

# MUSSORGSKY

## Pictures at an Exhibition



# ***Pictures at an Exhibition* by Modest Mussorgsky**

Stage 5 & 6 Teaching Resource

Sydney Symphony Orchestra

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The Sydney Symphony Orchestra would like to express its gratitude to the following for their generous support of the Learning & Engagement program and the production of this resource kit:

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*“Your life can be changed and enriched through all sorts of music; music from now, music from the past, music from the very distant past and music from as recently as yesterday.*

*Through intensive listening students become involved in one of the highest orders of thinking.*

*As a teacher, by bringing students to a concert and studying music in the classroom, you are providing your students with a special pathway to musical knowledge through direct experience of and contact with live music.”*

Richard Gill AO  
(1941 – 2018)

Conductor, notable educator, and advocate. Richard was the founding Artistic Director of Education at Sydney Symphony. He has inspired generations of musicians through his work and continues to inspire new generations through his legacy.

# Syllabus link

## NSW Curriculum

*Pictures at an Exhibition* by Mussorgsky covers a range of topics from the NSW syllabuses:

### Years 7-10 Elective

Music in the Nineteenth Century

Music for Large Ensembles

### Music 1 Preliminary and HSC

Music in the Nineteenth Century

Music for Large Ensembles

### Music 2 Preliminary

Mandatory Topic: Music 1600 - 1900

### Music 2 HSC

Additional Topic: Music in the Nineteenth Century

## Syllabus Outcomes

The activities included in this kit cover a range of outcomes across the NSW Music Syllabus stages, as mapped below:

### Stage 4 and Stage 5 - Elective Music

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Listening	4.7, 4.8 4.9 5.7, 5.8 5.9	Multiple-choice quiz
Activity 2: Performing	4.1 4.2 4.3 5.1 5.2 5.3	Perform the Promenade theme
Activity 3: Listening, Composing and Performing	4.1 4.4 4.5 4.7 4.8 4.9 5.1 5.4 5.5 5.7 5.8 5.9	Compose a transformation of a theme and perform it
Activity 4: Listening and Performing	4.1 4.2 4.3 4.7 4.8 4.9 5.1 5.2 5.3 5.7 5.8 5.9	Perform The Old Castle excerpt Perform repertoire over a pedal point

### Stage 6 - Music 1

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	P2, P4, P6 H2, H4, H6	Multiple-choice quiz Short answer response
Activity 2: Performing	P1 P9 H1 H9	Perform the Promenade theme
Activity 3: Aural, Composing and Performing	P1 – P9 H1 – H9	Compose a transformation of a theme and perform it
Activity 4: Aural and Performing	P1 P2 P4 P6 P9 H1 H2 H4 H6 H9	Perform The Old Castle excerpt Perform repertoire over a pedal point
Activity 5: Aural and Performing	P1 P2 P4 P6 P9 H1 H2 H4 H6 H9	Quiz: chord naming

## Stage 6 - Music 2

Activities	Syllabus Outcomes	Ideas for assessment
Activity 1: Aural and Musicology	P2, P4, P6 H2, H4, H6	Multiple-choice quiz Short answer response
Activity 2: Performing	P1 P9 H1 H9	Perform the Promenade theme by transposing at sight
Activity 3: Aural, Composing and Performing	P1 – P9 H1 – H9	Compose a transformation of a theme and orchestrate it
Activity 4: Aural and Performing	P1 P2 P4 P6 P9 H1 H2 H4 H6 H9	Perform repertoire over a pedal point
Activity 5: Aural and Performing	P1 P2 P4 P6 P9 H1 H2 H4 H6 H9	Quiz: chord naming Sing SATB repertoire

**Work:** *Pictures at an Exhibition* by Modest Mussorgsky, orchestrated by Maurice Ravel

## Composer background

### **Modest Mussorgsky (1839-1881)**

Modest Mussorgsky (1839 –1881) along with Mily Balakirev, Alexander Borodin, César Cui, and Nikolai Rimsky-Korsakov, formed "The Russian Five" or "The Mighty Handful." This group of composers aimed to create a distinctive Russian nationalistic style in classical music, distinct from Western European influences.

Mussorgsky came from a noble family and began piano lessons at an early age. Initially he pursued a military career and served in the Preobrazhensky Regiment of the Imperial Guard. However, he eventually left the military to devote himself entirely to music.

Mussorgsky received formal music education at the Saint Petersburg Conservatory, where he studied piano with Anton Herke and composition with Arseny Koreshchenko. However, he was known for his unconventional approach to composition.

Mussorgsky's music is characterised by its Russian folk influences, bold harmonies, and innovative use of melody. He often drew inspiration from Russian history, folklore, and literature, contributing to the development of a distinctly Russian musical identity.

Mussorgsky struggled with alcoholism and financial difficulties throughout his life. These challenges had a significant impact on his career and health. Mussorgsky passed away in 1881, aged 42. His relatively short life was marked by both creative brilliance and personal struggles. Despite facing challenges and not always receiving recognition during his lifetime, Mussorgsky's works have since become celebrated for their unique Russian character and contribution to the development of Russian classical music.

## Work Background

### ***Pictures at an Exhibition* (1873)**

Modest Mussorgsky composed *Pictures at an Exhibition* in 1874 as a suite for solo piano. The work was written in memory of his close friend, the artist Viktor Hartmann, who had passed away the previous year. Apart from the introduction, *Promenade*, each of the ten movements of the suite has a descriptive title related to one of Hartmann's paintings or drawings in the exhibition. *Pictures at an Exhibition* was orchestrated by Maurice Ravel in 1922.

[Some of Viktor Hartmann's art works can be viewed here](#), whilst others have been lost.

Mussorgsky incorporates a recurring *Promenade* theme throughout the suite, representing the composer walking from one exhibit to another. The theme undergoes various transformations to reflect the different moods and emotions he experiences whilst walking through the exhibition. Mussorgsky's Russian nationalism is infused into many parts of this work, including references to Russian folk tunes, hymn tunes and a movement depicting the witch Baba-Yaga of Russian folklore.



While Mussorgsky did not achieve widespread recognition during his lifetime, *Pictures at an Exhibition* has become one of his most celebrated and frequently performed compositions. The work's influence extends beyond classical music, with various adaptations and arrangements in different genres.

## Instrumentation of work

Please note: For the purposes of this resource, the orchestral version has been used. The *Meet the Music* concert in 2024 is a piano recital performed by Joyce Yang.

Woodwind	Brass	Percussion	Strings
Piccolo	4 Horns in F	Timpani	Violin I
2 Flutes	3 Trumpets in C	Glockenspiel	Violin II
3 Oboes	3 Trombones	Bells	Viola
Cor Anglais	Tuba	Triangle	Cello
2 Clarinets in B flat		Tam-tam	Double Bass
Bass Clarinet		Rattle	2 Harps
2 Bassoons		Whip	
Contrabassoon		Cymbals	
Alto Saxophone		Tambourine	
		Bass Drum	
		Xylophone	
		Celeste	

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# Listening Guide




## Overview

The timings refer to the following recording included in the [Spotify playlist](#).



Please note: For the purposes of this resource, the orchestral version has been used. The *Meet the Music* concert in 2024 is a piano recital performed by Joyce Yang.

[Mussorgsky: Pictures at an Exhibition, orchestrated by Maurice Ravel, performed by Berlin Philharmonic Orchestra](#)



Mussorgsky incorporates a recurring *Promenade* theme throughout the suite, representing the composer walking from one exhibit to another. This theme occurs in six of the movements and undergoes various transformations to reflect different emotions and scenes.

Bar	Audio Excerpts	Features
<p><a href="#">Promenade I</a> The viewer, in this case the composer himself, strolling through the art gallery</p>		
1-2	0:05	<p>The <i>Promenade</i> theme is a majestic hymn-like tune stated initially by the trumpets in B flat major. Mussorgsky acknowledged in one of his letters that the powerful nature of this theme reflects his own large physique.</p> 
3-4	0:12	<p>All brass join, harmonising the melody in homophonic texture. For example, the trumpets now play in 3 parts.</p> 
9-12	0:36	<p>Violins introduce a second theme developed from fragments of the first theme.</p> 



[I. The Gnome](#) The first painting of a disfigured nutcracker toy gnome


Bar	Audio Excerpts	Features
1-2	0:00	<p>The gnome's crooked legs are depicted by the forceful entrance of the angular string and lower woodwind melody.</p> 
19-26	0:18	<p>A second descending theme in E flat dorian is introduced by the flutes and oboes.</p> <p>The gnome's awkward character is emphasised through accented uneven rhythms alternating crotchets with sustained notes to create unease.</p> 

Promenade II The viewer strolling to the next painting


1-2	0:00	<p>The theme is introduced by the horn in A flat major (written pitch E flat major).</p> 
3-4	0:08	<p>Woodwinds answer.</p> 

II. The Old Castle A medieval troubadour singing on the grounds of a grand castle



1-8	0:00	<p>The solemn castle theme is played by bassoon I in G sharp minor. Bassoon II plays a tonic G sharp broken pedal point underneath.</p> 
7	0:14	<p>Cellos take over the pedal point with the lilting ostinato rhythm.</p>  <p>The tonic pedal point continues throughout the whole movement, shared between bassoon, cello and double bass.</p>

Bar	Audio Excerpts	Features
7-15	0:16	<p>The troubadour theme is played by alto saxophone.</p> 


Promenade III The viewer strolling to the next painting


1-2	0:01	<p>The theme is stated first by solo trumpet in B major, the relative key of the previous movement.</p>  <p>Staggered entries by low woodwinds and low strings 2 beats later, then joined by the full orchestra in bar 3.</p>
8	0:30	<p>The movement concludes with the theme fading away in bar 8 as the next picture starts to come into view.</p>

III. The Tuileries Children at play in the well-known Tuileries Gardens in Paris

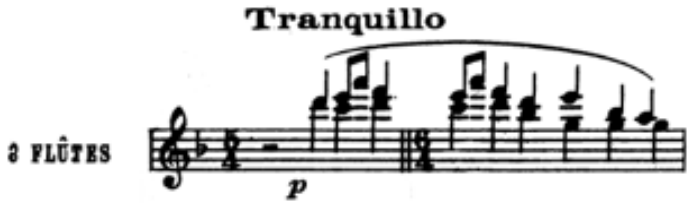

1-3	0:00	<p>This playful children's theme is introduced by the woodwinds. It is based on a repeated descending minor third <i>so-mi</i> figure, referencing what can often be heard by children singing in the playground.</p> 
14-15	0:27	<p>A contrasting, more lyrical motive is introduced by the strings at bar 14, suggestive of the children's carers.</p> 

IV. Bydlo A large, heavy Polish ox cart being drawn by oxen

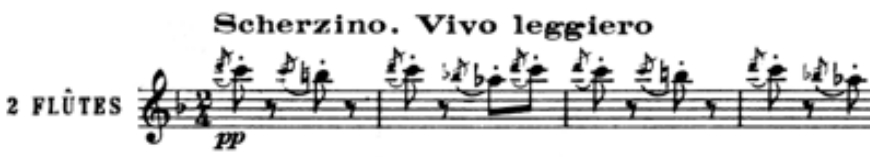

1-4	0:00	<p>Lower woodwinds and strings introduce a <i>pesante</i> quaver ostinato in G sharp minor, alternating between two notes. This conveys the lumbering ox cart. <i>Sempre mod<sup>o</sup> pesante</i></p> 
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Bar	Audio Excerpts	Features
1-4	0:00	<p>The tuba melody depicts the driver singing a folk tune whilst driving the cart.</p>  <p>TUBA <i>pp poco a poco cresc.</i></p> <p>This theme recurs throughout the movement.</p>

Promenade IV The viewer strolling to the next painting


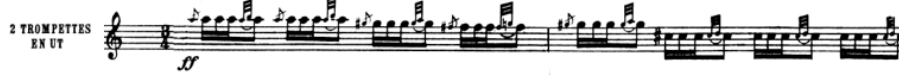

1-2	0:00	<p>The theme is introduced gently, <i>tranquillo</i>, by flutes and clarinets in D minor.</p>  <p>3 FLÛTES <i>p</i></p>
3-6	0:10	<p>Oboes and bassoons answer, this time in a 7/4 bar. They are joined by strings and horns in bar 5.</p>
9	0:45	<p>New motif played by upper woodwinds and harp suggests the next picture is coming into view.</p>  <p><i>pp</i></p>

V. Ballet of the Unhatched Chicks represents costume designs of chicks and eggs from a children's ballet


1-4	0:00	<p>The <i>scherzino</i> theme played by woodwinds imitates the sounds of chicks hatching.</p>  <p>2 FLÛTES <i>pp</i></p>
5-8	0:02	<p>An ascending bassoon line imitates quick the movements of the chickens.</p>  <p>1 BASSON</p>

Bar	Audio Excerpts	Features
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VI. Samuel Goldenberg & Schmuyle portrays a sketch of *Two Jews; One Rich, One Poor*

1-4	0:00	<p>The stately rich man's theme is played by the unison woodwinds and strings.</p> <p><i>Andante</i> (tout sur la 4<sup>e</sup> Cordes)</p> 
9-10	0:47	<p>The contrasting twittering poor man's theme is played by the muted trumpets, depicting this man begging from the rich man.</p> <p>2 TROMPETTES EN UT</p> 
18	1:28	<p>Interplay between the two themes portrays a conversation between the two characters.</p> 


VII. The Marketplace in Limoges is a bustling scene in an open French market

2-3	0:02	<p>The violins introduce the main semiquaver theme depicting the flurry of marketplace activity.</p> <p><i>All<sup>o</sup> vivo, sempre scherzando</i></p> <p>1<sup>re</sup> VIOLONS</p>  <p>Various semiquaver conversations occur between instruments throughout this movement.</p>
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VIII. Catacombs starkly contrasts the previous scene as Mussorgsky suddenly sees an illustration of Hartmann and a friend being shown the Paris catacombs




Bar	Audio Excerpts	Features
1-5	0:00	<p>The brass play ominous long <i>ff</i> chords and their <i>pp</i> echoes, expressing Mussorgsky's intense grief over the death of Hartmann.</p> 

[VIIIb. Con Mortuis in Lingua Mortua](#) conveys "Speaking to the dead in a dead language"

2-4	0:05	<p>A lamenting B minor Promenade theme is played by oboes and cor anglais, all in crotchets, over the tremolo violins sustaining a dominant pedal point.</p> 
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[IX. The Hut on Fowl's Legs \(Baba-Yaga\)](#) is a nightmarish portrayal of the witch *Baba-Yaga* on the prowl.

The hut on fowl's legs is the dwelling of Baba-Yaga, a witch of Russian folklore.

1-3	0:01	<p>The listener is suddenly transported from a place of grief to a ferocious evil, following this dramatic introduction by woodwinds, strings and percussion.</p> 
9-16	0:07	<p>Baba-Yaga's theme is pounded out by the woodwinds and strings</p> 
33-40	0:24	<p>A trumpet trio plays this theme as Baba-Yaga flies through the air.</p> 

Bar	Audio Excerpts	Features
Final 4 bars	3:22	The movement concludes with Baba-Yaga bounding in an ascending chromatic run, right into the final picture

[X. The Great Gate of Kiev](#) depicts Hartmann's sketch of a proposed city gate topped by cupolas in which carillons ring. The Gate was never built.

1-8	0:00	<p>The majestic hymn theme recurs several times in this movement with variations. It is first stated by the trumpets.</p>  <p>The theme is harmonised in homophonic texture by lower woodwinds, all brass and timpani.</p> 
30-34	1:08	<p>A second theme, adapted from the Russian Hymn <i>As You are Baptized in Christ</i>, is soft yet solemn, presented by clarinets and bassoons.</p>  <p>This theme recurs throughout the movement.</p>
97-102	3:26	<p>The trumpets, upper woodwinds, glockenspiel and harps play the promenade theme, <i>forte</i>, amidst the dense orchestral texture.</p> 



## Audio & Score Excerpts

Access the Spotify playlist by visiting the following link:

[Mussorgsky: Pictures at an Exhibition, orchestrated by Maurice Ravel, performed by Berlin Philharmonic Orchestra](#)

A summary of the Score Excerpts can be found by at the following [link](#).

All Score excerpts are from Public Domain, IMSLP: [Mussorgsky Pictures at an Exhibition](#)

Excerpt No.	Bar No.	Time	Activity	Page	
1	<a href="#">Promenade I</a>	1 - 19	0:05 – 1:42	Activity 1 Task 1	17
1	<a href="#">Promenade I</a>	1 - 19	0:05 – 1:42	Activity 1 Task 3	21
1	<a href="#">Promenade I</a>	1 - 19	0:05 – 1:42	Activity 2 Task 1	22
1	<a href="#">Promenade I</a>	1 - 19	0:05 – 1:42	Activity 3 Task 1	24
2	<a href="#">Promenade II</a>	1 - 4	0:00 – 0:16	Activity 3 Task 1	24
3	<a href="#">Promenade III</a>	1 - 4	0:00 – 0:15	Activity 1 Task 1	17
3	<a href="#">Promenade III</a>	1 - 4	0:00 – 0:15	Activity 3 Task 1	25
4	<a href="#">Promenade IV</a>	1 - 4	0:00 – 0:20	Activity 3 Task 1	25
5	<a href="#">VIIIb. Con Mortuis in Lingua Mortua</a>	1 - 5	0:00 – 0:29	Activity 3 Task 1	26
5	<a href="#">VIIIb. Con Mortuis in Lingua Mortua</a>	1 - 5	0:00 – 0:29	Activity 3 Task 1	26
6	<a href="#">X. The Great Gate of Kiev</a>	97 - 102	3:26 – 3:37	Activity 3 Task 1	26
7	<a href="#">II. The Old Castle</a>	1 - 19	0:00 – 0:44	Activity 4 Task 1	28
7	<a href="#">II. The Old Castle</a>	1 - 19	0:00 – 0:44	Activity 4 Task 3	29
7	<a href="#">II. The Old Castle</a>	1 - 19	0:00 – 0:44	Activity 4 Task 1	28
8	<a href="#">X. The Great Gate of Kiev</a>	1 - 4	0:00 – 0:08	Activity 5 Task 1	30

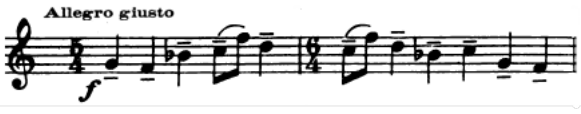
# Learning Activities


## Activity 1: Getting to know the themes

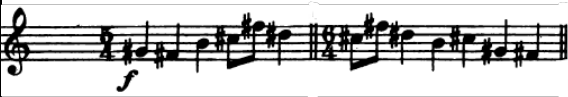
At the end of this activity, students will be able to identify the key themes, summarise the Listening Guide, and notate two of the themes.

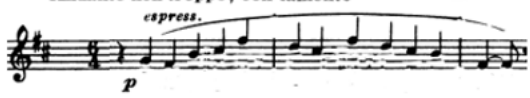
### Task 1: Locate the themes


Find the themes from the Listening Guide and complete each table. The first one has been done for you.

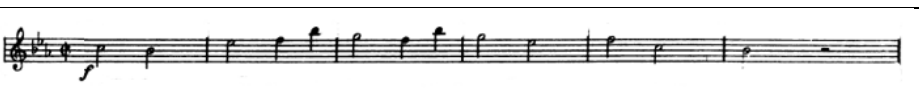
Example				
Movement	Promenade I			
Key	B flat major			
Metre	Changing from 5 to 6 metre			
Tempo	Italian	<i>Allegro giusto</i>	English meaning	Moderately fast, but not too fast
Played by...	Trumpets			
Accompanied by...	Nobody			
Answered by...	The rest of the brass section			

1.				
Movement				
Key				
Metre				
Tempo	Italian	<i>Andante</i>	English meaning	
Played by...				
Accompanied by..				
Answered by...				

2.			
Movement			
Key			
Metre			
Tempo	Italian		English meaning
Played by...			
Accompanied by...			
Answered by...			

3.	<p>Andante non troppo, con lamento <i>espress.</i></p> 		
Movement			
Key			
Metre			
Tempo	Italian		English meaning
Played by...			
Accompanied by...			
Answered by...			

4.			
Movement			
Key			
Metre			
Tempo	Italian		English meaning
Played by...			
Accompanied by...			
Answered by...			

5.				
Movement				
Key				
Metre				
Tempo	Italian		English meaning	
Played by...				
Accompanied by...				
Answered by...				

## Task 2: Check for Understanding

- 1 What type of work was Mussorgsky's original *Pictures at an Exhibition*?

  - A. An opera
  - B. A Suite for solo piano
  - C. An orchestral symphony
  - D. A wind quintet
- 2 What was Mussorgsky's key inspiration for composing *Pictures at an Exhibition*?

  - A. To promote Russian nationalism
  - B. To honour a close friend
  - C. To experiment with different musical styles
  - D. To showcase the composers skills
- 3 Who orchestrated *Pictures at an Exhibition* in 1922?

  - A. Pytor Ilyich Tchaikovsky
  - B. Modest Mussorgsky
  - C. Maurice Ravel
  - D. Johannes Brahms
- 4 Who as Victor Hartmann?

  - A. A Russian folk musician
  - B. A teacher of Mussorgsky
  - C. An artist close friend of Mussorgsky
  - D. A famous composer

- 5 What is the suite in relation to musical composition?
- A. A single musical piece
  - B. A set of movements with a common theme
  - C. A collection of unrelated pieces
  - D. A combination of different musical styles
- 6 Which of the following is NOT a movement of *Pictures at an Exhibition*?
- A. The Great Gate of Kiev
  - B. Baba-Yaga
  - C. Promenade
  - D. The Nutcracker
- 7 What is the recurring theme?
- A. The Baba-Yaga theme
  - B. The Russian Folk tune theme
  - C. The Promenade theme
  - D. The Nutcracker theme
- 8 What does the *Promenade* theme represent in the suite?
- A. The artist's paintings
  - B. The composer's emotions
  - C. The audience's experience
  - D. The composer walking through the exhibition
- 9 How did *Pictures at an Exhibition* impact Mussorgsky's recognition as a composer?
- A. It brought him widespread recognition during his lifetime
  - B. It had no impact on his recognition
  - C. It became one of his most celebrated compositions
  - D. It led to his downfall as a composer
- 10 In which of the following ways does *Pictures at an Exhibition* express Russian nationalism?
- A. References to Russian folkloric figures
  - B. References to Russian hymn tunes
  - C. References to Russian folk tunes
  - D. All of the above



## Activity 2: Promenade Theme

Students perform the Promenade melody and explore its modality.

### Task 1: Perform the Promenade Melody

**Allegro giusto**



*f*

1. Sing the melody.
2. Perform the melody on pitched instruments, in unison.
3. Sing / play the melody in canon as a class, with entries after 2 beats.

### Extension Options

1. Transpose it up a tone and play at sight.
2. Transpose it down a semitone and play at sight.
3. Transpose it to a key determined by teacher, and play at sight.
4. Sing and play in canon: sing the melody whilst playing on the keyboard starting 2 beats later.

### Task 2: Perform the class arrangement of the Promenade Melody

1. [Click this link](#) to access the arrangement of the Promenade melody. The Sibelius file has been provided too.
2. Split into ensembles of 5 or more musicians.
3. Consider the instruments that you play or are available to use in the classroom and what part is best suited to the instrument.
4. Practice your parts individually and then together. Consider how to play the dynamic and expression indications in the score together.
5. Perform the arrangement for the class.

### Task 3: Pentatonic Practice

The opening of the melody uses the major pentatonic scale.

Here are some suggested performance drills and repertoire ideas to build musicianship skills through pentatonic practice. Further guidance is provided in the *Teaching Notes*.

### Performance Drills

1. Sing [Pentatonic scales](#) at increasing levels of challenge
2. Sing the pentatonic trichords – [score provided at this link](#).
3. Sing [Intervals](#) from the pentatonic scale

## Repertoire Ideas

1. Sing and play pentatonic folk tunes
2. Sing and play pentatonic games
3. Perform pentatonic instrumental pieces
4. Perform the *Promenade* melody at the same time as one of the drills or pieces



## Activity 3: Transformations


Students will analyse the ways in which the *Promenade* theme has been transformed, and compose their own thematic transformation.


### Task 1: Analysis of how the *Promenade* theme is transformed



Refer to **Audio and Score Excerpts 1-6**.


Complete each table below comparing the original [Promenade I](#) theme with its transformations.

An analysis of the original theme has been completed as an example.

Promenade	<u>Promenade I</u> 			
Key	B flat major			
Tempo	Italian	<i>Allegro giusto</i>	English meaning	Moderately fast, but not too fast
Played by...	Trumpets			
Accompanied by...	Nobody			
Answered by...	The rest of the brass section			

<i>Promenade</i>	<u>Promenade II</u> 			
Occurs	After	<i>I. Gnome</i>	Before	<i>II. The Old Castle</i>
Key	Written	E flat major	Sounding	A flat major
Played by...				
Accompanied by...				
Answered by...				
Key points of transformation	<b>Promenade I</b>		<b>Promenade II</b>	
	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>		<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	

Promenade	<u>Promenade</u> <u>III</u>			
Occurs	After		Before	
Key				
Tempo	Italian		English meaning	
Played by...				
Accompanied by...				
Answered by...				
Key points of transformation	<b>Promenade I</b>		<b>Promenade II</b>	
	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>		<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	
Promenade	<u>Promenade IV</u>			
Occurs	After		Before	
Key				
Tempo	Italian		English meaning	
Played by...				
Accompanied by...				
Answered by...				
Key points of transformation	<b>Promenade I</b>		<b>Promenade IV</b>	
	<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>		<ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	

Promenade	<u>VIIIb. Con Mortuis in Lingua Morta</u>			
Occurs	After		Before	

Key			
Tempo	Italian		English meaning
Played by...			
Accompanied by...			
Answered by...			
Key points of transformation	<b>Promenade I</b>		<b>Con Mortuis in Lingua Morta</b>
	•		•

Promenade	<a href="#">X. The Great Gate of Kiev</a> starting at 3:26		
Occurs	After		
Key			
Tempo	Italian		English meaning
Played by...			
Accompanied by...			
Answered by...			
Key points of transformation	<b>Promenade I</b>		<b>The Great Gate of Kiev</b>
	•		•

## Task 2: Composition

Working with the original *Promenade I* theme played by the trumpets bars 1-4, create your own transformation.



1. The original theme only used crotchets and quavers. It contains 26 notes.
  - a. Using only crotchets and quavers, write out a new rhythm that contains 26 notes in total.
  - b. Clap your rhythm to see where natural accents might fall.
  - c. Add bar lines and time signatures where they sound best placed for your rhythm.

2. Select an instrument to play the theme

1. Name the instrument

---

2. Clef

---

3. Choose a new scale

- a. Select a new tonic note
- b. Select a clef and write your selected key signature on the staff below
- c. Write the scale one octave ascending, in semibreves
- d. Write the solfa or scale degrees underneath each note of the scale



4. Fit your new rhythm to your new scale, following the same melodic movement as the original theme.

Write your transformed melody on the staff below.



5. Sing / play your theme.

## Extension Options

1. Orchestrate your theme by selecting one section of the orchestra to write for.
2. Your teacher will select another musical theme for you to transform in the same way.

## Activity 4: *The Old Castle*

Students explore the musical features of *The Old Castle* melody by analysing and performing it.

### Task 1: Score Reading and Analysis

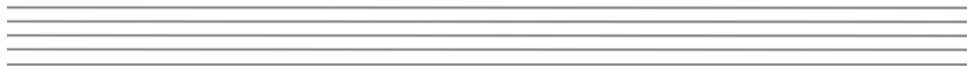
Refer to [II. \*The Old Castle\* 0:00 – 0:17](#)

1. Who plays the melody in bars 1-8?

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2. Refer to the bassoon I melody bars 1-8.

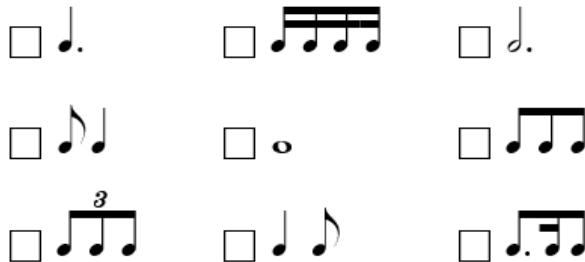
- a. On the staff below, write a bass clef and all notes used in the melody as an ascending scale, from lowest to highest note. Write in semibreves, using accidentals.



- b. Name the scale you notated

---

3. Which of these rhythms are used in the bassoon I melody?



4. Which instrument plays *the Troubadour* theme introduced at the end of bar 7?

---

5. Which instruments accompany *the Troubadour* melody bars 7-13?

---

6. *The Castle* theme recurs in bars 14-18. Compared with bars 1-8,

- a. What is the same?

---

---

b. What is different?

---

---

## Task 2: Perform *the Castle Theme*

1. [Click this link](#) to access the arrangement of *the Promenade* melody. The Sibelius file has been provided too.
2. Split into ensembles of 4 or more musicians.
3. Consider the instruments that you play or are available to use in the classroom and what part is best suited to the instrument.
4. Practice your parts individually and then together. Consider how to play the dynamic and expression indications in the score together.
5. Perform the arrangement for the class.

## Task 3: Perform over a pedal point

*The Castle theme* is accompanied by a G sharp tonic pedal point heard throughout the entire movement. Sometimes the pedal point is played as a sustained note, and other times it is played as a rhythmic ostinato.

Here are some suggested performance activities to practise singing whilst playing the pedal point on xylophone or keyboard. Pay particular attention to tuning, especially where dissonances arise.

1. Sing *the Castle theme* whilst playing the tonic pedal note, tremolo, on xylophone or piano.
2. Sing minor scales whilst playing a tonic pedal point.
3. Sing and play natural minor repertoire against a tonic pedal point.

Suggested ways to play the pedal point:

1. On xylophones, *tremolo*
2. On the piano, with sustained pedal
3. As a broken pedal point; create a rhythmic ostinato

## Activity 5: The Great Gate of Kiev

Students analyse the harmony of one of the movements of *Pictures at an Exhibition* and explore the harmonic functions through singing SATB repertoire.

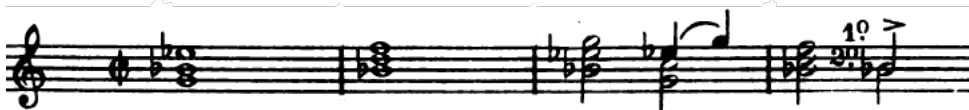
The *Great Gate of Kiev* was inspired by Hartmann's design for a monumental entrance to the city of Kiev, the birthplace of Christianity and church music in Russia. The movement begins with a processional hymn theme that recurs throughout the movement with variations in orchestration, aspects of duration, and dynamics. A second theme based on the Russian hymn *As You Are Baptized in Christ* also occurs, along with the returning *Promenade* theme, accompanied by resounding bell sounds, a characteristic feature of czarist Russia, often heard at events marking births, deaths, weddings and coronations.

### Task 1: Chord Analysis

This movement features a hymn tune. Hymns are sacred songs written for congregational singing in church, a tradition practised from the days of the early church to today. Hymn books typically contain a melody harmonised in 4 parts, SATB. They are written to be singable by congregants who may not have extensive formal musical training outside of singing in church.

Refer to Score Extract 8 and [X. The Great Gate of Kiev](#)

Examine bars 1-4 played by trumpets in C. Their part outlines the harmonisation of the hymn tune.



1. Name the key

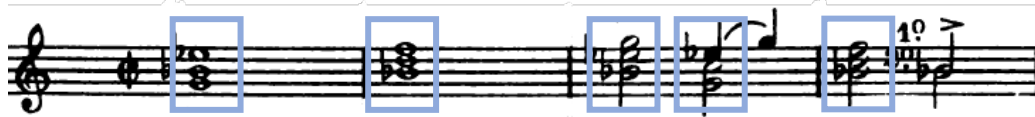
2. Fill in the blanks in this chord chart

<b>Upper notes in the chord</b>	Bb				F		
	G				D		
<b>Root Note</b>	<b>Eb</b>	<b>F</b>	<b>G</b>	<b>Ab</b>	<b>Bb</b>	<b>C</b>	<b>D</b>
<b>Quality</b>	major	minor					diminished
<b>Roman Numeral</b>	I	ii	iii	IV	V	vi	vii <sup>o</sup>

3. Name the five chords in boxes played by the trumpets in C bars 1-4 by filling in the table below.

- Start by writing the letter names next to each note on the staff.
- Then, reorder the letter names until you have them stacked in 3rds.
- Write the letter names in the table below, lowest to highest.

The first chord has been done for you.



<b>Notes in the chord</b> <i>Lowest to highest when stacked in 3rds</i>	Eb						
	Bb						
	G						
<b>Chord letter name</b>	Eb maj						
<b>Position</b>	Root				2 <sup>nd</sup> inversion		
<b>Roman Numeral</b>	I						

## Task 2: Perform hymns

Hymn books such as [The Association Hymn Book](#) can be found on IMSLP.

Select some of the hymn tunes to sing.

- As a class, everyone sing each SATB part.
- Sing the hymns in 4-part harmony.






# Suggested Answers and Teaching Notes


## Activity 1


### Teaching Notes


- This activity is designed as a brief orientation to the context and some of the key themes from the work, rather than in-depth score analysis.
- It would be helpful to go through the Listening Guide first, observing its points of interest. It is not necessary to listen to every movement of the full work.
- The chosen excerpts in Task 1 are all revisited in later tasks.

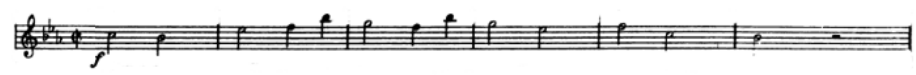
### Task 1: Locate these themes

1.				
Movement	<i>The Old Castle</i>			
Key	G sharp minor			
Metre	6/8			
Tempo	Italian	<i>Andante</i>	English meaning	At an easy walking pace
Played by...	Bassoon I			
Accompanied by...	Bassoon II and double bass			
Answered by...	Saxophone introducing a second theme, the Troubadour theme			

2.				
Movement	<i>Promenade III</i>			
Key	B major			
Metre	5/4 6/4			
Tempo	Italian	<i>Moderato non tanto, pesamente</i>	English meaning	Less moderate, heavily
Played by...	Solo trumpet			
Accompanied by...	Low woodwinds and low strings 2 beats later			
Answered by...	Full orchestra			

3.				
Movement	VIIIb Con Mortuis in Lingua Mortua			
Key	B minor			
Metre	$\frac{6}{4}$			
Tempo	Italian	<i>Andante non troppo, con lamento</i>	English meaning	At a walking pace, not rushed, with sadness
Played by...	Oboe I			
Accompanied by...	Oboe II, cor anglais, violin I			
Answered by...	Lower woodwinds and string section			

4.				
Movement	<i>The Great Gate of Kiev</i>			
Key	E flat major			
Metre	C			
Tempo	Italian	<i>Allegro alla breve, maestoso, con gradezza.</i>	English meaning	Fast and lively in cut common, majestic, grandiose.
Played by...	Trumpet I			
Accompanied by...	Bassoons, brass section and timpani			
Answered by...	Woodwinds			

5.				
Movement	<i>The Great Gate of Kiev</i>			
Key	E flat major			
Metre	$\frac{2}{2}$			
Played by...	Trumpet I and glockenspiel			
Accompanied by...	The whole orchestra			
Answered by...	Upper woodwinds, strings and harp			

## Task 2: Check for Understanding

1. What type of work was Mussorgsky's original *Pictures at an Exhibition*?
  - A. An opera
  - B. A suite for solo piano**
  - C. An orchestral symphony
  - D. A wind quintet
2. What was Mussorgsky's key inspiration for composing *Pictures at an Exhibition*?
  - A. To promote Russian nationalism
  - B. To honour a close friend**
  - C. To experiment with different musical styles
  - D. To showcase the composer's skills
3. Who orchestrated *Pictures at an Exhibition* in 1922?
  - A. Pyotr Ilyich Tchaikovsky
  - B. Modest Mussorgsky
  - C. Maurice Ravel**
  - D. Johannes Brahms
4. Who was Viktor Hartmann?
  - A. A Russian folk musician
  - B. A teacher of Mussorgsky
  - C. An artist and close friend of Mussorgsky**
  - D. A famous composer
5. What is a suite in relation to musical composition?
  - A. A single musical piece
  - B. A set of movements with a common theme**
  - C. A collection of unrelated pieces
  - D. A combination of different musical styles
6. Which of the following is NOT a movement in *Pictures at an Exhibition*?
  - A. The Great Gate of Kiev
  - B. Baba-Yaga
  - C. Promenade
  - D. The Nutcracker**
7. What is the recurring theme?
  - A. The Baba-Yaga theme
  - B. The Russian folk tune theme
  - C. The Promenade theme**
  - D. The Nutcracker theme
8. What does the *Promenade* theme represent in the suite?
  - A. The artist's paintings
  - B. The composer's emotions
  - C. The audience's experience
  - D. The composer walking through the exhibition**
9. How did *Pictures at an Exhibition* impact Mussorgsky's recognition as a composer?
  - A. It brought him widespread recognition during his lifetime
  - B. It had no impact on his recognition
  - C. It became one of his most celebrated compositions**
  - D. It led to his downfall as a composer
10. In which of the following ways does *Pictures at an Exhibition* express Russian nationalism?
  - A. References to Russian folklore figures
  - B. References to Russian hymn tunes
  - C. References to Russian folk tunes
  - D. All of the above**



## Activity 2

### Teaching Notes

This activity is designed to facilitate whole-class performance by singing and playing on classroom and students' own instruments.

### Task 1: Perform the *Promenade Melody*

Whilst the original key of the melody is B flat major, it could easily be transposed to C, F or G major to be playable on classroom Orff percussion. Work with the provided Sibelius file from Task 2 for this.

### Task 2: Perform the class arrangement of the *Promenade Melody*

This arrangement has been written for flexible classroom ensemble, provided as a Sibelius file so that the parts can be easily copied and transposed for specific players in a class. The teacher should aim to balance out parts in the ensemble as needed.

Suggested parts for flexible ensemble:

Part 1	◇ Flute ◇ Oboe ◇ Clarinet ◇ Trumpet
Part 2	◇ Clarinet ◇ Trumpet ◇ Alto Saxophone ◇ Violin
Part 3	◇ Clarinet ◇ Tenor Saxophone ◇ Alto saxophone ◇ Eb clarinet ◇ Horn ◇ Violin ◇ Viola
Part 4	◇ Tenor Saxophone ◇ Horn ◇ Trombone ◇ Baritone ◇ Bassoon ◇ Cello
Part 5	◇ Bass Clarinet ◇ Trombone ◇ Baritone

	<ul style="list-style-type: none"> <li>◇ Bassoon</li> <li>◇ Cello</li> <li>◇ Baritone Saxophone</li> <li>◇ Tuba</li> <li>◇ Double Bass</li> <li>◇ Electric Bass</li> </ul>
--	--

### Task 3: Pentatonic Practice

Pentatonic repertoire is very useful for classroom performance and improvisation activities since the whole class can learn the same melodic material together first, then differentiation can occur simultaneously as more advanced students explore endless possibilities for incorporating creative, challenging part-work whilst maintaining harmonic sensibilities.

#### Performance Drills

Drills are designed to:

1. Be short stand-alone performance activities for whole-class music making
2. Work well as fun 5-minute lesson starters, closers, or mid-lesson stretch break tasks
3. Be performed in many different ways over time, so students are strengthening musicianship skills. Look for ways to increase challenge once mastery of a certain task is achieved, by incorporating body percussion or adding another element to perform at the same time, following the examples in the videos
4. Differentiate for the full range of learners; all students perform together but you can set different levels of challenge

A score is provided for *Pentatonic Trichords*

1. Different entry levels are provided
  - a. Steps, skips, leaps
  - b. Seconds, thirds, fourths
  - c. M2, m3, M3 P4
2. Increase challenge by performing body percussion ostinato whilst singing, singing in canon, singing letter names.

Suggested resources for pentatonic repertoire (both major and minor pentatonic):

Item	Ideas for classroom work	Sources
Simple melodies and folk tunes	Sing, memorise, play, notate from memory, analyse song elements, use as stimulus material for composition tasks	There are many folk songs and simple unison songs in <a href="#">My Song File</a> Use the <i>Advanced Search</i> feature and <i>More Options</i> to filter songs by

		scale, age appropriateness and other factors.
Pentatonic exercises	Sight-singing, sight-reading, dictation, memorisation, sing and play in canon.	<i>185 Unison Pentatonic Exercises</i> by Denise Bacon
2-part pentatonic exercises	Part-work, Sight-singing, sing one part whilst playing another, play to parts, sing with a partner, 2-part dictation.	<i>50 Easy Two-Part Exercises</i> by Denise Bacon
Games for pentatonic songs	Games are fun! Singing games are great stand-alone quick 5-10 minute activities to give students a brain break whilst still having a lot of fun learning and kinaesthetically developing musical skills.	<i>Singing Games for Ages 9-99</i> by Lucinda Geoghegan
Pentatonic melodies in art music	Sing and play well-known pentatonic melodies from master composers. These melodies are pentatonic, but their accompaniment is not always. Students could sing and play the melodies to recordings of these excerpts.	Some starting suggestions: <ol style="list-style-type: none"> <li>1. Grieg – <i>Morning Mood</i> (major)</li> <li>2. Bartok – <i>An Evening in the Village</i> (minor)</li> <li>3. Beethoven – <i>Finale from Quartet in F Major, Op.135</i></li> <li>4. Puccini – <i>La sui monti dell'Est</i> from <i>Turandot</i></li> </ol>




## Activity 3


### Teaching Notes

- This activity focuses on analysing the key points of transformation of the familiar *Promenade Theme*.
- Successful analysis of each transformation is recommended before moving to the composition task.
- The composition task should first be demonstrated by the teacher, step by step.


### Task 1: Analysis of how the Promenade theme is transformed


Refer to **Audio Excerpts 1-6** and **Score Excerpts 1-6**.


<i>Promenade</i>	<u><i>Promenade II</i></u> COR CHROM. EN FA 			
Occurs	After	I. Gnome	Before	II. The Old Castle
Key	Written	E flat major	Sounding	A flat major
Played by...	Horn			
Accompanied by...	Nobody			
Answered by...	Oboes, clarinets and bassoon			
Key points of transformation	<b>Promenade I</b>		<b>Promenade II</b>	
	<ul style="list-style-type: none"> <li>• Played by trumpets</li> <li>• B flat major</li> <li>• <i>Forte</i></li> <li>• Answered emphatically by brass</li> </ul>		<ul style="list-style-type: none"> <li>• Played by horn</li> <li>• Transposed a tone lower, but still major pentatonic</li> <li>• Piano</li> <li>• Answered tentatively by woodwinds</li> </ul>	

<i>Promenade</i>	<u><i>Promenade III</i></u> 1 TROMPETTE EN UT 			
Occurs	After	II The Old Castle	Before	III The Tuileries
Key	B major			
Tempo	Italian	<i>Moderato non tanto, pesante</i>	English meaning	Less moderate, heavily

Played by...	Solo trumpet	
Accompanied by...	From the 3 <sup>rd</sup> beat of the trumpet melody, bass woodwinds and bass strings join	
Answered by...	The full orchestra, led by the bass instruments playing the melody	
Key points of transformation	<b>Promenade I</b>	<b>Promenade II</b>
	<ul style="list-style-type: none"> <li>• 3 trumpets</li> <li>• B flat major</li> <li>• No accompaniment in the opening 2 bars</li> <li>• Texture consistently alternates between trumpet and full brass section bars 1-8</li> <li>• Majestic</li> </ul>	<ul style="list-style-type: none"> <li>• 1 trumpet</li> <li>• Transposed a semitone higher, but still major pentatonic</li> <li>• Accompaniment begins from beat 3</li> <li>• Texture builds with staggered entries until the full orchestra is playing by bar 4</li> <li>• Heavy</li> </ul>

Promenade	<u>Promenade IV</u> 			
Occurs	After	IV <i>Bydlo</i>	Before	V <i>Ballet of the Unhatched Chicks</i>
Key	D minor			
Tempo	Italian	<i>Tranquillo</i>	English meaning	Calmly
Played by...	Flute I			
Accompanied by...	Flutes and clarinets, then bassoons in bar 2			
Answered by...	Oboes and bassoons			
Key points of transformation	<b>Promenade I</b>	<b>Promenade IV</b>		
	<ul style="list-style-type: none"> <li>• B flat Major</li> <li>• Trumpet</li> <li>• Majestic and <i>forte</i></li> <li>• <i>Tenuto</i> articulation emphasises each note triumphantly</li> </ul>	<ul style="list-style-type: none"> <li>• Clear mood change</li> <li>• D minor, a third relation</li> <li>• Flute in a higher register</li> <li>• Calm and <i>piano</i></li> <li>• The first 2 notes of the theme omitted, also omitted in the bar 3 response.</li> <li>• Bar 3 is <math>\frac{7}{4}</math></li> <li>• Long slurred phrases are more lyrical and subdued</li> </ul>		

Promenade	<a href="#">VIIIb. Con Mortuis in Lingua Morta</a> 			
Occurs	After	VIII Catacombs	Before	IX <i>The Hut on Fowl's Legs</i>
Key	B minor			
Tempo	Italian	<i>Andante non troppo, con lamento</i>	English meaning	At a walking pace, not rushed, with sadness
Played by...	Oboe I			
Accompanied by...	Oboe 2 and cor anglais, over violin I pedal point			
Answered by...	Strings and lower woodwinds			
Key points of transformation	<b>Promenade I</b>		<b>Con Mortuis in Lingua Morta</b>	
	<ul style="list-style-type: none"> <li>• Trumpets in B flat major</li> <li>• <i>Forte</i></li> <li>• Metre alternates between 6 and 5 metre</li> </ul>		<ul style="list-style-type: none"> <li>• B minor, a semitone higher</li> <li>• <i>Piano</i> melody and <i>pianissimo</i> accompaniment</li> <li>• Unchanging 6 metre</li> <li>• Each note of the melody played as a crotchet, with the last 3 notes altered</li> </ul>	

Promenade	<a href="#">X. The Great Gate of Kiev</a> starting at 3:26 			
Occurs	After	IX <i>The Hut on Fowl's Legs</i>		
Key	E flat major			
Tempo	Italian	<i>Allegro alla breve, maestoso, con gradezza.</i>	English meaning	Fast and lively in cut common, majestic, grandiose.
Played by...	Trumpet and glockenspiel			
Accompanied by...	The full orchestra			
Answered by...	Upper woodwinds, strings and harp			
Key points of transformation	<b>Promenade I</b>		<b>The Great Gate of Kiev</b>	
	<ul style="list-style-type: none"> <li>• Question and answer texture</li> <li>• <i>Forte</i></li> </ul>		<ul style="list-style-type: none"> <li>• Thick, polyphonic texture where the theme is heard amidst a cacophony of other material</li> <li>• <i>Forte</i>, like the beginning</li> </ul>	

## Activity 4

### Teaching Notes

- This activity focuses on practising performing in compound metre and the natural minor scale.

### Task 1: Score Reading and Analysis

#### Answers

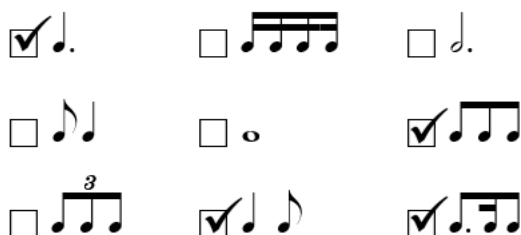
1. Bassoon I

2. a.



b. G sharp natural minor

3.



4. Alto saxophone

5. Violas and cellos

6. a. Bassoon I plays the melody, and the bassoon II, double bass and viola accompaniment is the same.

b. The bar 14 melody begins with the original melody starting at bar 3. There is an additional cor anglais line played above the melody, consisting of the tonic and dominant notes.

### Task 2: Perform the Castle theme

The arrangement is supplied as a Sibelius file so that the teacher can copy and transpose parts easily for the students as needed.

### Task 3: Perform over a pedal point

Singing over a pedal point can be a useful practice activity for any repertoire, to practise in-tune singing.

## Activity 5

### Teaching Notes

- This activity focuses on chord naming and basic harmonic analysis.
- Roman Numeral analysis is assumed, but teachers could adapt for whatever system is more appropriate.

### Task 1: Chord Analysis

1. E flat major
2. E flat major chord chart

<b>Upper notes in the chord</b>	Bb	C	D	Eb	F	G	Ab
	G	Ab	Bb	C	D	Eb	F
<b>Root Note</b>	<b>Eb</b>	<b>F</b>	<b>G</b>	<b>Ab</b>	<b>Bb</b>	<b>C</b>	<b>D</b>
<b>Quality</b>	major	minor	minor	major	major	minor	diminished
<b>Roman Numeral</b>	I	ii	iii	IV	V	vi	vii°

3. Teacher Notes:
  - a. Students should write the letter names of each chord first, next to each note on the staff.
  - b. Then, they should re-arrange the letter names until they are stacked in 3rds, lowest to highest. This is the order in which they would write the letter names in the table below.
  - c. Refer to the chord chart above to help name the chords.



<i>Letter names written on the staff next to each note</i>	G Bb Eb		Bb D F		Bb Eb G	G C Eb	Bb D F
<b>Notes in the chord</b> <i>Lowest to highest when stacked in 3rds</i>	Bb		F		Bb	G	F
	G		D		G	Eb	D
	Eb		Bb		Eb	C	Bb
<b>Chord letter name</b>	Eb maj		Bb maj		Eb maj	C min	Bb maj
<b>Position</b>	Root		Root		2 <sup>nd</sup> inv	2 <sup>nd</sup> inv	Root
<b>Roman Numeral*</b>	I		V		I <sub>4</sub> <sup>6</sup>	vi <sub>4</sub> <sup>6</sup>	V

## Task 2: Perform hymns

Hymns are accessible, appropriate repertoire for classroom sight-singing, part-singing and harmonic analysis.

Hymns can be sung in any combination of:

- a. Solfa
- b. Scale degree numbers
- c. German letter names
  - i. Use alphabet names with added *-is* for sharps and *-es* for flats
  - ii. i.e. F sharp is sung as *Fis*
- d. Neutral syllable e.g. *loo* or *doo*
- e. Rhythm names *ta*, *ti-ti* or *ta*, *ta-té*
- f. Lyrics

## Task 3: Extension – Harmonic Analysis

### 1. C major chord chart

<b>7<sup>th</sup></b> <i>m7 above root note</i>	Bb	C	D	Eb	F	G	
<b>Upper notes in the chord</b>	G	A	B	C	D	E	F
	E	F	G	A	B	C	D
<b>Root Note</b>	<b>C</b>	<b>D</b>	<b>E</b>	<b>F</b>	<b>G</b>	<b>A</b>	<b>B</b>
<b>Quality</b>	major	minor	minor	major	major	minor	diminished
<b>Roman Numeral</b>	I	ii	iii	IV	V	vi	vii <sup>o</sup>

### 2. Harmonic Analysis

**The Holy Spirit**

30      **SPIRIT OF GOD, DESCEND UPON MY HEART**

C                      G<sup>7</sup>/B   C   F   C/E Dm<sup>7</sup> G<sup>7</sup>   C

C: I                      V<sub>5</sub><sup>6</sup>   I   IV   I<sup>6</sup>   ii<sup>7</sup>   V<sup>7</sup>   I

## References

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