



THE CLIBURN

Cliburn in the Classroom[®]
presents

PICTURES AT AN EXHIBITION

MODEST MUSSORGSKY

PICTURES AT AN EXHIBITION

Promenade

Gnomus

Tuileries

Bydlo

Ballet of Chicks in their Shells

Rich Man/Poor Man

Great Gate of Kiev

TEKS CORRELATIONS

Language Arts Strand

2.1, 3.1, 4.1 Listening/Speaking/Purposes. The student listens attentively and engages actively in various oral language experiences.

2.2, 3.2, 4.2 Listening/Speaking/Culture. The student listens and speaks to gain knowledge of his/her own culture, the culture of others, and the common elements of cultures.

2.4, 3.4, 4.5 Listening/Speaking/Communication. The student communicates clearly by putting thoughts and feelings into spoken words.

2.5, 3.5, 4.6 Reading/Word Identification. The student uses a variety of word identification strategies.

2.7, 3.7, 4.8 Reading/Variety of Texts. The student reads widely for different purposes in varied sources.

2.8, 3.8, 4.9 Reading/Vocabulary Development. The student develops an extensive vocabulary.

2.9, 3.9, 4.10 Reading/Comprehension. The student uses a variety of strategies to comprehend selections read aloud and read independently.

2.10, 3.10, 4.11 Reading/Literary Response. The student responds to a variety of texts.

2.12, 3.12, 4.13 Reading/Inquiry/Research. The student generates questions and conducts research using information from various sources.

2.13, 3.13, 4.14 Reading/Culture. The student reads to increase knowledge of his/her own culture, the culture of others, and the common elements of culture.

2.14, 3.14, 4.15 Writing/Purposes. The student writes for a variety of audiences and purposes and in various forms.

2.15, 3.15, 4.16 Writing/Penmanship/Capitalization/Punctuation. The student composes original texts using the conventions of written language, such as capitalization and penmanship, to communicate clearly.

2.16, 3.16, 4.17 Writing/Spelling. The student spells proficiently.

2.17, 3.17, 4.18 Writing/Grammar/Usage. The student composes meaningful texts applying knowledge of grammar and usage.

2.20, 3.20, 4.21 Writing/Inquiry/Research. The student uses writing as a tool for learning and research.

Mathematics Strand

2.1, 3.1, 4.1 Mathematical process standards. The student uses mathematical processes to acquire and demonstrate mathematical understanding.

2.2, 3.2, 4.2 Number and operations. The student applies mathematical process standards to represent and compare whole numbers and understand relationships related to place value.

2.3, 3.3, 4.3 Number and operations. The student applies mathematical process standards to represent and explain fractional units.

2.4, 3.4, 4.4 Number and operations. The student applies mathematical process standards to develop and use strategies and methods for whole number computations in order to solve problems with efficiency and accuracy.

2.9, 3.9, 4.9 Personal Financial Literacy. The student applies mathematical process standards to manage one's financial resources effectively for lifetime financial security.

Music Strand

2.5, 3.5, 4.5 Historical and cultural relevance. The student examines music in relation to history and cultures.

A The student examines short musical excerpts from various periods or times in history and diverse and local cultures.

B. The student will examine short musical excerpts from various periods or times in history and diverse and local cultures.

C. The student identifies simple interdisciplinary concepts relating to music.

2.6, 3.6, 4.6 Critical evaluation and response. The student listens to, responds to, and evaluates music and musical performances.

A. The student will begin to practice appropriate audience behavior during live or recorded performances.

B. The student will recognize known rhythmic and melodic elements in simple aural examples using known terminology.

C. The student will distinguish between rhythms, higher/lower pitches, louder/softer dynamics, faster/slower tempos, and simple patterns such as changes in timbre, form, tempo, or dynamics using appropriate vocabulary in musical performances.

D. The student will respond verbally or through movement to short musical examples.

E. The student will describe a variety of compositions and formal or informal musical performances using specific music vocabulary.

F. The student will justify personal preferences for specific music works and styles using music vocabulary.

SUGGESTED LESSONS PLANS

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Mussorgsky's *Pictures at an Exhibition*

Lessons in Integration



In 1874 Modest Mussorgsky composed his famous *Pictures at an Exhibition* based on ten drawings and watercolors produced by his recently deceased friend, the architect and artist Victor Hartmann. The multi-movement piano solo is a musical representation of a person wandering through an art gallery. Most of the artworks that inspired the composer are lost or undiscovered. This



solo was not particularly popular until it was orchestrated by Ravel in 1922.

Instructional Goals:

- * Students will interpret the theme of different selections.
- * Students will develop an understanding of how music invokes the imagination.
- * Students will develop research and reading skills.

Anticipatory Set:

Language: Explain what the word “promenade” means.

Art: Have you been to an art gallery? Can you remember the name of one of the artists?
Describe a work of art.

Geography: Where did Mussorgsky and his friend Victor Hartmann live?

Activities:

The students will listen to Mussorgsky's *Pictures at an Exhibition* and select from the following center activities to investigate the pieces listed below.

Gnomus represents a child's toy: a nutcracker for use at Christmastime, in the shape of a gnome.

Language: What is a gnome? Find other characters that might be similar to a gnome. What is the etymology of the word gnome?

Literature: In what other stories is there a gnome? Create a “yearbook” to highlight gnomes located in literature. Include the title and author of each story featuring a gnome.

Mathematics: Write story problems that reflect the gnomes found in literature using mathematical operations.

Tuileries represents a busy Paris park and garden teeming with children and their nurses.

Language: How to pronounce the word—use a dictionary pronunciation key to determine how the word is pronounced. Try an online dictionary with a sound aspect that allows students to hear the actual word. Create a dictionary of vocabulary words that are discovered while working on *Pictures at an Exhibition* and the pronunciation guide for each word.

Bydlo is the Polish word for cattle; the picture represents a large cart drawn by oxen. In Mussorgsky's version, the music begins quietly, growing louder as the cart moves closer, and then becoming quieter as it moves into the distance. The lumbering tune is played by solo tuba.

Language/Etymology: Do we use other words that come from another language? Become a word detective and hunt down word origins, creating a "family tree" for vocabulary words.

Science: Research how sound travels and discover why some sounds have high tones and others have low tones (such as the tuba in this selection). Read about the Doppler effect and how sound plays a part in it.

Music review: Be a music critic and write a review about high tones and low tones and what each represents in this music.

Ballet of Chicks in Their Shells is a selection based on Hartmann's designs for a ballet, "Trilby," staged in St. Petersburg in 1871. The woodwinds of the orchestra vividly suggest the chicks' restless activity.

Social Studies: Where is St. Petersburg? Create a brochure about the city. The city's name was renamed Leningrad in 1924 and then returned to its original name in 1991 (include background on the city and the country it is located in).

Science: Search online for a short video of real chicks to illustrate the need for the frantic pace of the music. Create a life cycle poster depicting chicks.

Literature: Be a book critic and write a review of a book or theatrical event that acknowledges the importance of costumes to convey a theme or a message.

Rich Man/Poor Man is a musical portrait inspired by Hartmann's drawings of some men in a Jewish district near Warsaw. One of the men whines in the nasal tones of a muted solo trumpet.

Social Studies: Where is Warsaw? Create a map of Europe and mark its location.

Sociology/World Culture: Research the Jewish people of Europe. Find and read literature about Jewish people. Compare and contrast different cultures.

Music: To which instrument family does the trumpet belong? Create a presentation of the instrument families.



The Great Gate of Kiev is actually a design for a stone gate intended to commemorate Tsar Alexander II's escape from assassination in April 1886. It was never built, but Mussorgsky's music brilliantly suggests a grandeur far exceeding whatever plans reached paper.

Social Studies: This picture was actually Hartmann's entry in response to the search for an architect for the project. Design a gate to commemorate an event you select from history. Explain the significance of the event and how your design evokes that significance.

Math: Count the meter of the *Promenade* and see how it is put together (using the interesting pattern of a 5/4 measure followed by a 6/4 measure).

Geography: How many different places were visited in the gallery?

Art: Form a new gallery. Students can bring to class a picture they have drawn (or use art projects from another class).

Composition: Write a new *Promenade* together as a class and then divide into groups to compose pieces for the artwork. This first part can involve a teacher-led activity of choosing a rhythmic idea and adding tones to make a melody, or making up a short rhyme about walking and stopping to look, and then adding a melody to that. The individual vignettes can be composed by children in pairs or small groups in the same way or as improvisational activities with instruments. The final product would be to display the artwork, then have some children “promenade” while all sing (or hum) the promenade theme, and the individual groups would, in turn, produce their short compositions when their “painting” is featured.

Creative Question Suggestions:

1. How do patterns work within songs to make you feel a certain way?
2. Can patterns be different lengths?
3. How many times must a sound or group of sounds repeat in order to be considered a pattern?
4. Was this activity easy or difficult? What made it so? Did you find it easy or frustrating to work with a partner on this project?

A Real Exhibition

Instructional Goals:

- * Students will use artistic elements to interpret music.
- * Students will develop composition skills to communicate interpretations.



Anticipatory Set:

Art and music are blended as one in Modest Mussorgsky's classical composition *Pictures at an Exhibition*. The title of this opus has as much to do with art and its meaningful relationship to another subject area—music.

Reach beyond the art class in order to suggest ideas to students that will help them fill their blank canvases. Ideas that challenge the mind and spirit can bring art lessons to their highest possible outcomes.

Using *Pictures at an Exhibition*, explain how Modest Mussorgsky attended an art exhibition of watercolors by his friend Viktor Hartmann. This took place in the 1870s in Russia, and many Russian musicians were involved in creating nationalistic music. As he walked around the exhibition, Mussorgsky was moved by the art he saw. A composer of classical music, he interpreted the brushstrokes in the paintings as notes to be combined into a musical composition. The beginning *Promenade* reflects Mussorgsky walking around the gallery, going from painting to painting before stopping to look at one. Each movement thereafter represents Mussorgsky's impression of a different painting. The medium may be different, yet the creative process of expressing oneself based on vivid experiences remains the same.

Although many of Hartmann's paintings that were in the exhibition are lost to history, Mussorgsky's music endures.

What if students produced their own interpretations of the paintings that were lost based upon listening to Mussorgsky's music? This assignment is clearly designed to encourage students to use their imaginations.

Activity:

(Remember to consider class time as a factor in this lesson. Playing two compositions from this piece and having your students create two illustrations may be all you can accomplish during one scheduled class.)

1. Write on the board, "*Pictures at an Exhibition* by Modest Mussorgsky." Explain how this musical composition was created.
2. Play *Pictures at an Exhibition* and pause the music to explain how the first *Promenade* is based on Mussorgsky walking through the exhibition of paintings. Each movement thereafter is Mussorgsky's impression of individual paintings as he stopped to look at them. The *Promenade* also repeats later in the composition.
3. Share with your class the fact that art and music can be created based on a wide variety of influences. In this case, music was created from seeing art.
4. Discuss with the class that many of Hartmann's paintings in this particular exhibition were lost. What do your students think happened to these paintings? They should then create their own interpretations of the lost paintings based upon listening to *Pictures at an Exhibition*.
5. Give your students watercolor paper and watercolors. White paper, pencils, and crayons can also be used if there is no access to water and a sink.
6. Play one composition at a time to the class. Discuss what is known about that particular composition. Ask your students to volunteer some of the visual images they saw when listening to the music.
7. Students then create a visual impression of the music they heard by putting those mental images down on paper.
8. Encourage your students to create a manuscript. Completed drawings may be assembled with a title page and verbal introduction detailing how the music was created. Each drawing should be labeled to include the piece of music for which it was the inspiration.
9. Students can then write a conclusion that answers this question: Mussorgsky created music based on seeing Hartmann's paintings. How does seeing or hearing something help to create art?
10. Display student work in an exhibition "gallery." Invite other classes, parents, etc. to view the art, as the students serve as docents and explain their creativity.

The Sound of Music

Instructional Goals:

- * The student listens attentively and engages actively in various oral language experiences.
- * The student listens and speaks to gain knowledge of his/her own culture, the culture of others, and the common elements of cultures.

Anticipatory Set:

Play the CD of Mussorgsky's *Pictures at an Exhibition*



Listening Activities

Activity 1

You are about to enter the gallery. Listen to the music that plays as you enter (Listen to the *Promenade*). As you listen, write down the answers to these questions, or listen and then discuss the questions as a group.

Questions:

1. How fast are you walking?
2. What kind of shoes do you think you are wearing?
3. Is the art gallery busy?
4. What kind of building do you think it is?
5. What color is the gallery?
6. Are you on your own or in a group?
7. Are you talking to friends or are you silent?

Activity 2

Read descriptions of the picture pieces below and discuss what qualities you expect the music for each piece to have. For each piece, try to answer the following questions:

Do you expect the music to be:

- Fast or slow?
- Loud or quiet?
- Light or heavy?
- Happy or sad?
- Grand or frivolous?
- Beautiful or ugly?
- Scary or friendly?

Remember, it might be a combination of these ideas. For example, part fast, part slow. Add other ideas of your own. Write your ideas in the column next to the description:

TITLE	DESCRIPTION OF PICTURE	YOUR MUSICAL IDEAS
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The Market: A really busy and frantic market with customers and stall owners haggling and gossiping.

The Great Gates: The enormous and grand gold gates leading into the city of Kiev.

Children at Play: Young children skip, dance, and play.

Oxen: A huge wagon is being pulled in the searing heat by an enormous sweaty ox.

Ballet of the Unhatched Chicks: Children dressed as chicks in their shells dance a dainty little dance.

The Gnome: A weird little imp dances crazily darting behind rocks.

The Rich Man And The Poor Man: A fat and pompous city businessman in a very over-the-top suit meets a homeless man dressed in rags.

The Old Castle: A derelict spooky castle. A sad, lonely, and desolate place.

Catacombs: A massive dark, deep, and mournful underground cemetery packed with old skulls and bones.

Baba Yaga: The evil witch Baba Yaga's wild flight on a stormy night.

As you listen, try to work out the title of each piece based on the description and your ideas. When this is done, go through and check the answers. If any are wrong don't worry. Discuss why that answer was given. Remember, music is not an exact science, it is very open to interpretation!

Activity 3

Listen through the selection now that you know the subtitles and have the descriptions. For each one, close your eyes and try to imagine the scene.

Either write down your ideas or draw a picture.

Try to answer the questions:

Is it light or dark?

Is there any action?

Are there any characters?

What do the characters look like?

Are there any buildings?

What does the sky look like?

Is it hot or cold, dry or wet? What is the weather like?

Are there any smells?

Curating an Exhibition

Description

Students curate an exhibition (using PowerPoint or photo-sharing websites) based on historical, geographical, or art historical themes. Use any online collection of artwork or photographs as a starting point.

Assessment: A student-curated exhibition exploring a history or theme.

Procedure

1. Explain to your students that they will become museum curators for this lesson and will be designing their own exhibition. Depending on your curriculum framework, the student exhibitions may explore a topic, a theme, or a historical era. It may cover a single event or span centuries. The pretend museum may be a museum of natural history, art, history and industry, or a children's museum.
2. Pre-select an online exhibition from a museum or an online photo collection to use as a basis. Here are some collections to consider, but there are many more on the internet:
 - a. Asia Society Museum: <http://www.asiasocietymuseum.com/>
 - b. The Metropolitan Museum of Art: <http://www.metmuseum.org/>
 - c. Corbis: <http://pro.corbis.com/>
2. Distribute copies of the work plan and rubric to each student. The work plan will help students focus on an exhibition topic and purpose, write texts for museum visitors, and give their exhibition a title. The rubric will help students differentiate what makes an excellent, average, and mediocre project. Encourage students to revise their work plan as they gather images for their exhibition, asking them to work in pencil or with extra paper until it is finalized.
3. Ask students to visit the appropriate online exhibition(s), browse for images, and save those that catch their attention. (To save an image, students should right click on the image and select "save as..."). Encourage them to go back and forth between work plan and images, adding or deleting images as they develop their exhibition's topic and purpose.
4. Once they have a collection of images, they should either arrange images on a PowerPoint presentation (one per slide), or arrange images (one per page) on MS Word.
5. Students should write a description for their audience, telling them why they included this image in their exhibition. In other words, how does this image support topical, thematic, or historical understanding?
6. Time permitting, ask students to present their online exhibition as a curator or docent would guide visitors through a museum exhibition. Other students may use the Exhibition Feedback form to critique the exhibition.



Work Plan

Welcome, guest curator.

We are pleased that you will be organizing an exhibition for the Museum. To get started, please fill out the following work plan:

1. What is your topic for this exhibit?
2. Who is your primary audience for this exhibit? (students, parents, the neighborhood community, young children, general public, other)
3. How are you arranging the exhibition? (chronologically; thematically and by subtopics; contrasting and/or similar imagery; other)
4. Describe the purpose of your exhibition in two to five sentences.
5. Please prepare a few paragraphs exploring your chosen topic or theme and submit a short description on how the image in your exhibition relates to your theme. You may borrow images from other collections, but they must be credited properly.
6. What is the title of your exhibition?

The first review of the collection must be presented in PowerPoint or MS Word (with inserted images). Note the attached review criteria.

Exhibition Feedback

1. What do you think is the topic for this exhibition?
2. What did you learn from this exhibition?
3. This exhibition has been created with images printed from a computer as opposed to actual objects. If the Art Exhibitor had to create this exhibition with actual objects instead of computer images, many considerations, such as finding and designing an exhibition space, the size of the objects, the lighting for the exhibition, and the placement of objects in the room would have been different. Which aspect do you think would change the exhibition the most?
4. What are the advantages and disadvantages of the “virtual exhibition”?

Curating an Exhibition Rubric

CATEGORY	Ready to Showcase	More Production Needed	Developing Stages
Arrangement of Concepts	Main topic, theme, or historical era is clear; subtopics support main idea.	Main topic, theme, or historical era is clear, but there are some images that aren't clearly explained.	The main concept behind the exhibition is not clear.
Images	Images are carefully selected to support the main topic, theme, or historical era. Images help others comprehend the main idea.	Images mostly support the main topic. Some images may be out of place or out of order.	Images don't seem to support the main idea or topic.
Descriptions	Explains why image is related to the main idea. It is well-written with no misspellings or grammatical errors.	Reflects general ideas, but may state the obvious or not clearly indicate why the image is connected to the theme. Some spelling or grammatical mistakes.	Contains too much or not enough information or the flow of information is not logical. There are numerous spelling and grammatical errors.

Purchase Hartmann's Lost Works!

Subject Area - Art, Math

Instructional Goals

*Students will use addition and subtraction to buy and sell art.

Materials:

*Hartmann's Lost Art! page

*Work/Blank Paper

*Pencils



Anticipatory Set:

1. The teacher will explain the scenario described on "Hartmann's Lost Art!" page. The teacher will explain that answers will vary.
2. Help students understand place value. If necessary, students may think of the numbers in thousands rather than millions, omitting the three 0's in the hundred's place.
3. Help students understand that they must add their total sold to the amount the collector is willing to pay to find out how much money they can spend on Hartmann's works.

Activity:

Students should work in pairs to complete the following page "Hartmann's Lost Art!"

Hints for the Teacher: Hartmann's works = \$16,900,000
 Collector's works = \$10,700,000

Simplify:

For a simpler version, simply have students omit selling items and have them select which of Hartmann's works they would purchase while only spending \$10,000,000.

If necessary, work as if the numbers are in the thousands rather than millions.

Art Extension:

Have students research the other artists listed. Describe their work. With help from an adult, students might visit <http://www.christies.com/> to learn about purchasing fine art.

Students may also create their own versions of Hartmann's works.

Name _____ Date _____

Hartmann's Lost Art!

The lost artwork of Victor Hartmann has been discovered! The pieces that inspired Modest Mussorgsky's famous work have been found and are for sale.

Your employer is a wealthy art collector who would like to purchase the pieces and loan them to a local museum for display. Unfortunately, the collector will only allow you to spend \$10,000,000.00, and the entire collection of Hartmann's work is worth more than that. However, the collector will sell some of the works he currently owns for the prices listed.

Decide which pieces you will buy and which pieces you will sell. Below is a list of the pieces your art collector will sell, and the pieces he would like to buy. Decide which pieces to buy and sell so that your art collector comes out with the most!

On the next page you should make your list of items you will purchase and their sum, and items you will sell and their sum. Remember that in addition to what your collector sells, he also has \$10,000,000. Make sure that what you sell + \$10,000,000 is greater than or equal to your total purchase.

Victor Hartmann Works For Sale:

Gnomus \$1,500,000

The Old Castle \$2,750,000

Tuileries \$1,250,000

Bydlo \$2,250,000

Ballet of Chicks in Their Shells
\$1,750,000

Samuel Goldenberg and Schmuyle sketches
\$750,000

The Market Place at Limoges
\$1,300,000

The Hut on Chicken's Legs (Baba-Yaga)
\$2,800,000

The Great Gate of Kiev \$2,550,000

Pieces Your Art Collector Would Sell:

Les Hauteurs de Trouville by Renoir \$1,500,000

Weaver by Van Gogh \$900,000

Vetheuil, Effet de Soliel by Monet \$5,500,000

Mère et Enfant by Picasso \$1,100,000

Fleurs et Fruits by Fantin-Latour \$1,700,000

Name _____

Date _____

Victor Hartmann Items Purchased:

Collector's Items Sold:

Piece	Value
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Piece	Value
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Total purchased: _____ **Total sold:** _____

Total Sold + \$ 10,000,000 = _____

Is the statement below true?

_____ **(Total Sold) + \$10,000,000 > Total Purchased**

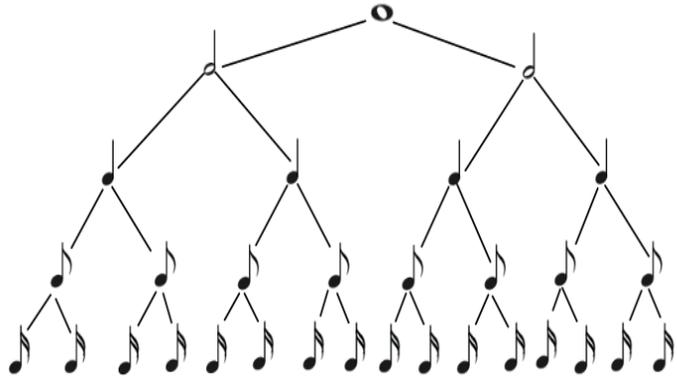
Let's Make a Whole!

Subject Areas:

Math, Music

Instructional Goals:

- *Students will understand how rhythmic values relate to fractions.
- *Students will complete musical measures in 4/4 time.



Materials:

- *Rhythm Tree display or page
- *Rhythm Cards

Anticipatory Set:

The teacher should discuss the following information with students. Based on experience, some classes may already be familiar with this.

Rhythmic values in music are related to fractions. On the next page, the Common Rhythmic Values shows various rhythms and their values in 4/4 time, the most common time signature in music. The Rhythm Tree on the next page shows how rhythms relate to one another.

A whole note  can be considered the basic unit.

Just as in fractions, two halves, $2/2$, equal a whole. So, one half note, , is $1/2$ of the whole.

Four quarters, $4/4$, equal a whole. So a quarter note, , is equal to $1/4$ of the whole.

Eight eighths, $8/8$, equal a whole. So an eighth note, , is equal to $1/8$ of the whole.

Sixteen sixteenths, $16/16$, equal a whole. So, a 16th note, , is equal to $1/16$ of the whole.

For more advanced classes the following can be discussed.

There are punctuations you can add to these symbols to change their meaning, for example a

dot after a note, such as . The dot means you add the value of the note, plus half of the note's value to get the new rhythmic value, $x + \frac{1}{2}x$. In this case, if the half note gets two beats, which it most often does, $2 + \frac{1}{2}(2) = 3$. A dotted-half note gets three beats in most cases. You can add a dot to any rhythm. For more information and practice with dotted rhythms, visit the

following link: <http://easymusictheory.weebly.com/topic-5-dotted-notes-rests-and-tied-notes.html>

Teachers should give students opportunities to practice saying various rhythm patterns. A “read through” of the rhythm tree is helpful, making sure each line gets four beats.

- The whole note should be a consistent sound (ta or la or dooh is appropriate) stretching over four steady beats.
- The half notes should be a stretched sound like the whole note but only stretching over two steady beats each.
- The quarter notes should have one sound on each beat.
- The eighth notes should each take a half a beat, meaning each beat gets two sounds (sometimes in music read as “ti ti” or “doo-day” or “one and”).
- The 16th notes should each take a fourth of a beat, each beat getting four sounds (sometimes read in music as “tiki tiki” or “tiri tiri” or “doo-tuh-day-tuh” or “1-ee-and-uh”).

Activity:

Copy the Rhythm Cards page multiple times, then cut out each rhythmic value. Randomly pass out cards with various rhythmic values. Have students examine their cards and discuss the name of their symbols, the values of their symbols, and how their symbols relate to the whole note. Assign a value, such as “four” to the whole and have students work to form groups so that their cards add up to four. Once students have formed a group, they should write down their rhythms. They may write these with or without mathematic symbols. For example:



Once they have written down their rhythmic statement, they should try to read the statement musically, keeping a steady beat. Students may even play their patterns on unpitched instruments. Then they should move on to form new groups.

Simplify:

For a simpler activity, only use whole, half, and quarter notes.

Extension:

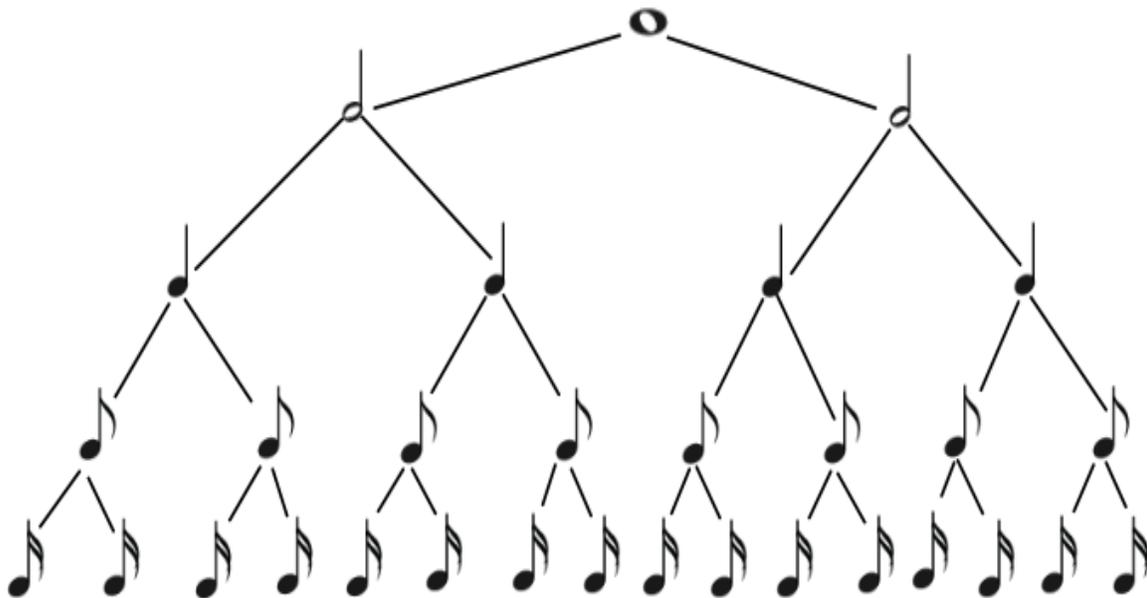
The teacher may want to change the value of the whole. Discuss with the class how this changes the value of the rhythms. For example, in 6/8 time, the whole note equals eight beats, meaning the half note equals four beats, the quarter note equals two beats, and an eighth note equals one beat. In 2/2 time, the whole note equals two beats, the half note equals one beat, and the quarter note equals half a beat. These are the most common time signatures are 4/4, 6/8, and 2/2.

For an advanced math extension, have students create equations showing how the rhythmic values change when the time signature changes. Additional challenges include forming rhythmic equations using multiplication, division, and subtraction.

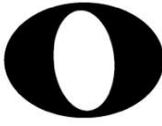
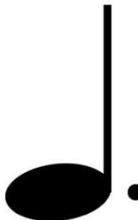
Common Rhythmic Values

Name	Symbol	Equivalent Rest (silence)	Number of Beats in 4/4 Time
Whole Note			4
Dotted-Half Note			3
Half Note			2
Dotted-Quarter Note			1 ½
Quarter Note			1
Eighth Note			½
Sixteenth Note			¼

Rhythm Tree



Rhythm Cards

THE COMPOSER

THE STORY OF MODEST MUSSORGSKY (1839–1881)



Modest Mussorgsky was born in Russia in 1839. He began studying the piano with his mother and later took lessons. He was a very talented pianist as a child and became interested in composing at an early age. Despite his musical talent, Mussorgsky went to military school and joined the army.

Mussorgsky was what we might call a “part-time” composer. He did not always have a lot of time to write music, because he was so busy working. He became an army general and later worked in the Russian civil service.

He is sometimes called a “nationalist” composer, because he tried very hard to make his music reflect the sights and sounds of his native land. Much of his music was based on Russian folk songs, history, and philosophy. One of his finest compositions is a Russian opera called *Boris Godunov*, which is based on the life of a great Russian king.

Another great work by Mussorgsky is *Pictures at an Exhibition*, which you are going to hear when we visit your school. This is a composition he wrote after visiting an art gallery displaying pictures created by a friend.