PICTURES AT AN EXHIBITION
Modest Mussorgsky

An Interdisciplinary Unit
Language Arts, Music, Technology, Art, Drama
Judith Spitzberg
2001-2002
Musical Strands

Strand I. Reading and Notating Music
Strand II: Music Production
   - singing, and performing on instruments
   - movement and dancing to a variety of styles
Strand III: Listening to, analyzing, evaluation and describing
   Music and music performances
Strand IV: Understanding relationships between music, the other
   Arts, and disciplines outside the arts
Strand V: Understanding music in relation to history and culture
MODEST MUSSORGSKY
1839-1881

Modest Mussorgsky grew up in the village of Karevo, Russia to a well-to-do landowner. His home was surrounded by great forests filled with many wild animals and all kinds of birds. The family’s nursemaid spent many hours telling the children Russian fairy tales based on old legends such as the witch “who lived in a hut standing on hen’s legs”. These tales became themes for some of his music.

At the age of ten he studied piano in St. Petersburg and later, in the military academy, met Alexander Borodin, another famous Russian composer. Mussorgsky wrote opera and songs reflecting the rhythms and contours of Russian speech. His opera “Boris Godunov” is considered to be his masterpiece. Mussorgsky struggled with emotional problems and alcohol addiction. At his death, in 1881, he left three unfinished operas.

Mussorgsky became part of The Mighty Five, composing rich nationalistic folk music. The members of the group are Cesar Cui, Alexander Borodin, Mily Balakirev, Nikolai Rimsky Korsakov and Modest Mussorgsky.

“Pictures at an Exhibition” was written for piano in 1874 and later transcribed for orchestra in 1922 by Maurice Ravel, illuminating the spirit of each piece with descriptive tone color. The work consists of ten musical portraits bound together by a promenade theme that recurs periodically, depicting a gallery-goer strolling between paintings. The pieces are inspired by an exhibition of watercolor, sketches and architectural drawings of Mussorgsky’s dear friend, Victor Hartmann. The music was written as a tribute in memory of Hartmann whose death at the young age of 39 deeply affected Mussorgsky.

The suite is very appealing for children. It lends itself to interpretation in movement and in children’s drawings and paintings. After learning the music, children can develop dances for each composition, and sketch or paint their impressions of how the pictures might have looked.

Discussion:
- Describe and discuss an art exhibition. Have the children describe where they have seen art exhibited-malls, parks, galleries, museums and what they have seen-paintings, pottery, sculpture. Tell the children that they will be looking at painting in a special way, through the eyes of a musical composer.
The promenade is a kind of musical preface in which Mussorgsky depicts himself sauntering. Meter of 5/4 and 6/4 represents the viewer roving right and left, now desultorily, now briskly, in order to observe the paintings from different angles. (The composer was a portly man of 200 pounds.) This theme is played four more times in the suite, in somewhat varied form as Mussorgsky pauses to view four other Hartmann pictures.

Movement Activities:
- how does the composer feel as he promenades from one painting to another? Proud? Afraid? Pleased? Show this in your movements
- explore various styles of walking—backwards, forwards, sideways, angular, zig-zag, tip-toeing, lazily, hastily, as a young person, old person, angrily, happy, as a cat, an elephant etc.
- the trumpet suggests the noble character of the stroller
- choose a leader to direct class in different ways of moving
- stroll through the art room glancing left, right, moving backward and forward as in a gallery
- after learning the entire composition display related children’s art

Music Analysis:
- Listen to the music and tap the steady beat
- paint the melodic line in the air with your hand
- highlight the 5 pentatonic notes of the melody and let children play them on the resonator bars—make up various pentatonic melodies with these notes as children promenade to the rhythm
- display a picture of the trumpet, which introduces the promenade
- listen for the brass which follows and the full orchestra
- move to the ABA form of this composition
- divide the class in half and respond to the question (strings) answer (woodwinds) style of the melody—
-compare this march music to The Royal March of the Lions in “Carnival of the Animals” by Saint-Seans or the marches of Sousa and Vaughn Williams’ “March of the Kitchen Utensils”.

ART and TECHNOLOGY
Materials Needed: digital camera, art books, computer with internet
Grades Suitable: 5-12

-Search the web for views of various art works that correlate to the titles of each piece. Search for topics such as gardens, trumpets, promenades, castles, witches, gnomes, Russian art, or under the names of famous artists such as Picasso, and Chagall to find related art works.
-Have children take digital photographs of the pictures they enjoy, and of their own art work related to the music to which they can draw or make a collage. Have someone put the digital photos into a powerpoint presentation in order to view the sequence of art on an overhead projector as the music plays in the background.
-Examples of sites: art.com, barewalls.com and allposters.com for prints of famous artists.
-Museum art can be found on www.mfa.org, www.nga.org, for the national gallery of art, and www.whitney.org, also www.amico.org
-other photographs can be found in picture books, and in National Geographic
-Sketches by Victor Hartmann can be found in the Schirmer Piano music book of Pictures at an Exhibition

Examples of paintings for each piece are:
-Promenade: Marc Chagall’s “La Promenade” and Malevich’s “Morning in the Village on a Snowy Day”
-Trumpet Player: Romare Bearden’s trumpeter
-The Old Castle: Children’s book of a Russian story “Mazel and Shlimazel” by Isaac Bashevis Singer, a Russian author
-Life in Russia: Painting by Chagall: “I and the Village”, “The Farmyard” and “Peasant Life”
Bydlo: Sketches in the National Geographics Vol 152 No. 3 of machines
inventions with wheels by Leonardo da Vinci
Tuileries: Gardens by Monet at Giverny
Ballet of the Unhatched Chicks: Farm scenes by Chagall
Samuel Goldenberg and Schmuyle: Chagall’s Return from the Synagogue
The Marketplace at Limoges: “Poultry Market at Gisors by Camille Pissaro
The Hut on Fowl’s Legs: Book “Baba Yaga” by Ernest Small & Blair Lent

THE TUILERIES

The Tuileries describes a watercolor of nurses and children who are
playing and quarreling in the Paris park. Mussorgsky gave this the subtitle
“Dispute of the Children after Play”.

move as if you were playing in a park with balls, kites, swings,
do you hear teasing patterns in the music.

Mussorsky makes the sounds of children playing by imitating notes in the
way kids talk when playing games—which is almost like singing or when
they are making fun of each other and go “nya, nya, nya, nya, nya.

Ravel imitates the children’s teasing with the nasal, plaintive sounds of
high woodwinds.

ART:
-design a garden of flowers by wetting paper and using cray pas to blur the
designs of flowers similar to Monet’s impressionist paintings.
-view the George Seurat’s “Island of the Grand Jatte” which portrays
children frolicking in the park.
SONG:
- play song/games with the typical so-la-so-mi pattern of little children's songs such as “Lucy Locket” and “A Tisket A Tasket”
- “Lucy locket lost her pocket, Kitty Fisher found it, not a penny was there in it, only ribbons round it.” in solfege -ss-ll-ss-mm-ss-ll-s-m-ss-ll-ss-mm-ss-ll-s-m
- A child sits in the middle of the circle with his eyes closed as another child “hides” a penny at eye level. The class sings the song as the child in the center looks for the penny. The class sings louder or softer as the child gets closer or further from the penny. The dynamics of the singing helps the child find the penny as in the game of “hot and cold.”

- “A tisket, a tasket, a green and yellow basket. I wrote a letter to my love and on the way I dropped it, I dropped it, I dropped it, and on the way I dropped it.” m-s-ml-s-mm-ss-ml-s-mm-ss-mm-ss-ml-s-mm-s-mm-ss-ml-s-m
- The class sits in a circle as the singer walks around the circle with a penny. At the end of the song, the singer drops the handkerchief behind a child’s back and is chased around the circle finding the empty seat before he is caught.
THE HUT ON FOWL’S LEGS

This unit is rich in ideas for Halloween, scary songs, stories and poems.
The drawing for this is listed as “Baba Yaga’s” hut on fowl’s legs, a clock, Russian style of the 14th century, bronze and enamel. The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chicken’s feet, done in metal. The subject suggested to the composer the vicious witch Baba Yaga, who emerged from her hut to take flight in her red-hot mortar in pursuit of her victims.

READING: Read the story of “Baba Yaga” by Ernest Small and Blair Lent, (Houghton Mifflin Co.) which has wonderful illustrations of the witch and her hut. It describes in detail how “Whenever the terrible-tempered old woman is restless, her hut roams through the woods on chicken legs, so that Baba Yaga may search for bad Russian children to cook in a stew.” The hut is surrounded by a fence of bones and skulls. Baba Yaga has “wild hair that waves about her face. Her nose, that looked like a rainspout, quivered and sniffed.. She clawed at the air with her long bony fingers and gnashed her iron teeth…Her cape smells of smoke…toads, black beetles and mice dart from under her feet, bats and owls fly from her hair.”

SONG/GAME: “Old Mother Witch”
- Played like duck-duck- goose, the leader walks around the circle as everyone sings: Old mother witch, couldn’t sew a stitch, picked up a penny and thought she was rich”, (s-mm-s, ss-mm-s, s-mm-ss-m-s-mm-s) dropping a penny behind someone’s back and running to their seat before the other child catches him.

COMPARE:
-Listen to classical compositions with similar haunting themes such as:
  -“Danse Macabre” by Saint-Seans
  -“Night on Bald Mountain” by Mussorgsky,
  -“The Banshee” by Henry Cowell
  -“In the Hall of the Mountain King” by Edvard Grieg
instrumental sound effects (guiro, bells, drums, woodblocks, gong etc)

-“Hist Wist”  -e.e.cummings
hist  whist
little ghostthings
tip-toe
twinkle-toe

little twitchy
witches and tingling
goblins
hob-a-nob  hob-a-nob

little hoppy happy
toad in tweeds
tweeds
little itchy mousies

with scuttling
eyes  rustle and run and
hidehidehide
whisk

whisk  look out for the old woman
with the wart on her nose
wha she’ll do to yer
nobody knows

for she knows the devil  ooch
the devil  ouch
the devil
ach  the great

green
dancing
devil
devil
devil
devil wheeEEE  e.e.cummings
Explore the Museum of Fine Arts for paintings with “scary” themes. The wing on the first floor has an exhibit “Fantasy and Imagination” with the art of Emil Nolde’s “Nocturnal Figures” and Rolf Nesch’s “Woodland Spirits”

Visit the shop on Newbury Street, Boston called “Alianza”, a gallery with fanciful clocks similar in shape to the one sketched for the “Hut on Fowl’s Legs”

Design your own “creature” on paper:
- Create a three-part creature with a group of three children, each child designing one part. Give the creature a name and a sound. Have the group act in the way that the three-part creature would move and sound.

CHANTS and SONGS:—add instrumentation and Orff ostinati

Group 1: Here’s my broom, please wait black cat
Group 2: Don’t knock off my wide-brimmed hat
Group 3: Hee, hee, hee and whoo, whoo, whoo
Group 4: Have a cup of witches brew

“There Was An Old Witch”
- There was an old witch believe it if you can, she ran helter-shelter and she ran, ran, ran. She ran helter-skelter with her toes in the air, cornstalks flying from the old witches hair. “Swish’, goes the broomstick, “Meow”, goes the cat, “Plop”, goes the hop toad sitting on her hat. “Whee” chuckled I. “what fun, what fun. Halloween night when the witches run.”

Ballet of the Unhatched Chicks
This picture was a sketch for a child’s ballet costume for the ballet “Trilbi”, choreographed by Marius Petipa and performed by the Bolshoi Theater in St. Petersburg in 1871. The sketches describe canaries “enclosed in eggs as in suits of armor”. The composer looked at the costume sketch and imagined the child’s dance of canaries, cockatoos and chickens in their shells.

-Ask the children what description of the dance and of the “unhatched chicks” they hear in the music.

FORM:
The piece is composed of an A section of quick, high staccato notes in the woodwinds, chromatic scale runs, cluster chords and trills. The B section is contrasted by smoother, more sustained sounds. It is easy to imagine the picking on the egg shell, the rustle inside, and the dance of the young ballet dancers.
-Listen to each section and have the children imitate your hand motions to show the steady beats and the ascending scale of the A section and the “waddling” moves of the B section.
-Ask the children to imitate chicken movements of pecking, running etc.
-Divide the class into two groups, A and B. and have each group make up “chicken” movements when they hear their section.
-Display the form on the board of AABA.

Mussorgsky and Ravel imitate the squeaking and pecking like this:

-Compare with the music of Saint-Seans’ “Carnival of the Animals” Hens and Cocks.

-SING: songs of birds and animals such as “Bought me a Hen”
Hen goes chipsy, chopsy
Duck goes slishy sloshy
Goose goes qua, qua
Rooster goes cocka doodle doo
Cow goes moo
Cat goes fiddle-i-fee

Maurice Ravel (1875–1937)
Maurice Ravel was a French composer of the impressionistic era after Claude Debussy. His style is more of clean melodic contours, distinct rhythms and firm structures of Classicism than the impressionists. Yet, like Debussy, he was a brilliant colorist and made orchestral versions of several of his piano pieces. Ravel was a masterful orchestrator, the greatest of his time. In fact, he rewrote half of his works just for fun. Ravel is well known for his orchestral version of the Mussorgsky piano work “Pictures at an Exhibition”.

Ravel was born in Ciboure, France on March 7, 1875. He studied at the Paris Conservatory at the age of 14 with Gabriel Faure, and was a successful composer with his own characteristic sound by the age of twenty. He was a short, trim man known as a “dandy” with a self-contained personality. He was very close to his mother, yet he lived alone. The strong Spanish influence in Ravel’s music may have been related to his mother’s Basque origin.

Ravel adapted many ideas from everywhere such as Viennese waltz rhythms, jazz elements, and Spanish motifs as in his most popular piece of music, Bolero (1928). Similar to Debussy and Mussorgsky, Ravel loved children and wrote “Ma Mere l’oye” (Mother Goose), a set of five little piano duets (1908) for children.

Ravel had a fascination for mechanical things. His father and brother were engineers and inspected factories together. Ravel collected unusual toys and wrote pieces about toys, mirrors, masks and clockworks.

Ravel died in December of 1937 from a neurological disorder that caused him to lose control of his body and his mind and the ability to speak or write music.
Camille Saint-Saens (1835–1921)

Throughout his life, Camille Saint-Saens had a fascination with animals and often visited the Paris Zoological Gardens. His most famous children’s compositions is “The Carnival of the Animals” a suite for orchestra and two pianos which describes lions, kangaroos, swans, birds and other zoological animals. He pokes “musical fun” by transcribing the scores from popular music such as giving a delicate theme from Berlioz’ Ballet of the Sylphs to low pitched string basses for the waltz of the jumbo elephants.

Saint-Saens was a child prodigy learning piano at the age of two and composing at the age of five. He studied organ at the Paris Conservatory and worked as an organist for twenty years in the Church of the Madeleine in Paris. He married in 1875, but after tragically losing his two children, he ended his marriage. Camille traveled extensively in North Africa and the Americas giving concerts. He maintained a great sense of humor which won him many friends and was highly respected by fellow musicians.

His music is elegant and precise in detail and form, combining the lyrical style of the 19th century French music with a more formal quality. He composed five piano concertos and three violin concertos as well as the symphonic poems Danse Macabre in 1874 and Le Caravage des Animaux in 1886. Gabriel Faure was one of his students.

Camille Saint-Saens spent the winter in Algiers where he died 1921.
Listening and Descriptive Writing  

Grades 4-8

1. Select excerpts from the suite of Pictures at an Exhibition.
2. List the compositions and have the children circle their guess for which music matches the titles.
3. The teacher can describe the music or older children can write descriptive paragraphs about the music. For example:

1. There is a house, dimly lit by the crescent moon. An old witch is flying across the sky smiling eerily as she looks down on tombstones and piles of bones.
   
   a. The Ballet of the Unhatched Chicks       b. The Great Gate of Kiev
   c. Samuel Goldenberg and Schmuyle          d. The Hut on Fowl’s Legs

2. This picture portrays a town square with a church spire, beautiful fountains, and fruit and flower stands. Townspeople are going to work as a group of women stand by the stands to gossip.
   
   a. The Market Place at Limoges     c. Bydlo
   b. The Hut of Fowl’s Legs          d. Il vecchio castello

3. Children are playing tag in the park, chasing kites and balloons, laughing and teasing while their nannies look on. The park is filled with ponds, gardens and fountains and the sky is bright blue.
   
   a. Promenade                           b. Tuileries
   c. Ballet of the Unhatched Chicks      d. The Market Place
4. There is an old ox cart moving slowly down a muddy road as a driver sits singing a soulful song. The day is gloomy and cold, and the trees on the side of the road are bare. The cart is rickety and makes creaking sounds as it lumbers along.

a. Bydlo          b. The Hut on Fowl’s Legs

Another idea is to display art work related to each musical composition. Then play the music and have the children guess which piece matches each art work. (see enclosed powerpoint display

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**BYDLO**

*Bydlo is the polish word for cattle. This piece represents a heavy lumbering oxcart grinding through the mud. The wheels pound ominously along as the driver sings. Listen to the steady beat in the low strings with a forlorn melody played by the tuba.*

-The children will immediately sense the enormous “size” of the object portrayed by the ponderous music. Let them guess the title of the music.

-Analyze:
  -Is the pitch high or low? (low)
  -Is the music light or heavy? (heavy)
- Is the tempo slow or fast? (slow)
- Is the music loud or soft? Does the music get louder? Discuss the long crescendo as the wagon approaches and diminuendo as it disappears in the distance.
- Is the beat steady or unsteady? Discuss the unwavering steady tempo of the quarter beats.
- Is the melody in a minor or major mode? (minor)
- Which instruments play the low sounds? (display the bass instruments of each family: contrabassoons (woodwind), string basses (strings), tuba (brass), and bass drums and timpani (percussion).

The melody is from an old folk melody in the Aeolian mode.

The accompaniment with bass drum and timpani is a pounding low-high beat of:

SING
The Peddlar is a Russian folk song which describes the burdensome, heavy load of a door-to-door salesman with his carts in the days before supermarkets.
POETRY

Ask the children questions to stimulate their imagination and vocabulary as they describe the musical scenes. Example: BYDLO
- is the cart near or far away?
- is it heavy or light?
- are the people going to a picnic or are they hard at work?

Choose haiku or cinquain form of poetry to describe the scene. Haiku is the easiest for grades 1-3 and cinquain for the older grades.

Haiku: haiku is a short poem expressing a brief, vivid thought or observation. The poem consists of three unrhymed lines.
- line one is 5 syllables
- line two is 7 syllables
- line three is 5 syllables

example: ox-cart coming near
driver is singing out loud
he is sad and lonely

Cinquain: A cinquain is an unrhymed poem of 5 lines:
- line one has 2 syllables, a one word subject
- line two has four syllables, one or two words defining the subject. (adjectives)
- line three has 6 syllables, three or four words implying movement. (adverbs)
- line four has 8 syllables with two or three words conveying or evoking emotions related to the subject
-line five is a one word synonym for the subject, 2 syllables

Bydlo

Example: Old worn out wheels
Rumbling, creaking, driving
Carrying the burdensome loads
Ox-cart

Each child can write his own poem, then illustrate it. Instrumental sounds can be added. For a performance of these pieces, record the sounds, take digital photos of each drawing, then present it in powerpoint format for the class alternating student by student—showing a drawing, playing music, then reading a poem. This is a nice presentation for parents. Choreography can be added at the end of the performance where the entire class dances to the music of the Bydlo.

WORD SEARCH for PICTURES AT AN EXHIBITION

Circle the title names in the puzzle

S G F Q U I T O I D
P R O M E N A D E L
I E B A B A Y A G A
C A Y R Y C H I C K
T T D K G N O M E G
U G L E X H I B I T
Enter this Deserted House  Shel Silverstein

But please walk softly as you do.
Frogs dwell here and crickets too.

Ain’t no ceiling, only blue
Jay dwell here and sunbeams too.

Floors are flowers—take a few
Ferns grow here and daisies too.

Woosh, swoosh—too-whit, too-woo
Bats dwell here and hoot owls too.

Ha–ha–ha–, hee–hee– hoo–hoooo,
Gnomes dwell here and goblins too.

And my child, I thought you knew,
I dwell here....and so do you.

-Speak the poem aloud using accompanying percussion instruments:
  -maracas for goblins, castanets for crickets etc.
  -Add the accompanying sounds of softly strummed autoharp using no
    buttons
  -Set out the E, G, A, B resonator bars to create a melodic pattern for
    each phrase.
The Great Gates of Kiev

This music presents a new version of the promenade theme in 4/4 meter. Mussorgsky then introduces an ancient hymn tune.

The grandiose composition is in G minor. The heavy chords and bell sounds suggest soldiers and royalty entering the spectacular cathedral, the chanting of priests and the triumphant ringing of bells.

The description for the sketches suggest a stone city-gate for Kiev, Russian style, with a small church inside; the archway rests on granite pillars. Its head is decorated with a huge headpiece of Russian carved designs, and an imperial eagle above the peak. To the right is a belfry of three stories, with a cupola in the shape of a Slavic helmet. The walls are decorated with colorful bricks. There was wrought iron, tile, and stained glass resting on columns sunk deep in the ground. The building was to commemorate Czar Alexander II escape from
assasination. Although it was never built, Mussorgsky imagined a musical picture of a gigantic procession through the gate.

- Allow children to design their own imaginative cathedral and gates
- Children can color the enclosed design of a cathedral. Note the various geometric shapes. Cut out several shapes for the children, and let the younger children glue together various shapes to build their own building.

**ORCHESTRATION**

The orchestration for the music consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chimes and strings.

Draw a line from the instruments name to their picture

- Trombone
- Violin
- Trumpet
- Bass Drum
- Flute and Piccolo
- Triangle
- Cymbals
- French Horn
- Tuba
- Clarinet
- Bassoon
String Bass

Harp

Trumpet

woodwinds

INSTRUMENTATION

Choose and circle the instrument which plays the main melody in each piece.

Promenade: violin  trumpet  flute

Tuileries: strings  high woodwinds  percussion

Ballet of the Unhatched Chicks: tuba  flutes  cello

Bydlo: tuba  piccolo  xylphone

Castle: violin  flute  saxophone

Samuel Goldenburg & Schmuyle
- The rich jew: brass low strings flutes

- The poor jew: flute trumpet bassoon

The Great Gates of Kiev: solo violin full orchestra guitar

CALL SHEET FOR THE PROMENADE: Circle your answer

1. The melody for the promenade is introduced by which instrument?
   - trumpet saxophone piccolo

2. The trumpet’s melody is answered by which family of instruments?
   - woodwinds brass strings

3. How many times do the trumpet and brass alternate melodies?
   - once twice three times

4. The promenade describes a person walking in what type of style?
   - Majestic and proud very quickly sadly

5. The melody is mostly
   - choppy smooth
6. The rhythm of the promenade has beats that are

steady    unsteady

7. Which other instruments play this melody? Circle one or more.

woodwinds    xylophone    strings    guitar

8. The beats are grouped in alternating patterns of

5 and 6    2 and 3    11 and 12

9. The dynamics of this piece are mostly

piano (soft)    forte (loud)

10. Where would you most likely hear this kind of music?
LIMOGES, La Marche (The Market Place)

The picture shows peasants and shoppers in front of a cathedral. Moussorgsky sets them into a whirl of activity. Market women dispute furiously. Moussorgsky depicts peasant chatter. In the margin of his score, he writes, "Great news. Monsieur de Puissangeout has just recovered his cow, the Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. De Remboursac has just acquired a beautiful new set of false teethe whereas Monsieur de Panta-Pantaleon’s nose, which is in his way, remains always the color of a peony."

-Study the painting by Pissaro, “Poultry Market at Gisors” and brainstorm what you see.

-Divide into groups, and create a sound piece for this painting using various percussion instruments. Make sure the composition has a beginning, a middle and an end. If the children choose xylophones for an ostinati or melody, set them into a pentatonic scale.

CALL SHEET:
-
SAMUEL GOLDENBURG AND SCHMUYLE

This depiction is identified with sketches made in a small Polish town, Sandomierz, not far from Warsaw. Hartmann spent a month in this town in 1868 sketching many figures in the Jewish district. The picture was titled, “A rich Jew wearing a fur hat” and “A poor Sandomir Jew.” The music has been described as the most amusing caricatures in all music—one is rich, comfortable, laconic in talk and slow in movements. The other is poor and hungry, restless and fidgety, very chatty, but not impressing his partner. Mussorgsky actually imitates the intonation of human speech with piano and very well by Ravel with the prosperous Jew speaking from the low-voiced strings, and the whining neighbor through the voice of a muted trumpet.

- Study the painting of Chagall “Return from the Synagogue”. Discuss the intimate posture of the two men deep in discussion.
- Listen to Klezmer music and synagogue prayer music which repeat the minor sound of the melody (E flat, D flat, C): When studying the Biblical scriptures the voices of men in debate often sound like these two men in conversation. Many Yiddish nignumim (melodies) have the repetitive pattern of this mode as well.
- Compare other musical conversations such as Ravel’s “Beauty and the Beast” where the Beauty’s theme is played by the clarinet and the Beast is played by the contrabassoon and later by the violin.
- Create a call and response game with two sets of barred instruments of different timbre set in pentatonic. (high pitched glockenspiel and low bass xylophone) Let one player create an 8 beat phrase of notes answered by another student’s 8 beat phrase etc. This can be done with two different timbre percussion such as high and low drums or tone blocks and maraca etc.
RONDO form POETRY with ORFF Orchestration

-listen to the words for section A:

I walked through the gallery
All the paintings looked at me.
Chickens here, witches there,
What did you see at the fair?

-say the poem together
-walk beat while saying poem
-clap rhythm of words
-transfer rhythm to body percussion: sn-phrase 1, cl-phrase 2, pat-3-stamp-4
-transfer rhythm of poem to hand drums
-choose or create four beat speech responses to poem using phrases that describe an aspect of each piece in the composition, for example:

B – Castles looming
C– Chicks hatching from their eggs
D – Witches flying on a broomstick
E – Old Gnome hobbling

-the groups create body percussion pattern for their response
-transfer to appropriate percussion instruments ie: ratchet, guiro
-to perform, speak the poem with drums, body percussion and instruments
-then alternate poem with each groups’ response to develop a rondo form. A B A C A D A E A etc.