The Hut on Fowl's Legs" | 3:53 |
| 11. | "The Great Gate of Kiev" | 6:24 |
| 12. | "The Great Gate of Kiev" (solo piano) | 5:23 |



Bring your class to the Dallas Museum of Art!

Docent-guided visits allow students to form meaningful connections with works of art through close looking and interactive gallery experiences, including sketching, writing, group discussion, and more. Led by trained volunteers, these visits encourage critical and creative thinking while addressing all learning styles. The Museum also provides opportunities for self-guided groups to independently explore the Museum's collection and special exhibitions.

To schedule a tour during the 2017-2018 school year, please go to www.dma.org/tours and fill out the Docent-Guided Tour Request Form or Self-Guided Visit Request Form, and based on availability, you'll be added to the tour schedule.

Some things to keep in mind: docent-guided tours are available Tuesday through Friday on the hour beginning at 10:00 a.m. and ending at 2:00 p.m. Only docent-guided tours are available at 10:00 a.m. Any self-guided groups will not be allowed entrance into the Museum until 11:00 a.m. Tours should be scheduled at least 3 weeks before your requested date. More information about the process and what to expect during your visit, please visit www.dma.org/tours.





Concert Guidelines for Teachers

Before the Concert

- Please contact Thomas Mears at 214.871.4054 at least 30 days prior to your Youth Concert experience if you need to confirm or make changes to a reservation.
- Please prepare your students by using materials in this book or on the www.DSOkids.com website.
- Students should be briefed on concert etiquette in advance.
- Please contact Thomas Mears at 214.871.4054 at least 30 days before the concert if your group includes any students or teachers with special needs, including wheelchairs, or if you are in need of infrared headsets for the hearing impaired.

The Day of the Concert

- Before leaving school, please allow time for students to visit the restroom.
- Learn your bus driver's name and be sure you can recognize him/her.
- Plan to arrive at the Meyerson at least thirty minutes before concert time.

Upon Arrival at the Meyerson

- If you arrive by bus, please **DO NOT UNLOAD BUSES UNTIL YOU ARE GREETED BY A DSO STAFF MEMBER.** Also, please be sure you and your driver have been given matching bus numbers by a DSO staff member.
- Check in with a volunteer in the main lobby; a volunteer will guide your group to your seating area. (Seating sections are assigned on the basis of group size).
- All students should be in their seats at least five minutes before the concert time.
- No food or drink, including chewing gum, is permitted in the concert hall.

During the Concert

- The use of cameras and recorders is prohibited.
- Please turn off cellular phones and any other electronic devices.
- Students and teachers should remain in their seats for the entire concert.
- Restrooms are located on all levels and should be used for urgent needs only.
- If students must visit the restroom, please have an adult accompany them.
- Students not maintaining acceptable standards of behavior will be asked to leave, and may jeopardize their school's future attendance at DSO events.

After the Concert

- Please remain in your seats until your school is dismissed.
- Upon dismissal, listen carefully and follow instructions for departing the building.
- **Please DO NOT call your bus drivers' cell phones. We have an efficient protocol in place for calling buses back to the Meyerson, and preemptively calling your bus driver back will cause a delay in the dismissal process.**

Back at School

- Refer to this guide or www.DSOkids.com for follow-up activities.
- Student letters/artwork expressing reactions to the concert are appropriate and appreciated.

Mailing Address:

Attn: Education Department, Youth Concerts
Dallas Symphony Orchestra
2301 Flora St., Schlegel Administrative Suites
Dallas, TX 75201

Fax Number: 214.871.4511

E-mail Address: dsokids@dalsym.com





Who's Who



Ruth Reinhardt is Assistant Conductor of the Dallas Symphony Orchestra (DSO), where she recently gave her critically acclaimed subscription debut stepping in to replace Stanislaw Skrowaczewski on short notice in a concert selected by the Dallas Morning News as one of the year's highlights. With the DSO, Ruth conducts a wide variety of the orchestra's extensive concerts and programs, including its contemporary alternative ReMix Series, regular subscriptions for DSO on the GO programs performed in neighboring cities and communities, as well as concerts during DSO's innovative SOLUNA

Festival.

Reinhardt has recently guest conducted the Cleveland Orchestra, Seattle Symphony and the Orchester Musikkollegium Winterthur in a concert televised throughout Switzerland. In summer 2017, she made debuts with the Indianapolis Symphony Orchestra and Malmö Symphony Orchestra.

Born in Saarbrücken, Germany, Ms. Reinhardt began studying violin at an early age and sang in the children's chorus of Saarländisches Staatstheater, Saarbrücken's opera company. She attended Zurich's University of the Arts (Zürcher Hochschule der Künste) to study violin with Rudolf Koelman, and began conducting studies with Constantin Trinks, with additional training under Johannes Schläefli and Ulrich Windfuhr. She had the opportunity to participate in conducting masterclasses with, among others, Bernard Haitink, Michael Tilson Thomas, David Zinman, Paavo and Neeme Järvi, Marin Alsop and James Ross. Post-university, she studied with Alan Gilbert at The Juilliard School, where she received her master's degree in conducting.

Prior to her appointment in Dallas, Ruth was a conducting fellow at the Seattle Symphony (2015-16), Boston Symphony Orchestra's Tanglewood Music Center (2015), and an associate conducting fellow of Marin Alsop's Taki Concordia program (2015-17). During her time at Juilliard, she led the Juilliard Orchestra as well as concerts with New York City's ÆON Ensemble, with whom she has led a collaboration with the Koronos Quartet.

A precocious talent, she had already composed and conducted an opera by age 17, for and performed by, the children and youth of her native city.





Jamie Allen has over 25 years of experience as a composer, conductor, performer, and music educator. In 1992, he was named “Composer of the Year” by the New Mexico Music Teachers Association and was hailed as “the most inventive young composer in the state” by The Santa Fe Reporter. Allen has won awards from both ASCAP and the American Music Center for his work, as well as commissions from numerous ensembles and arts organizations. He is a frequent presenter, educational consultant, and conductor for many arts organizations, including The Santa Fe Opera, The Desert Chorale, Santa Fe New Music, The Santa Fe Chamber Music Festival, The Dallas Opera, Booker T. Washington High School for the Performing and Visual Arts, the Texas Commission on the Arts, the New Mexico Arts Commission, and The Dallas Symphony Orchestra. As Education Director for the DSO, Allen helps the orchestra to reach over 60,000 children and adults each year through a wide array of award-winning educational programs.



Photo: Steven Ray

DBDT: *Encore!* Representing the next generation of Dallas Black Dance Theatre with dance performances of the highest level of artistic quality. Founded in 2000 by Ann Williams as the second dance company in the organization, it initially consisted of semi-professional artists that performed repertory works in the Dallas-Fort Worth Metroplex. Celebrating its 18th season, DBDT: *Encore!* has earned an esteemed international reputation for its performances at festivals in Canada, Mexico and Chile. Under the direction of Artistic Director

Nycole Ray, DBDT: *Encore!* performs contemporary modern and lyrical works including world premieres and revivals of Dallas Black Dance Theatre’s repertoire, the company has grown from one that only featured emerging artists and choreographers to include commissions, and works by national and internationally recognized choreographers.

DBDT: *Encore!* supports Dallas Black Dance Theatre’s ever-expanding local, regional and national performance schedule. The Company reaches thousands annually with diverse programming that provides valuable dance education programs in schools, conducts outreach activities in community venues, collaborations with cultural institutions and presents performances for universities, corporations and festivals.

Annually, DBDT: *Encore!* presents its main stage performance series *Rising Excellence* at Moody Performance Hall (formerly Dallas City Performance Hall).





Composer Biographies

Claude Debussy's (1862-1918) parents had many talents and many jobs. When Debussy was born, his father was running a china shop and working as a traveling salesman and a printer's assistant. His mother also helped out in the china shop and worked as a seamstress.

When he was ten years old, Debussy's musical talents were discovered by his piano teacher and he was sent to the Conservatory in Paris. At the Conservatory, Debussy studied piano without much success. He failed two piano tests and decided to study composition. Debussy won second prize in the Prix de Rome in 1883 and then in 1884, he won first prize with his composition *L'enfant prodigue*.

Debussy continued to compose and in 1894, he completed one of his most famous works *Prélude à l'après-midi d'un faune* (*Prelude to the Afternoon of a Faun*). About 10 years later, when composing *La mer*, Debussy drew on childhood visions of the sea at Cannes, summers at Pourville on the Normandy coast, a terrifying storm he'd experienced in a small fishing boat, paintings of the sea by Joseph Turner, and Japanese prints of seascapes.



Modest Mussorgsky (1839-1881) was one of the five Russian nationalist composers known as "The Russian Five." He was born to a well-to-do landowner and began taking piano lessons from his mother around the age of six. By the time he was nine, he was playing so well that he began performing for family and friends. In 1852, Mussorgsky entered the Cadet School in St. Petersburg. While at school, he showed an interest in history and German philosophy. He also sang in the school choir and wrote his first compositions for his friends to perform.

In 1857, Mussorgsky left Cadet school to be a royal bodyguard. But his love of music continued, and he convinced the famous composer Mily Balakirev to give him composition lessons at the same time. In 1858 Mussorgsky decided to devote his life entirely to music. Unfortunately, his music did not earn him enough money to live on, so after a few years he accepted a job with the Russian government. During this time, he completed the historic opera, *Boris Godunov*, about a famous Russian Tsar (or ruler), which is now the most famous opera in the Russian language.

It was probably in 1870 that Mussorgsky met artist and architect Viktor Hartmann. Both men were devoted to the cause of Russian art and quickly became friends. Sadly, Hartmann died unexpectedly in 1873, at the young age of 39. The sudden loss of this artist shook the Russian art world, and an exhibition of over 400 of Hartmann's works was mounted in his honor. Mussorgsky quickly composed *Pictures at an Exhibition* to depict an imaginary tour of the exhibition. The original work was written for piano, but later composers, such as Maurice Ravel, arranged it for a full orchestra. This is the version that is best known and loved today.

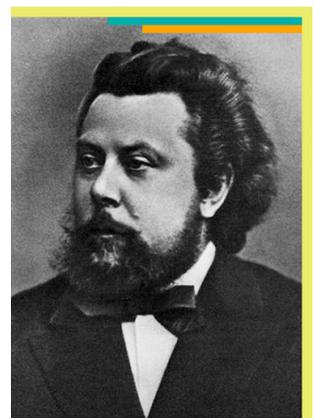
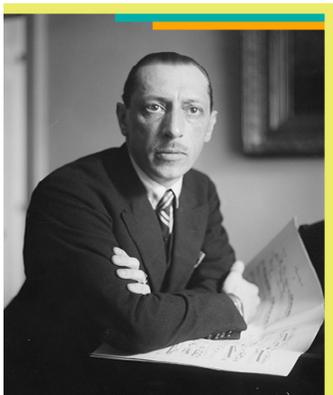




Photo: Priska Ketterer

Kaija Saariaho (b. 1952) is a prominent member of a group of Finnish artists who are making a worldwide impact. She studied in Helsinki, Fribourg, and Paris. Saariaho has developed techniques of computer-assisted composition and acquired fluency in working on tape and with live electronics. This experience influenced her approach to writing for orchestra, with its emphasis on the shaping of dense masses of sound in slow transformations. Significantly, her first orchestral piece, *Verblendungen* (1984), involves a gradual exchange of roles and character between orchestra and tape. And even the titles of her pair of orchestral works, *Du Cristal* (1989) and *...à la Fumée* (1990) suggest her preoccupation with colour and texture.

The detailed notation using harmonics, microtonality and detailed continuum of sound extending from pure tone to unpitched noise are all features found in one of her most frequently performed works, *Graal Théâtre for violin and orchestra* (1994). In the late 1990's, Saariaho turned to opera, with outstanding success. She has claimed many major composing award including the Grawemeyer Award, Wihuri Prize, Nemmers Prize, Sonning Prize, and Polar Music Prize.



In his long life, **Igor Stravinsky** (1882-1971) saw tremendous changes -- and, in his music, he created great change. Stravinsky's father, an opera singer, wanted him to become a lawyer, so when he went to college he studied law and music at the same time. The music for the ballet *The Firebird* made him famous as a composer, and he gave up law. When his piece *The Rite of Spring* was first played in public, it caused a riot -- the audience made so much noise arguing about the music that the orchestra was drowned out!

In 1925, Stravinsky first visited the United States. He finally moved here in 1939 and later became an American citizen. He continued to write music, including a polka for the Ringling Brothers Circus elephants to dance to and an arrangement of *The Star Spangled Banner* -- which no one liked! Because he created music that was different from anything that had been heard before, many people believe his music will be remembered hundreds of years from now.





Strategies for Mindful Listening

Adapted from *Settle Your Glitter - A Social Emotional Health Curriculum* by Momentous Institute 2015

What is Mindful Listening?

Mindful Listening helps students choose on which sound their attention should be focused. When a student trains his/her brain to concentrate on specific sounds, sensory awareness is heightened. Monitoring the auditory experience, noting what they focus on and respond to, helps build self-management and self-awareness skills.

How do I practice mindful listening with my students?

Play a piece (or excerpt) from an upcoming DSO Youth Concert and have the students:

- Sit up tall like a mountain and think of the spine as a stack of coins.
- If seated in a chair or bench, feet are flat on the floor or hanging calmly and still. If seated on the floor, make sure legs and feet are still.
- Hands are resting gently on the lap or knees.
- Eyes are softly closed or their gaze directed downward.

What do I say during the mindful listening activity?

Say things such as, "As you listen to the music remember to breathe in and out deeply and focus on the music." "What pictures do you see in your mind?" "Does it tell a story?" "Notice how your body feels (in the chair, on the floor...etc.)." "What colors do you see?" "What images?" "If this music was found in a movie, what would be happening?" "What mood does the music evoke?" "How does this music make you feel?"

What do I do if my students have trouble with mindful listening?

This type of activity is very personal and takes a lot of practice. If students seem like their attention is faltering, say, "If your mind wanders, that is ok – that's what minds do...just bring your attention back to the music. Notice how your body feels right now – at this very moment. Again, let your mind see the colors, pictures and moods in the music."

How does the mindful listening end?

After listening for 1-2 minutes, lower the volume of the music slowly and say, "When you are ready, slowly open your eyes."

What now?

Talk about all of the student responses. Remember that there are no "wrong" answers – use open-ended questions to expand the activity. Try using these questions in response to your students:

- What did you hear that made you think of that?
- Tell me more about what in the music made you feel (happy, sad, lonely, afraid, etc.).
- Can you add more details to that?
- What did the composer/musician do to make you think of that?

Extension

This mindful practice can be used every day. Have relaxing and calm music playing as your students enter the room each day. Have them learn the mindful listening procedure and eventually it will become natural. This is a great way to start their music learning day – mind sharp, body relaxed, and brain ready for learning.





Pre-Concert Activity Concert Conduct

Learning Objective

To learn the proper behavior for a concert environment.

Teaching Sequence

Lead a class discussion that touches on the following topics:

- Which rules of good citizenship apply to concert attendance?
- Why is good citizenship important?
- How can good conduct help others enjoy the music?
- Should food, drink, and chewing gum be brought to the concert hall?
- When does an audience applaud and when does it sit quietly?
- Does the Meyerson Symphony Center belong to all the citizens of Dallas?
- Do future concert-goers deserve to see the beauty of the Symphony Center?

Extension Activity

Review the following “applause rules”:

- Clap when the concertmaster enters at the beginning of the concert.
- Clap when the conductor enters at the beginning of the concert.
- Clap to welcome any soloists whenever they enter during the concert.
- During the performance, watch the conductor. Whenever the conductor puts his or her hands down and turns to face the audience the music is completed and the audience should applaud.

Have students take turns playing “conductor”. The conductor should face away from the rest of the class, wave his or her arms, stop and start waving a few times, then stop waving and turn to face the class. At this time the class should applaud. The game should continue until everyone in the “audience” knows when to applaud. Discuss how applause signals the audience’s appreciation, and, with the class, make a list of other situations where applause is appropriate, (for example, at sporting events, assemblies, and award ceremonies).

Evaluation

Did student responses in the discussion exhibit an understanding of the proper behavior at a concert? At the concert, did students demonstrate good citizenship?

TEKS

Music: 117.12 1(A), 2(B),
6(A, C);117.181(A), 2(B),
6(A, C)



Gallery Promenade

Learning Objectives

1. Students will create a work of art in response to a musical movement from Mussorgsky's *Pictures at an Exhibition*.
2. Students will be able to explain the choices that went into creating their work of art using appropriate musical vocabulary.
3. Students will be able to discuss the correlation between music and art.

Resources

- Accompanying CD
- Drawing paper- 8.5" x 11"
- Pencils, markers, colored pencils, glue sticks
- Black paper to mount the artwork – 10" X 14"

Vocabulary

Tempo- the speed of a given piece
Dynamics- the volume and intensity in music

Teaching Sequence

1. Play a piece (other than "Promenade") from the CD.
2. Students will listen mindfully to the work. (See Strategies for Mindful Listening, pg. 9).
3. Distribute art supplies, such as colored pencils, markers, or collage materials, and ask the students to draw the pictures or colors they see in their mind.
4. Have students mount their work to black paper to display for the Gallery Promenade.
5. Have students create a label that includes the following info and adhere it to the back of the art:
 - a. Artist's name
 - b. Title of artwork
 - c. What is the mood or general feeling of the piece?
 - d. What elements of the music inspired their choices?
6. Mount the student work in the room, arranged as if it were in an Art Gallery.

Culminating Activity

1. Divide students into 3 or 4 groups depending on class size. Play the piece "Promenade" and have students walk around the gallery without stopping at any particular piece of art. Randomly stop the music and have the groups focus on the work of art nearest them. They should discuss the elements of art, including line, shape, color, texture, as well as the mood and use of movement and their thoughts on what in the music inspired the artist in their creation.
 2. After several rounds, come together in a forum and discuss the details of the Gallery Promenade. What works of art did their group find most interesting and why? What were some obvious musical aspects you saw in the work? What were some that were not so obvious?
 3. Have the students present their individual work to the class using their artist label on the reverse of their artwork.
- 



Evaluation

Were students able to explain the choices that went into creating their work of art in response to the music?

Were students able to interpret an artist's work using the appropriate terminology?

Were students able to complete a piece of art in response to music?

Extension Activity

A fun way to bring the artwork to life is to have the students get into groups, choose a work of art from a team member and create a song, rap, recorder piece, pitched percussion piece or an un-pitched percussion piece. These could be performed in class or can even be performed for other younger grades. What a terrific way to get those young students thinking about the correlation between art and music. Kids inspiring kids! Share your creations by sending an email to J.Allen@dalsym.com, and you might see them on DSOKids.com!

TEKS

FA.A.3.1, FA.A.3.2B, FA.A.3.3D,
FA.M.3.b.1.C, FA.M.3.b.6
FA.A.4.2B, FA.A.4.2C, FA.A.4.3.C,
FA.A.5.1B, FA.A.5.2C, FA.A.5.3D,
FA.A.5.4, FA.A.5.4B, FA.M.5.b.1C,
FA.M.5.b.3F, FA.M.5.b.5D





Musical Grab Bag

Resources

- Three bags or containers from which to draw note cards or pieces of paper
- Accompanying CD

Learning Objective

Students will experience “The Old Castle” by Mussorgsky from a variety of different points of view.

Pre-Assessment

Ask students if they can name some of the elements of a story. Answers could include plot, setting, mood, tone, characters. Briefly discuss to check that the students understand what each element is. Ask students to suggest what might inspire an author to choose certain story elements such as a painting, an experience, or a conversation (just about anything could be an inspiration). Tell students that music can very often suggest a story, character, scene, etc.

Teaching Sequence

1. Without naming the title of the music, play “The Old Castle” (track 6). Play the piece a couple of times. Then ask students to suggest what they are reminded of by the music. As students respond, place their answers on the board using your chosen story elements as categories.
2. Once a good number of answers have been accumulated, write them on cards or pieces of paper and place them in grab bags – one bag for each element. If you want to add more, a brief internet search will yield many suggestions.
3. Tell students that they will be writing a short story using this musical selection as their inspiration (save the title of the piece until the end after they are finished) and the suggestions from the grab bags as their prompts. You can have the whole class work on the same prompt(s), divide into groups, have each individual do a separate one, or any combination. Students should limit their stories to 4 to 4 ½ minutes long to match the length of the musical selection. Play the music as the kids are writing.

Culminating Activity

And now the fun part! Have volunteers read their stories using “The Old Castle” to set the mood as background music. Encourage the audience to try and identify with each others’ points of view to understand how the music and the different stories go together.

Evaluation

Did student responses reflect that they listened to “The Old Castle” by Mussorgsky from various points of view?

Extension Activity

For a completely different experience, try the same activity using the more dramatic “Gnomus” as your musical selection.

TEKS

ELAR.3.16A,3.18A; ELAR.4.16A; ELAR.5.15B, 5.16A



The Great Gate of Kiev: How Color Affects Perception

Learning Objective

Students will be able to describe how color, whether visual or sound, influences their perception.

Recommended

Rosenstock, Barb. *The Noisy Paint Box: The Colors and Sounds of Kandinsky's Abstract Art*. New York: Alfred Knopf, 2014

In this exuberant celebration of creativity, author Barb Rosenstock and illustrator Mary GrandPré tell the fascinating story of Vasily Kandinsky, one of the very first painters of abstract art. Throughout his life, Kandinsky experienced colors as sounds, and sounds as colors—and bold, groundbreaking works burst forth from his noisy paint box.

Resources

- Accompanying CD of “The Great Gate of Kiev,” piano version (Track 12) and orchestral version (Track 11)
- Images provided page 16
- Various YouTube examples provided page 15

Vocabulary

Timbre- also known as tone color is the sound quality of a musical note, sound, or tone. Timbre is what enables us to distinguish between different types of sounds.

Pre-Assessment

Ask students how many feel they could identify a fellow classmate by just the sound of his/her voice? Ask the class to close their eyes. Choose several students to each speak a sentence out loud and have the class identify who is speaking. Draw from this experience that the sound quality or tone color of a person’s voice can often be used to identify the individual. Musicians call this sound quality timbre.

Teaching Sequence

1. Tell the class that one of the musical selections they will hear at the upcoming youth concert is called "The Great Gate of Kiev." This is part of a larger composition written by Modest Mussorgsky for the piano called *Pictures at an Exhibition*. This musical suite is Mussorgsky's most famous piano composition and has become a showpiece for virtuoso pianists. Tell the class that first they will see several visuals of this famous gate.
2. Show the photos on page 16 and ask students to describe what they see.
3. After describing the visuals, ask the students the following questions:
Which version of the gate did you prefer? Why? Did adding color enhance the visual?
4. Now ask the students to listen to how Mussorgsky described the gate in his musical composition. (Play the piano version, track 12). What words can the students use to describe the gate now, after hearing the composition. Did hearing the music change the students’ perception of the gate? If so, in what way?



Culminating Activity

Ask the students to listen one more time to the composition, this time presented in its orchestral version (Track 11), and then answer the following questions:
How were the musical examples the same? How were they different? Which version did you prefer and why? Did adding a variety of timbres enhance the composition?

Evaluation

Were the students able to describe how color, whether visual or sound, influences their perception?

Extension Activity

Watch and listen to the following YouTube examples comparing performances and discussing how the timbre of the instruments affect the presentation of the piece. Ask the students to share their answers to the following question. What would the artwork look like if this version was the one you heard?

Pianist, Alexander Ghindin performs "The Great Gate of Kiev" on the piano.
<https://www.youtube.com/watch?v=SFYBN8XCjbA>

The Vancouver Symphony performing "The Great Gate of Kiev"
<https://video.search.yahoo.com/search/video?fr=mcafee&p=The+great+gate+of+Kiev+-+orchestral+version#id=3&vid=8d516473c900ff4e1d98960375b0fa49&action=click>

"The Great Gate" arranged for 3 electric guitars, electric bass and drums
<https://www.youtube.com/watch?v=L7VUSuSDPhU>

"The Great Gate" performed by street performer Tom Ward (classical guitar)
<https://video.search.yahoo.com/search/video?fr=mcafee&p=Classic+brass+Great+Gate+of+Kiev-#id=40&vid=9eca301b540612b1f25e75c696e17ad6&action=view>

"The Great Gate" performed by the Saxophone Ensemble from Georgia State University
<https://www.youtube.com/watch?v=H2djDZkYHhg>

"The Great Gate" performed by Harps 'n Sync
<https://www.youtube.com/watch?v=SgD5EOdzXhA>

"The Great Gate" performed by the Madison Scouts Drum & Bugle Corp
<https://www.youtube.com/watch?v=RI2OiLYTV7s>

TEKS

FA.M.3b.1C, FA. M. 3b.5B, FA.M.3.b.5C, FA.M.3.6D
FA.M.4.b.1C, FA.M.4.b.5D, FA.M.4.b.6E, FA.M. 4.b.6F,
FA.M.5.b.1B, FA.M.5.b.1C, FA.M.5.b.6, FA.M.5.b.6E,6F





Name That Tune

Learning Objective

Students will be able to identify the excerpts they hear from *Pictures at an Exhibition*.

Resources

- White board or chalk board
- Accompanying CD, Tracks 4-11

Vocabulary

Program music- music that is meant to be representative of an image or events

Pre-Assessment

The individual movements of *Pictures at an Exhibition* each have their own character and style because they were composed to be a representation of Mussorgsky's friend's artwork. This is called program music.

Teaching Sequence

1. Choose 5-7 movements from *Pictures at an Exhibition* and list the titles on the board. Listen to the pieces and discuss the characteristics that make each excerpt unique. Examples include the instrumentation used, rhythm, feel of the music, etc.
2. Play a track at random from the accompanying CD (keep track which ones are playing so as not to play it twice).

Culminating Activity

After listening through the track, ask the students to tell you some words that describe the music they heard. Ask them which excerpt they believe they heard and discuss why they chose it. Was it correct? Why or why not?

Evaluation

Did students correctly identify the movements they heard from *Pictures at an Exhibition*?

Extension Activity

1. Since so much of the original art has been lost over the years, we can't be sure what all of the art that Mussorgsky saw really looked like. Provide paper and crayons or markers and play a track of your choosing from *Pictures at an Exhibition*. Tell the students which track you've chosen and ask them to draw their own interpretation of the music they hear. Scan and send to j.allen@dalsym.com, and you may see your artwork shared on DSOKids.com!
2. For a bigger challenge, play less of the excerpt and see if the students can correctly identify the movement they heard. Try starting in the middle of the piece for a game of "Drop the needle!"

TEKS

FA.M.3.b.2C, FA.M3.b.5B, FA.M.3.b.5C, FA.M.3.b.6E, 6F



Body Percussion and Promenade

Learning Objectives

1. Students will be able to follow the steady beat of a piece of music.
2. Students will be able to perform Body Percussion to a piece of music.
3. Students will be able to recognize patterns in music.
4. Students will be able to move appropriately to the music.

Pre-Assessment

Ask students to name and describe some patterns (patterns in clothing, school schedule, home schedule, sunset/sun rise, a clock ticking, heartbeat, alarm, etc). Discuss what makes these patterns. Ask if students can think of patterns in music. (Rhythm, steady beat, instrument families, tempo changes, dynamics)

Teaching Sequence

1. Play the selection "Promenade" from the CD, Track 4.
2. Ask students if they notice any patterns in the music – steady beat, rhythms, changes in volume.
3. Have students tap the beat on their lap or use un-pitched instruments to demonstrate steady beat for measures 1 - 8. The steady beat is a definite pattern, but there are also patterns we can see and hear in the rhythm.
4. Teach the students the Body Percussion patterns on the Body Percussion for Promenade worksheet, page 20. This sheet can be copied and handed out to students for performing in class and/or practice at home.

Culminating Activity

Perform the body percussion in class.

Evaluation

- Were students able to keep a steady beat?
- Were students able to follow the body movement?
- Were students able to create and perform a body movement that represented the piece "Promenade?"
- Were students able to keep a steady beat when introducing instruments to their Body Rhythm?

Resources

- Accompanying CD
- Body Percussion and Rhythm Worksheet on page 20

Vocabulary

Rhythm- Pattern of movement or sound

Beat- a regular pulse that occurs in songs, chants, rhymes, and music

Unpitched percussion- family of instrument that are struck, shaken, or scraped that do not have assigned pitches

Tempo- the speed of a given piece

Dynamics- the volume and intensity in music





Extension Activity

1. Have students create their own Body Percussion to teach the class. Students can utilize the four body percussion movements as introduced or create a set of their own. Tell students – Keep it simple!
2. Choose an unpitched instrument to represent each of the four body percussion movements for the rhythm on Promenade.

Example:

Stomp – Floor Drum

Pat – Tambourine

Clap – Rhythm sticks

Snap – Finger Cymbals

Have students perform the first eight measures of "Promenade" in small groups. If you have enough instruments, an unpitched instrument ensemble would be great! You can also have your students choose the instruments to represent the body percussion.

Self-Assessment Exercises

Have students reflect on these questions:

- Did adding the unpitched instruments make your performance easier or more difficult? Why?
- Were you able to keep a steady beat? If not, what made it difficult?
- Was the task more challenging when you performed with Body Movements or instruments? Why?
- What are some other challenges you faced in your performance?
- Did the tempo or dynamics dictate which unpitched instrument you chose? Why?

TEKS

FA.M.3b.2.C

FA.M.3.b.3

FA.M.3.b.3C

FA.M.3b.3E

FA.M.4.b.6E

FA.M.4.b.3F

FA.M.4.b.3C

FA.M.5.b.1C

FA.M.5.b.3C;4A

FA.T.5.b.1C





Promenade Rhythms

Measure 1

Measure 2

Measure 3

Measure 4

Measure 5

Measure 6

Measure 7

Measure 8





Communicating Without Words

Learning Objective

Students will compare how visual art and music can communicate recognizable images.

Resources

- Accompanying CD
- Images from the DMA found on page 23

Vocabulary

Representational arts - depict recognizable objects, such as people, places or objects

Program music - music that is meant to be representative of an image or event

Abstract arts - do not attempt to realistically represent a recognizable object. The elements of visual art (color, line, texture, shape) or music (rhythm, pitch, tempo, tone color, etc.) are organized to create a design.

Absolute music - does not attempt to describe anything other than the music itself

Pre-Assessment

Ask students whether they can describe something without using words. Accept and discuss all responses. Summarize by telling them that, throughout history, people have communicated nonverbally with art, music, and movement (pantomime, dance). Visual art can be representative (pictures which are identifiable) or abstract (designs that do not represent definite images). Dance communicates with movement, which may or may not tell a definite story. Instrumental music is sometimes intended to describe specific images, but more often organizes sound without words to express feelings and ideas.

Teaching Sequence

1. Display “The Wave” by Gustave Courbet and the photograph of the Japanese figurine of children playing found on page 23.
2. Tell the class they will hear excerpts from two pieces of music, each of which was written to describe something similar to the two art works on display. Play the excerpts from Debussy’s *La Mer* (Track 3) and “Tuileries” (Track 7) from *Pictures at an Exhibition*.
3. As they listen, they decide which piece of music seems to suggest each picture. If time permits, it may be helpful to play excerpts more than once.

Culminating Activity

Lead a discussion of musical characteristics in each piece that suggested the art they viewed. The lesson objective does not require that students correctly match the music with the art. Rather, the objective is that they compare how art and music can describe similar ideas.



Evaluation

Did student responses indicate that they understood that visual art and music can communicate recognizable images?

TEKS

FA.M.3.b.1.C
FA.M.3.b.2C
FA.M.3.b.5C
FA.A.3.1B
FA.A.3.3
FA.M.4.b.5
FA.M.4.b.6
FA.T.4.b.1C
FA.A.5.1B
FA.A.5.3D

Extension

Remind students that movement/dance can also communicate images or ideas. Discuss examples of communicating through movement in their experience (folkloric, ballet, break dancing, etc.) Challenge them to view the art examples again, then listen to the excerpts and respond through movement.





*See this at the DMA:
European Art - 19th Century,
Level 2*

Gustave Courbet, *The Wave*, c. 1869-70, oil on canvas, Dallas Museum of Art, gift of H.J. Rudick in memory of Arthur L. Kramer



*See this at the DMA:
Arts of Asia - Japan, Level 3*

Dallas Museum of Art, Foundation for the Arts Collection, The John R. Young Collection, Mrs. John B. O'Hara Fund





PICTURES AT AN EXHIBITION



DallasSymphonyYouthConcert
Meyerson Symphony Center

3min



Although phones and electronic devices cannot be used in the symphony hall, there are still ways to remember your special trip to the orchestra! Draw and caption your favorite concert moment from *Pictures at an Exhibition*.

If you would like your picture to be featured on DSOKids.com, please have your teacher send your picture to:

Sarah Hatler
Dallas Symphony Orchestra
2301 Flora St.,
Schlegel Administrative
Suites Dallas, TX 75201

Fax to: 214.953.1218
E-mail to:
s.hatler@dalsym.com



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