

Cue sheet

FOR STUDENTS

Welcome to *Cuesheet*, a performance guide published by the Education Department of the John F. Kennedy Center for the Performing Arts and the National Symphony Orchestra (NSO) in Washington, D.C. This *Cuesheet* was

developed to help you prepare for, enjoy, and remember your experience at the NSO concert.



Look for the compact disc to find listening activities that introduce you to the concert's music.

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National
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Orchestra
Leonard Slatkin,
Music Director

Pictures for your Ears

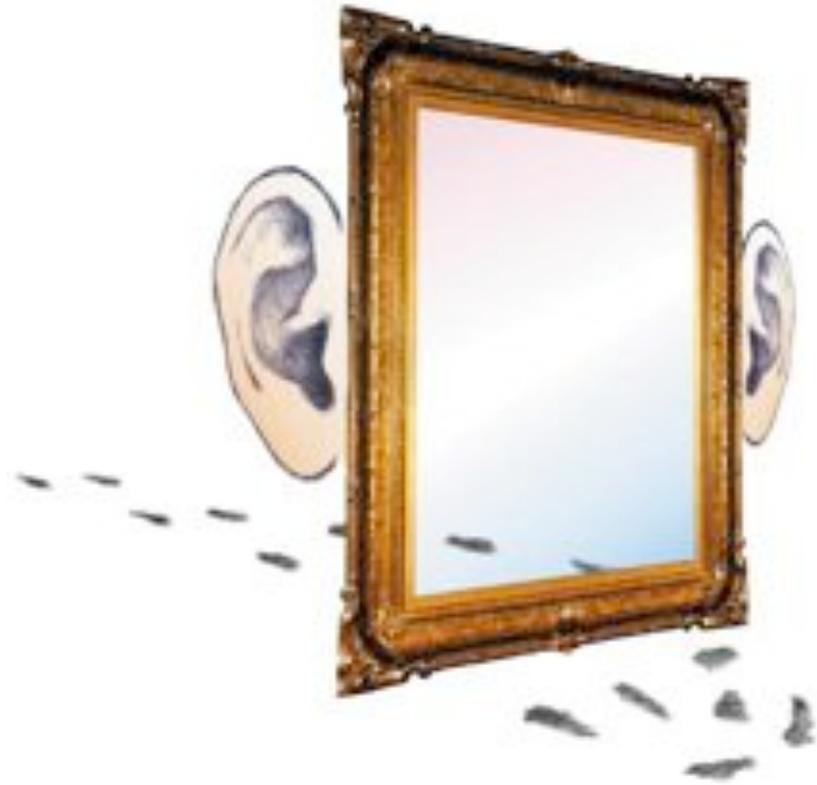
National Symphony Orchestra

Young People's Concerts

Emil de Cou, conductor



Pictures for your Ears



Listening Activity A: Picturing an Exhibition

 Composer Modest Mussorgsky (moe-DEST Muh-ZORG-skee) had a friend who was an artist. Mussorgsky was sad when his friend died. To remember and **pay tribute** to this man, the artist's paintings were displayed in an **exhibition**. When Mussorgsky saw the paintings, he was inspired to compose music, which he named *Pictures at an Exhibition*. The composition has musical clues that help you imagine walking through the exhibition and looking at the pictures.

Picture the Music

When composers create music, they think about how you, the audience, will react to the new sounds. Sometimes composers want you to imagine pictures or stories as you listen to the music. **Occasionally**, composers use words, poems, or pictures to show you what **inspired** them to create the music, and to guide your listening. Music that was created to inspire you to imagine pictures or stories is called Program Music.

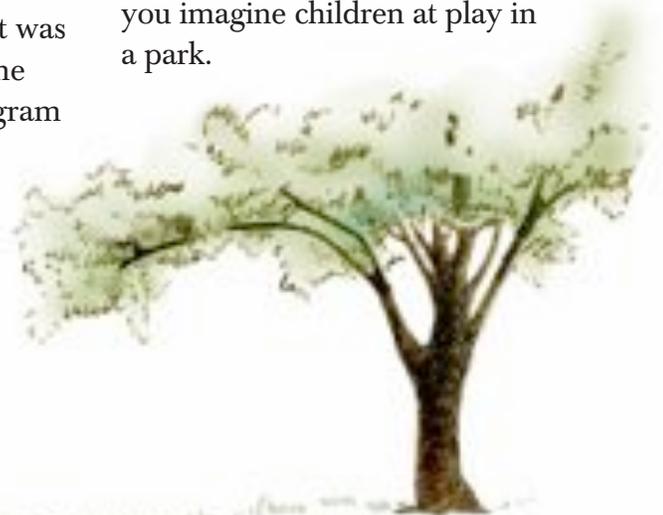
occasionally—sometimes; once in a while

inspired—influenced and encouraged

pay tribute—to honor someone for his or her achievements

exhibition—a collection of works of art on display for the public to enjoy

In this Listening Activity, you will hear two parts of Mussorgsky's composition. One part is called "Promenade," which means a walk. Its music helps you imagine walking through the art exhibition. The second part is called "Tuileries," (too-EE-ler-ee), which is the name of a popular park in Paris, France. In this part, you hear sounds that help you imagine children at play in a park.



Inspired by Mother Nature



Winter snows, thunderstorms, quiet sunrises—the power and beauty of nature have inspired many composers. Through music, composers have tried to capture nature’s wonder. What natural events might inspire you to compose music?

The Four Seasons

Spring, summer, fall, and winter inspired composer Antonio Vivaldi (ahn-TOH-nee-oh vee-VAHL-dee) to write a group of four musical pieces called *The Four Seasons*. He also wrote a poem to describe each

season. Vivaldi marked the parts of his **musical score** that represented parts of his poems. When *The Four Seasons* was performed, audiences received copies of Vivaldi’s poems to guide their listening.

Below is an English **translation** of Vivaldi’s poem, “Winter.” The poem was originally written in Italian.

Shivering, frozen **mid** the frosty snow
In biting, stinging winds;
Running to and fro to stamp one’s
icy feet,
Teeth chattering in the bitter chill.

musical score—the pages of musical notes written by a composer

translation—expression of the meaning in a different language

mid—shortened form of the word amidst; surrounded by

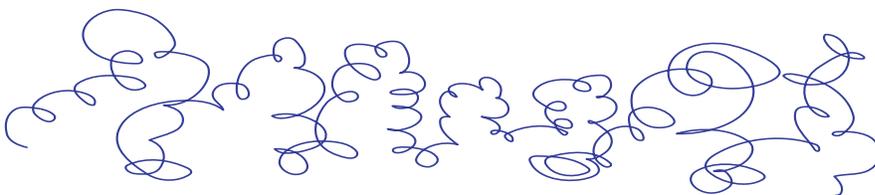
Listening Activity B: Brrr, It is “Winter!”

 In this Listening Activity, you will match line drawings related to Vivaldi’s poem with three parts of his music. Good luck!

1. Icy feet stamping in the snow



2. Swirls of frosty snow



3. Gusts of biting, stinging wind



More Inspiration from Mother Nature

Grand Canyon Suite

Composer Ferde Grofé (FEHR-day grow-FAY) wrote many pieces of Program Music to express the beauty of the natural wonders in the United States. His large musical work, *Grand Canyon Suite*, uses sound to describe different scenes from the American Southwest. The titles of some parts of the Suite are “Sunrise,” “The Painted Desert,” “On the Trail,” and “Cloudburst.”

When Grofé composed the music, “Cloudburst,” he carefully planned each step in creating the sound of a spectacular storm. As he composed the music, he also wrote words into his musical score that describe exactly how the storm develops.

Grand Canyon—one of the deepest canyons in the world, located in the state of Arizona

Suite—a collection of musical pieces

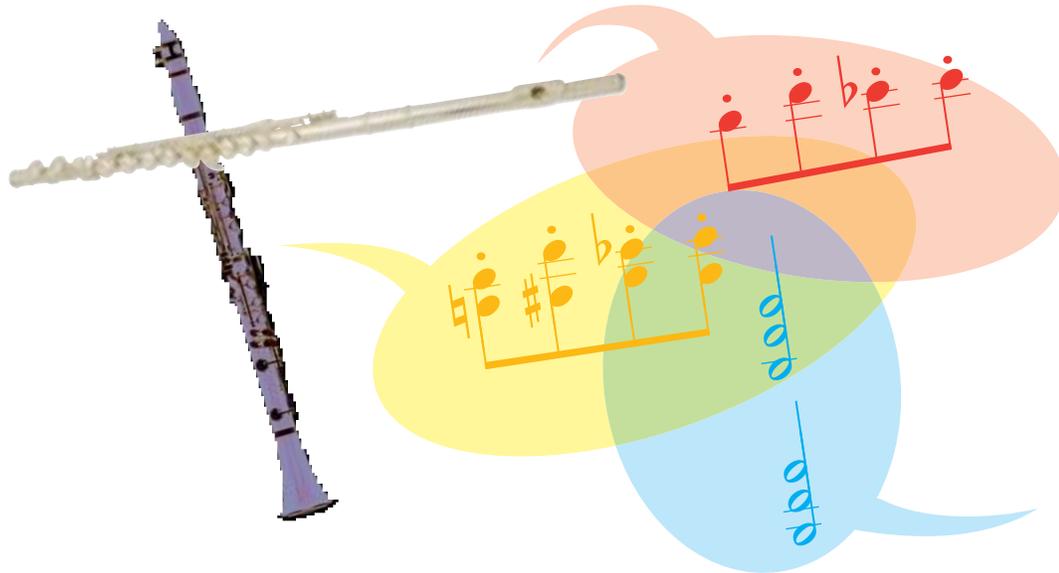
Listening Activity C: A Burst of Rain

 In this Listening Activity, you and your class will bring Grofé’s music to life through movement. You will create movements for five important parts of the music.

Your group will plan a movement to represent one part of the storm:

1. the approach of the storm
2. lightning
3. thunder
4. the cloudburst
5. the storm rapidly disappearing.





Choosing Instruments

When composers write music that will be played by an orchestra, they plan which instruments will play each part. Sometimes individual instruments play parts of the music; sometimes groups of different instruments play other parts of the music together. Choosing the instruments for different parts of the composition is called orchestration.

Composer Maurice Ravel (mah-REES rah-VEL) was famous

for his ability to orchestrate—to organize and combine the sounds of the orchestra’s instruments. Ravel was able to create spectacular sound impressions because he combined instrumental sounds in interesting and colorful ways. In fact, Ravel was so good at orchestration, that other composers often asked him to orchestrate their own compositions.

For his musical piece, “Sunrise,” Ravel used special orchestration to create the impression of the sun rising.

Did You Know?

When Mussorgsky composed, *Pictures at an Exhibition*, (see *Cuesheet* page 2) he wrote the music for the piano. It was actually Ravel who planned how Mussorgsky’s piece could be played by an orchestra!

Listening Activity D: A Musical Sunrise

In this Listening Activity, you will listen to Ravel’s composition “Sunrise” and, on a separate piece of paper, list words that describe how the music makes you feel or what the music makes you imagine. Afterwards, organize your words under the correct headings at right—noun, adjective, verb, or adverb. Your word lists will help your class complete a story about Ravel’s music!

Nouns (person, place, or thing)
examples: sunrise, birds

Adjectives (describe a person, place, or thing)
examples: bright, fancy

Verbs (action words)
examples: grow, jump

Adverbs (describe an action)
examples: peacefully, excitedly

Special Effects

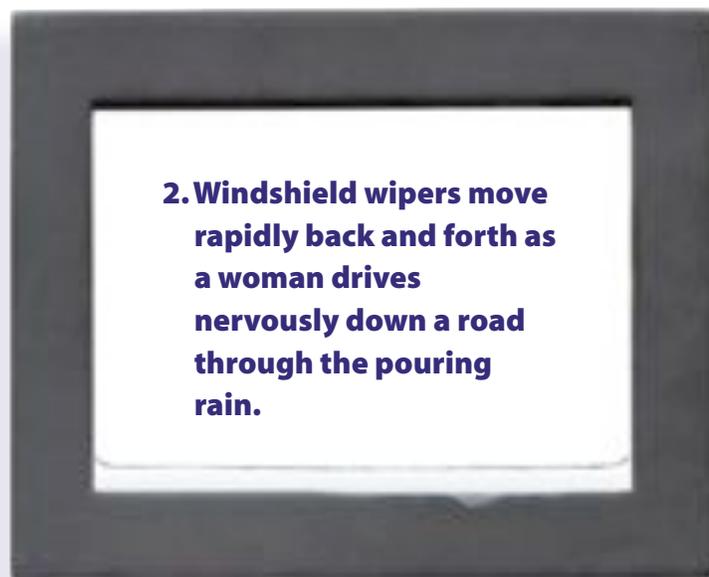


**“Lenox Avenue Blues”
by William Grant Still**

Composers of Program Music like to invent new sounds that help you imagine things. They like to create special sound effects. They do this by inventing unusual ways to play instruments, or by inventing new instruments!

Listening Activity E: What’s the Picture?

 In this Listening Activity, you will hear parts from many different musical compositions. In each of these pieces, the composer wanted to create a specific feeling or image in your mind. As you listen, select the frame that matches the music. Also think about how the special sound effects create the feelings and images.



**“Car Ride in a Rain Storm”
by Bernard Herrmann**

More Skeletons?

 If you liked Hector Berlioz’ music describing the funeral and the rattling skeleton bones, ask your teacher to play Listening Activity F!



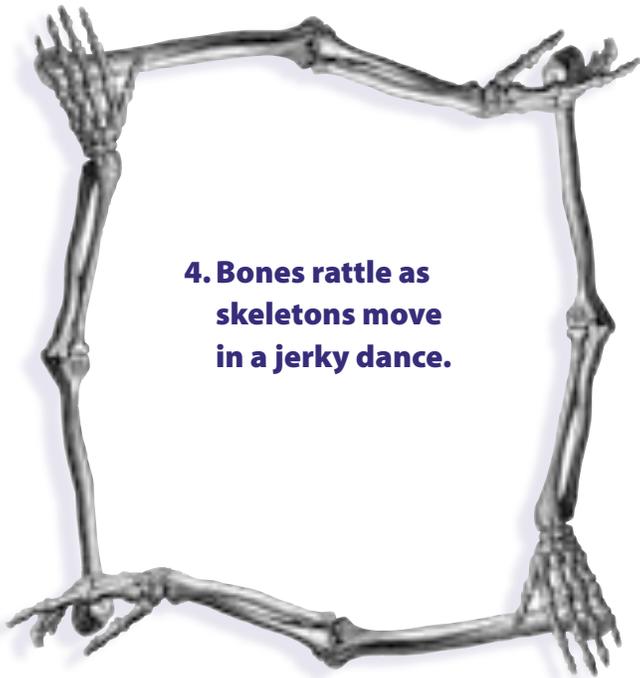
3. Church bells ring during a sad funeral procession.

Symphonie fantastique
by Hector Berlioz



5. Birds sing as the sun gradually rises on a new day.

"Sunrise" by Maurice Ravel



4. Bones rattle as skeletons move in a jerky dance.

Symphonie fantastique
by Hector Berlioz



6. Wind blows as a fierce storm dies down.

"Cloudburst" by Ferde Grofé

At the Concert

100 Musicians Led by One Conductor

At the concert, you will see conductor Emil de Cou lead the 100 members of the National Symphony Orchestra (NSO) in playing music. Conductors develop their own ways to communicate with musicians. Some use a slender white stick called a baton (pronounced buh-TAHN) as they conduct; others do not. Some make dramatic gestures while others hardly seem to move. Generally, conductors use the right hand to tell the orchestra the tempo to play, and use their left hand to indicate dynamics. At the concert, observe how Emil de Cou communicates with the NSO.



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instruments. When the orchestra is ready, conductor Emil de Cou enters, the audience applauds, and the concert begins.

Being a member of a concert audience is different from watching a movie or television. The performers are in the same room with you and are aware of what you do. To do their best, the performers need you to watch and listen closely. The other members of the audience also depend on your quiet attention during the performance so they too can watch and listen closely.

The Audience—You!

The audience is an important participant at concerts. Until the audience arrives, there are no concerts, only rehearsals. Just before the concert begins, the **concertmaster** enters the stage and the audience welcomes him/her with applause. The audience becomes quiet as the concertmaster invites orchestra members to tune their

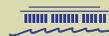
concertmaster—first violinist of the orchestra; sometimes plays violin solo parts and assists conductor with rehearsals.



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The National Symphony Orchestra performs concerts at the Kennedy Center and throughout the nation and the world.

**Watch. Listen.
Think. Imagine.
Enjoy Pictures for
your Ears!**



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