



CURRICULUM GUIDE & CONTEST RULES

CONTEST TIMELINE

FRIDAY JANUARY 14, 2022, 5 PM

DEADLINE FOR SUBMITTING ARTWORK ONLINE

FRIDAY JANUARY 28, 2022, 5 PM

DEADLINE FOR SUBMITTING FINALIST ARTWORK VIA UPS

JANUARY 17 - FEBRUARY 4, 2022

CONTEST WEEK AND JUDGING

FEBRUARY 18, 2022

WINNING SCHOOL & PARENT NOTIFICATION

FEBRUARY 18 TO MARCH 28, 2022

EXHIBITION OF 36 GOLD RIBBON WINNERS AT THE HILBERT CIRCLE THEATRE

MARCH 20, 2022

AWARDS TEA FOR GOLD RIBBON WINNERS AND THEIR GUESTS AT HILBERT CIRCLE THEATRE

MARCH 28 THRU MAY 9, 2022

INDIANA STATE MUSEUM EXHIBITION OF 100 FINALISTS

MUSICAL SELECTIONS FOR 2022

All artwork submitted must be based upon one of the following *Symphony in Color* music selections.

The Carnival of the Animals, Charles-Camille Saint-Saëns

Mississippi Suite, IV Mardi Gras, Ferde Grofé

Morning of the Carnival, Luiz Bonfá

Roman Carnival Overture, Op. 9, Hector Berlioz

Le Carnaval de Venise, Heinrich Wilhelm Ernst

CONTEST RULES

Please read all information and rules. Duplicate forms as needed for your submissions.

The official **SIC INVENTORY LIST** and **SIC ART ENTRY FORM** can be found at the end of this Guide or online at www.indianapolissymphony.org/education/teachers/symphony-in-color

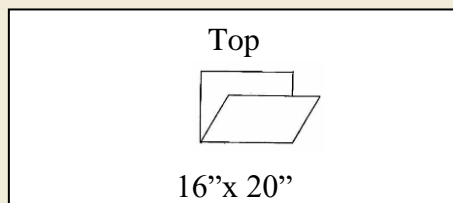
ELIGIBILITY

- Participation is open to all Indiana public, private, or home-schooled students in kindergarten through 6th grade during the 2021-22 school year.
- Artwork may be submitted by teachers, parents, youth leaders as a group or class project.
- **Mildly mentally impaired/autistic** students may participate.
- Home-schooled children are also eligible when entered through their districts.
- **One entry per student** will be accepted. Each entry must be the original artwork of an individual student.
- **Six entries per school will be accepted.**
- **A seventh entry, representing the mildly mentally impaired/autistic category, will also be accepted.** Please do not send additional entries, as they will not be included in the judging and will not receive participation certificates.
- No tracing of other artwork is allowed.
- No photographs or artwork created or altered with a computer will be allowed.
- Artwork deemed to be too similar to a copied source or plagiarized will be disqualified.
- Art must be based upon one of the ***Symphony in Color*** 2021-2022 music selections.

SPECIFICATIONS

Failure to comply with the following specifications will result in disqualification of entries received from your school

- **MEDIA:** Any two-dimensional art media is permitted. Colored chalk, pastels, and charcoal are permitted **ONLY** if the artwork is sprayed or covered securely with a transparent wrapping **other than** Plexiglas, glass or laminate.
- **ARTWORK SIZE:**
 - The artwork must be on standard **12" x 18"** paper.
 - Must be mounted on white lightweight poster board.
 - The **finished artwork** dimensions, after mounting, must be **16" x 20"**
 - Mount artwork securely - **do not use spray adhesive.**
- **ARTWORK IDENTIFICATION:**
 - An official **SIC ART ENTRY FORM** must be completed by the art teacher for each entry.
 - The top half of the form must be adhered to the back of mailed in artwork, leaving the lower half attached but free to be removed.
 - The top of the artwork must be identified with an arrow or the word "top" on the back of the art.



ARTWORK SUBMISSIONS:

Initial art submissions will be done via email. Only the 100 finalists will be shipped to *Symphony In Color* via UPS. You will be notified by email if you have finalists.

ONLINE PHOTO SUBMISSION

- ALL ARTWORK MUST BE RECEIVED BY FRIDAY, JANUARY 14, 2022, BY 5 PM, TO BE ELIGIBLE.
- EACH PHOTO SHOULD CONTAIN THE ARTWORK OF 1 STUDENT IN JPEG FORMAT.
- CHANGE THE NAME OF EACH PHOTO FROM AN IMAGE NUMBER LIKE IMG2401 TO:
COMPOSER_STUDENT NAME_GRADE_SCHOOL
EX: MOZART_MIKESMITH_6_WABASHMIDDLE
- ALL ENTRIES FROM EACH SCHOOL MUST BE SUBMITTED TOGETHER.
- AN OFFICIAL SIC INVENTORY LIST MUST BE EMAILED ALONG WITH THE 6 PHOTOS.
- IF THE EMAIL IS TOO LARGE, SEPARATE THE PHOTOS INTO TWO EMAILS. SEND A COPY OF THE INVENTORY LIST WITH EACH EMAIL.
- **EMAIL to:**
www.sic.contest2017@gmail.com
Subject: SIC Art Submission - School Name
- **NOTE:** All artwork must be received by Friday, January 14, 2022, by 5 pm, to be eligible.
- For further information, you may phone the ISOA office at 317-262-4068 or email the SIC chairperson at sic.contest2017@gmail.com
Please call well in advance of the deadline.

UPS SUBMISSION

- ALL ARTWORK MUST BE RECEIVED BY 5 PM, FRIDAY, JANUARY 28, 2022, TO BE ELIGIBLE.
- AN OFFICIAL SIC INVENTORY LIST MUST ACCOMPANY ALL PACKAGES OF ARTWORK.
- ALL ENTRIES FROM ONE SCHOOL MUST BE PACKAGED TOGETHER.
- WE STRONGLY SUGGEST USING UPS TO DELIVER YOUR ARTWORK. THEY OFFER A RELIABLE WAY TO VERIFY THE RECEIPT OF YOUR PACKAGE.
- ARTWORK MUST BE CONTAINED IN A CLEAN CORRUGATED CARDBOARD CARTON.
- NO WOODEN OR PLASTIC CRATES WILL BE RETURNED. EXCEPTIONS MAY BE MADE FOR HAND DELIVERED PARCELS.
- THE CARDBOARD CARTON MUST BE LESS THAN 84 INCHES IN GIRTH. CARTONS LARGER THAN 84 INCHES IN GIRTH ARE CONSIDERED "OVERSIZE" BY UPS STANDARDS.
- UPS GIRTH IS DEFINED AS THE WIDTH TIMES TWO, ADDED TO THE HEIGHT TIMES TWO
- THE CARTON MUST BE MARKED CLEARLY WITH A RETURN ADDRESS, INCLUDING THE SCHOOL'S NAME AND/OR NUMBER, ADDRESS, AND ZIP CODE.
- YOUR CARTON WILL BE USED TO RETURN YOUR ARTWORK AT THE END OF THE CONTEST. IF YOU HAVE USED THE SAME PACKAGE REPEATEDLY FOR MANY YEARS, PLEASE CONSIDER REPLACING IT THIS YEAR
- ADDRESS complete cartons to:
SYMPHONY IN COLOR
C/O THE PROPYLAEUM HISTORIC FOUNDATION
1410 N DELAWARE
INDIANAPOLIS, IN 46202
PLEASE DELIVER BETWEEN 9 A.M. AND 5 P.M.
- **NOTE:** it is very important to write on the address label: "Please deliver between 9 a.m. and 5 p.m.!" to ensure that your artwork arrives when the building is open.
- **We cannot be responsible for hand-delivered packages left outside the building after 5 p.m.**

PHOTOGRAPHING ARTWORK FOR ONLINE SUBMISSION

THE BEST WAY TO PHOTOGRAPH ARTWORK?

1. USE A DIGITAL CAMERA (CELLPHONE CAMERAS WILL WORK).
2. LIGHT YOUR ART PROPERLY. IF YOU ARE SHOOTING YOUR WORK INDOORS, MAKE SURE THERE ARE PLENTY OF WINDOWS AND NATURAL LIGHT. IF THE ROOM IS DIMLY LIT, USE OVERHEAD LAMP(S) TO EVENLY LIGHT THE ART FROM ALL DIRECTIONS.
3. LAY THE ART FLAT ON A TABLE, THE FLOOR OR HANG YOUR UNFRAMED ARTWORK ON THE WALL. IF YOU USE THE TABLE OR FLOOR, MAKE SURE YOU DON'T CREATE SHADOWS WITH YOUR BODY OR THE CAMERA.
4. DO NOT LEAN ARTWORK UP AGAINST A WALL. AND SHOOT FROM A DOWNWARD ANGLE.
5. DO NOT USE A FLASH.
6. THE CAMERA MUST BE STRAIGHT OR YOUR IMAGE WILL BE SKEWED. USE A TRIPOD IF YOU HAVE ONE.
7. FILL THE SCREEN WITH YOUR ART/NO BORDERS.
8. SAVE THE FILE TO YOUR COMPUTER. RENAME THE FILE USING THE NAMING CONVENTION:
'COMPOSER_STUDENT NAME_GRADE_SCHOOL'.

UPS ART ENTRY CHECK LIST (*Did You Remember To...*)

- INDICATE GRADE AND MUSIC SELECTION ON EACH **SIC ART ENTRY FORM** ON THE BACK OF THE MOUNTED ARTWORK?
- INCLUDE A MAXIMUM OF 6 ENTRIES **PER SCHOOL** (PLUS AN ADDITIONAL SEVENTH ENTRY IF SUBMITTING IN THE MMI/AUT CATEGORY) ON THE **SIC INVENTORY LIST**?
- MOUNT ARTWORK ON THE CORRECT SIZED (16X20 INCHES) WHITE POSTER BOARD? **INCORRECTLY SIZED ARTWORK WILL BE DISQUALIFIED. DON'T DISAPPOINT YOUR BUDDING ARTISTS!**
- USE THE CORRECT SIZE BOX (UPS STANDARDS) AND SHIP VIA UPS?
- INCLUDE THE **SIC INVENTORY LIST** IN THE BOX WITH THE ARTWORK?
- SHIP ARTWORK TO ARRIVE BY 5 PM, FRIDAY, JANUARY 28, 2022.
- ADDRESS THE BOX CORRECTLY TO:

**SYMPHONY IN COLOR
C/O THE PROPYLAEUM HISTORICAL FOUNDATION
1410 N DELAWARE
INDIANAPOLIS, IN 46202**

JUDGING

Each participating art teacher will perform the initial judging by selecting six entries, **preferably one from each grade level at the school**. An optional additional entry may be selected from the **mildly mentally impaired/autistic** category.

TEACHER GUIDELINES FOR SELECTION OF ENTRIES

Following are some guidelines to help you select the entries from your school. Our judges are highly qualified professionals, artists and musicians. The following are qualities that we ask them to consider as they judge the artwork.

1. **MUSICAL INTERPRETATION** is the foremost criterion for judging. How well did the child capture the spirit, motion and rhythm of the music? How accurately has the theme (storyline, nationality, characters) been portrayed?
2. **AGE-APPROPRIATE ARTWORK** is a consideration. Our judges are usually very quick to spot any “meddling” by an older hand or mind (i.e. suggestions of ideas that obviously would not occur to one of more limited experience).
3. **COLOR or SHADING**. Some entries using pencil, charcoal, and pen and ink have done well in the past. In general, however, children usually use color as an important means of expressing their feelings and responses to music.
4. **BALANCE**. How are elements in the picture placed?
5. **OVERALL APPEAL**. There are always some pieces that “speak” to us as individuals, regardless of how well the above criteria have been met. If you find such a piece among your students’ efforts, by all means enter it. Remember that yours is the first professional “eye” to judge these entries.

FINAL JUDGING

In Indianapolis during the week of the contest, a panel of three judges will review all entries online and select 100 finalists and ten honorable mentions for exhibition. Schools will be notified to ship their artwork via UPS to Symphony In Color for the second round of judging.

A second panel of three judges will review those 100 finalists and select 36 Gold Ribbon winners with the goal of selecting 5 from each grade level, one through six, and 5 from the mildly mentally impaired/autistic category. An attempt is made to distribute the 100 finalists evenly throughout the grades when possible. Teachers will receive a list of the six judges as well as their background information at the conclusion of the contest.

CERTIFICATES AND AWARDS

CERTIFICATE OF RECOGNITION - Every student that participates in the contest will be awarded a CERTIFICATE OF RECOGNITION for their participation. It will be sent to the school art teacher.

CERTIFICATE OF PARTICIPATION - Each school will receive a CERTIFICATE OF PARTICIPATION for its participation in the contest.

HONORABLE MENTION – The 10 students selected will receive an HONORABLE MENTION certificate that will be sent to the school art teacher.

CERTIFICATE OF MERIT – Each of the 100 finalists will receive a CERTIFICATE OF MERIT that will be sent to the school art teacher.

CERTIFICATE OF EXCELLENCE - Each of the Gold Ribbon winners will receive a CERTIFICATE OF EXCELLENCE and other appropriate gifts to be presented at the Awards Tea in the **Hilbert Circle Theatre on Sunday, March 20, 2022.**

MAESTRO AWARD

The school with the greatest number of exhibitor finalists will be designated the winner of the **MAESTRO AWARD**. A special certificate and \$500 for the purchase of art supplies will be presented at the Awards Tea. In the event of a tie, the award will be determined by the number of Gold Ribbon winners.

PACINI AWARD (GRAND PRIZE)

Renato Pacini (1910-1989) was a beloved member of the Indianapolis Symphony Orchestra for fifty years, serving as Associate and Assistant Conductor, Assistant Concertmaster, and as a member of the first violin section. “Patch” was instrumental in presenting the early seasons of the *Lollipop Concerts*, sponsored by the former Junior Group.

One entry will be designated winner of the **PACINI AWARD**. This award, was named in Renato Pacini’s honor as a token of appreciation for his many years of service to the Indianapolis Symphony Orchestra and his support of the efforts of Junior Group. The winner will be notified prior to the Awards Tea. A certificate of excellence and a \$300 cash award is presented at the Awards Tea.

PEOPLE’S CHOICE AWARD

Each year the Symphony Association host an appreciation luncheon for the Indianapolis Symphony Orchestra staff, musicians and Symphony Association members. The highlight of the luncheon is the display of the 36 Gold Ribbon Winners. Attendees at this event are invited to vote for their personal favorite. The artist with the highest number of votes becomes the **PEOPLE’S CHOICE AWARD** winner. A certificate of excellence and a \$100 cash award is presented at the Awards Tea.

EXHIBITIONS

HILBERT CIRCLE THEATRE - Thirty-five Gold Ribbon winners and one Pacini Award winner will be selected from finalists and will be exhibited in the Hilbert Circle Theatre Oval Promenade from **February 22 to March 23, 2022**.

INDIANA STATE MUSEUM - One hundred finalists will be selected by a qualified panel of judges and exhibited in the Indiana State Museum, along with 10 Honorable Mentions, from **March 26 to May 3, 2022**.

All students participating in *Symphony in Color* are encouraged to visit this exhibit.

[Due to limited space, only the 35 Gold Ribbon Award winners and guests will be invited to the Awards Tea.](#)

SYMPHONY CENTRE - A reproduction of the winning artwork will be permanently displayed in a special *Symphony in Color* Gallery in Symphony Centre, the offices of the Indianapolis Symphony Orchestra. The winner and parent/guardian will be asked to sign a formal release for the purpose of making a reproduction of the artwork.

RETURN OF ARTWORK

All artwork will be returned in the original corrugated packages at the end of the contest if your school has no finalists, or before the end of the school year if you have finalists. Schools with finalists, all entries (including non-finalists) will be shipped via UPS by **May 10, 2022**, after the close of the Indiana State Museum exhibit.

DISCLAIMER

The greatest care will be taken to protect the artwork submitted. However, the Indianapolis Symphony Orchestra and the Indianapolis Symphony Orchestra Association is not responsible for any loss or any damage to artwork submitted.

Images of submitted artwork may be used in promotional materials for the Indianapolis Symphony Orchestra or in the Association's materials. No artist's name or personal information will be included without permission of a parent or guardian.

SPECIAL NOTE

Please complete in a careful manner, the official SIC ART ENTRY FORM for each piece of artwork submitted. This information is used to complete participation certificates, winners' lists, awards invitations, etc. We cannot be responsible for incorrect spelling of names due to illegible handwriting on the entry.

CURRICULUM GUIDE

Thank you for participating in the 68th annual ***SYMPHONY IN COLOR***, a statewide art contest for students in grades one through six. Since 1951, this contest has been a labor of love for the **Indianapolis Symphony Orchestra Association**. Each year our members look forward to opening the boxes of beautiful and creative artwork sent in by our Indiana school children. After judging, framing and exhibiting, we are rewarded by the faces of the winners at our annual Awards Tea. We are pleased to have you participate this year.

PURPOSES

- To encourage young children to appreciate symphonic music
- To encourage creative interpretation of music through visual arts
- To provide an opportunity for interdisciplinary study of the performing and visual arts
- To increase awareness of the Indianapolis Symphony Orchestra and its role as a cultural leader in the state of Indiana

INSTRUCTIONAL PROCEDURES

You have the option of presenting all the musical selections to your students in all grades or selecting pieces respective to grade and ability levels.

It is recommended that musical selections be presented prior to your art activity to allow for discussion of the musical form, composer, instruments, etc. The school music teacher and the program notes contained in the Curriculum Guide are good resources for this discussion. In some schools the music is first introduced in the music department and then the project is moved to the art department. As soon as students have the “feel” of the music, they should begin their artwork.

We encourage you to introduce the students to all the selections; however, their artwork must be created for a specific selection and that selection must be stated on their entry form. Failure to reference the specific selection will result in the judging committee placing it in the category they think it belongs to and may result in its being judged incorrectly.

2022 MUSICAL SELECTIONS

More symphonic music is written for orchestra these days than any other time in history for television, movies and documentaries. The average person hears a symphony orchestra in movies and TV and doesn't visualize the large group of people performing. When they're reminded, the information can lead to more young people embracing classical music.



The Carnival of the Animals, Charles-Camille Saint-Saëns
Mississippi Suite, IV Mardi Gras, Ferde Grofé
Morning of the Carnival, Luiz Bonfá
Roman Carnival Overture, Op. 9, Hector Berlioz
Le Carnaval de Venise, Heinrich Wilhelm Ernst

THEME: CARNIVAL

Christians around the world celebrate Easter Sunday. The six weeks before Easter Sunday is called Lent. Lent begins on Ash Wednesday or various other names like Shrovetide, Carnival, Fasching or Fat Tuesday depending on geographic and cultural location. During Lent many Christians are committed to fasting and giving up certain foods and luxuries. These are the last days for good Christians to eat too much, drink too much and party hard, before beginning the Lenten season. Carnival is one of the happiest and most colorful times of the year. It's the time for parties, masquerades, dancers and musicians, parades, festive balls, and lavish and carefree entertainments.

Italian cities of Rome and Venice started carnival celebrations in the 10th century. It actually lasted eight days, and ended on the night of Mardi Gras, the beginning of Lent. During this short period of time, the strict laws governing public order could be broken. The people could make fun of the ruling classes, the clergy and the noble. People indulged in all kinds of excesses including food, wine, and violence. By wearing the famous Venetian masks and costumes, it was possible for people to hide any differences of class and status, and make fun of the aristocracy and clergy.

Rio de Janeiro in Brazil is considered the biggest carnival celebration in the world. The first Carnival festival in Rio occurred in 1723. A typical carnival parade features elaborate and colorful floats and costumes fashioned by numerous samba schools. In the US, in the states of Alabama and Louisiana, Carnival/Mardi Gras celebrations are equally impressive, especially in the cities of Mobile and New Orleans. Mardi Gras was already celebrated with elegant society balls around 1730. 100 years later, the first parades were organized, and dazzling floats and masked revelers paraded through the streets. Private social clubs, then as now, sponsor these floats and try to outdo each other in glitz and glamour every year. This carnival season of heavy eating, drinking, costumes, parades, mask wearing and fancy dress has inspired composers around the world.

CURRICULUM NOTES

The following notes help teachers identify and comprehend characteristics of the 2022 *Symphony in Color* contest musical repertoire. The five works chosen for this year's contest represent benchmarks in symphonic music. It is hoped that the experience of hearing and responding to these musical masterpieces will be an enriching one for both teachers and students. Notes about each piece are included here.

Selection No. 1

The Carnival of the Animals

Charles-Camille Saint-Saëns - (1835 –1921) French - Pron. (Ka-meel San-Sohns)

THE COMPOSER:

Charles-Camille Saint-Saëns was a French critic, music scholar, teacher, composer and pianist of the Romantic era. Saint-Saëns was a musical prodigy; he made his concert debut at the age of ten. Before he was three years old, he displayed perfect pitch and enjoyed picking out tunes on the piano. His great-aunt taught him the basics of pianism, and when he was seven, he became a pupil of Camille-Marie Stamaty. Stamaty required his students to play while resting their forearms on a bar situated in front of the keyboard, so that all the pianist's power came from the hands and fingers rather than the arms, which, Saint-Saëns later wrote, was good training. Through Stamaty's influence, Saint-Saëns was introduced to the composition professor Pierre Maleden and the organ teacher Alexandre Pierre François Boëly. From Boëly, he acquired a lifelong love of the music of Bach. After studying at the Paris Conservatoire, he began a career as a church organist that lasted twenty years. Later he was a successful freelance pianist and composer, in demand in Europe and the Americas.

As a schoolboy Saint-Saëns was outstanding in French literature, Latin and Greek, divinity, and mathematics. He had total recall of anything he had ever read. In 1861 he accepted his only post as a teacher, at the École de Musique Classique et Religieuse, Paris. While working in Paris, he founded a society that supported an entire new generation of French composers. Despite these talents, he never quite lived up to other's expectations. While he composed operas, none were very popular. His style of music was considered traditional and conservative.

THE MUSIC

The celebration of Carnival is not necessarily limited to human activity. At least that's what Saint-Saëns thought. During a summer holiday in the countryside, he quickly wrote a musical suite of fourteen movements depicting a **Carnival parade of various animals**. He wrote to his publishers in Paris that he was composing a work for the coming Shrove Tuesday (Fat Tuesday, Mardi Gras). From the beginning he regarded the work as a piece of fun. He conceived the suite with his students in mind. Performances of this work were semi-private, and often took place with the musicians wearing masks of the heads of the various animals they represented. Saint-Saëns prohibited public performance of the work during his lifetime, feeling that its frivolity would damage his standing as a serious composer. The suite was published in 1922, the year after his death. From the "Royal March of the Lions" to the tortoises, kangaroos and even fossils, Saint-Saëns' animals have become favorites with audiences worldwide.

LISTEN FOR:

Play the music. Display or give students a list of the animals. Ask them to identify which animal is being played.

1. **Lion** - The first movement is the lion. The two pianos play scales moving in opposite directions to sound like the roaring of the lions while the strings provide a melody. The piece starts with the lions waking up, stretching before they spring to their feet. Loud roaring sounds played on the pianos and later strings, warn us how fierce these animals are. The march theme reminds us of the stately, regal nature of the king of beasts. Strings and pianos

2. **Hens and roosters** - The piano and the strings (violins and violas, no cellos or double basses) sound like chickens pecking at the grain. Listen also for the 'cock-a-doodle-doo' on the piano.
3. **Wild Asses** - Fast movement is shown by the frantic pace of the scales being played by the two pianos without any orchestral accompaniment. Piano
4. **Tortoise** – The slow-moving tortoises are portrayed by the deep sounding strings accompanied by the piano. A musical joke. This piece is 'the Can-Can' played much slower. Strings and pianos
5. **Elephant** – Starts with plodding music and then another musical joke. The elephant would like to be a dancer, the music should be graceful but is a 'clumsy' dance tune. Double bass
6. **Kangaroos** - They are shy creatures. The two pianos also show their natural grace and elegance.
7. **Aquarium** - The glockenspiel represents fish swimming gracefully through the water. Strings, piano and flute and glass harmonica give the sensation of a light watery environment. **A celeste or glockenspiel are often used instead of the glass harmonica. It is interesting to note that the 'glass harmonica' is not really a harmonica as most of us imagine. It is a series of glass vessels of varying sizes. Friction is used to produce sound. Among other variations of the glass harmonica, wine glasses tuned with different volumes of water have been used. This is often referred to as a 'glass harp.'**
8. **Donkeys** - The braying of the donkeys is produced by the violins. The sounds make it quite obvious which animals these should be! This is the shortest of the movements.
9. **Cuckoos** - Most important instrument is the flute representing the tweeting and the movement of the birds Flute Strings Piano. The clarinet produces the 'cuckoo' sound, gradually becoming softer as the sound is produced from deeper within the forest, to the accompaniment of the pianos.
10. **Aviary** - The trills and scales on the pianos paint a picture of the birds in the aviary. The light but busy sounds produced by piano, flute and strings give the feeling of an industrious flock of little birds.
11. **Pianists** practicing their scales - but are they beastlike? Well, that can be open to debate and left to the imaginations of the listeners.
12. **Fossils** - A very skeletal piece. Strings, pianos, clarinet, and xylophone give the feeling of bones clacking together and displays of things old and decayed.
13. **Swan** - The swan is the best known of the movements. The cello provides the grace and elegance of the swan gliding over the water as the piano provides the soft ripples in the water.
14. In the finale, a carnival atmosphere with all of the instruments busy has us imagining all of the animals together with the donkey at the end having the last laugh.

WHAT DO YOU THINK?

1. What characteristics from the previous columns are found in the composer's music?
2. How do we get a strong sense of the animals' habitat in the movements? Aquarium or Aviary?
3. Do we get a sense of size when we hear the elephants? (The double bass, the largest of the string family, plays the melody).
4. Do we get a sense of the animal's speed in the "Wild Asses? How?
5. Discuss how the music represents the different animals.
6. Identify the mood and character of each animal.

Mississippi Suite, Movement IV Mardi Gras

Ferdinand Rudolph von Grofé, (Ferde Grofé) - (1892 – 1972) American – Pron. (Fur-dee Grow-fay)

THE COMPOSER

Grofé was born in New York City in 1892 to German immigrants. He came from a family of four generations of classical musicians. His father sang mainly light opera; his mother, was a professional cellist and also a music teacher who taught Ferde to play the violin and piano. His grandfather, was a cellist in the Metropolitan Opera Orchestra in New York and his uncle, was first violinist and concertmaster of the Los Angeles Symphony. His parents were very musical and taught 'Ferdie' to play violin and piano. After his father's death in 1899, his mother took him to Germany to study composition, piano, and viola. Grofe learned several music instruments throughout his life, but his favorite was piano. Grofé left home at age 14 and worked as a milkman, truck driver, usher, newsboy, elevator operator, iron factory worker, and continued studying piano and violin.

When he was 15, he was performing with dance bands. He also played the alto horn in brass bands. He was 17 when he wrote his first commissioned work. He became a violist in the LA Symphony, and also played baritone horn, alto horn and cornet. His command of musical instruments and composition gave Ferde the foundation to become, first an arranger of other composers' music, and then a composer. His most famous arrangement is of George Gershwin's Rhapsody in Blue. It was Grofe's arrangement that brought Gershwin's piece to the fame it carries today. He also wrote for American films.

THE MUSIC

Mississippi Suite; is a 1926 orchestral suite in four movements depicting scenes along a journey down the Mississippi River from its headwaters in Minnesota down to New Orleans. The final fun movement is "Mardi Gras." It depicts Fat Tuesday in New Orleans. It immerses us in a boisterous celebration of Mardi Gras in New Orleans along Bourbon Street.

FUN FACT

Grofe is pictured on one of a set of eight 32¢ US commemorative postage stamps in the Legends of American Music series, issued 12 September 1997. His song "Grand Canyon Suite" is played on the Disneyland Railroad.

LISTEN FOR

1. The beginning is a brass fanfare, which sets a fast tempo for a dance-like theme
2. There are different sections in the piece. How many different sections do you hear?
3. A fanfare call and response theme and the the timpani rolls
4. Which instrument families were most prominent at the end of the piece? Can you describe their sound?

WHAT DO YOU THINK?

1. What do you think the composer was seeing in the beginning of this work?
2. The theme opens with strings, winds, and French horns, but there is a complete absence of any high-pitched instruments. Why do you think the composer did this?
3. The entire theme is divided into two large and similar halves, each of which builds in intensity towards its end (or cadence) Can you identify the end of one half and the beginning of the other?

Selection No. 3

Manha de Carnival (Morning of the Carnival)

Luiz Floriano Bonfá, - (1892 – 1972) Brazilian – Pron.(Loo-eez Bone fay)

THE COMPOSER:

Luiz Bonfá was born in Rio de Janeiro. He began studying guitar with classical guitarist Isaías Sávio at the age of 11. His weekly lessons required a long, harsh commute (on foot, plus two and half hours on train) from his family home in Santa Cruz, in the western rural Rio de Janeiro, to the teacher's home. Bonfá's extraordinary dedication and talent for the guitar, convinced Sávio to teach him for free. Bonfá first gained exposure in Brazil when he was featured on Rio's Rádio Nacional. In the days of Rio de Janeiro's thriving jazz scene, it was commonplace for musicians and artists to collaborate on theatrical presentations. Bonfá wrote some of the original music featured in the film Black Orpheus, including his most famous composition, "Manhã de Carnaval." It has been among the top ten standards played worldwide, according to The Guinness Book of World Records. Bonfá worked with American musicians such as Quincy Jones, George Benson, Stan Getz, Elvis Presley and Frank Sinatra, recording several albums while in U.S.

THE MUSIC

The samba is the heart of the Brazilian Carnival. It is the perfect example of the Afro-European blend that defines Brazil's culture. The theme is present almost all the way through the score in a number of different forms. It has two main parts, the fanfare opening of its most well-known arrangement and the heroic second part.

0:00-1:19 - starts with a samba rhythm, an ensemble and solo trumpet strengthening the timbre of the piece.

1:20-2:17 - An allegro and forte saxophone solo increases timbre.

2:18-3:17 A vivace, lively and homophonic piano creates a softer melody with arpeggios

FUN FACT: *Will.i.am based his song Mona Lisa on the classic tune "Manhã de Carnaval."*

LISTEN FOR:

1. **Theme** – A recognizable melody, upon which part or all of a composition is based
2. **Chord** - When three or more notes are played at the same time. Listen for Jazz chords and dance rhythm.
3. **Arpeggio** - Playing the notes in a chord quickly one after the other
4. **Vivace** - A lively tempo composers often use to designate a mood rather than a tempo
5. **Allegro** - Italian for happy. To play a piece in a lively manner, at a fast (but not too fast) pace.

WHAT DO YOU THINK?

1. What do you imagine might be going on in the scene that matches this music? Create your visual artwork based on what you imagine.
2. How would you move around the room to this music? Would your movement change with the different sections of the song? Try moving to the music, and then see if you can translate your physical movement into your visual artwork.
3. The music tells a story of two people who meet and fall in love during Rio's carnival. If you had to create one of the pages of a book that tells this story to match the sound of the music, what would your artwork look like?

Roman Carnival Overture, Op. 9,

Louis Hector Berlioz – (1803–1869) French – Pron. (Ek-tor Bur-lee-ohz)

THE COMPOSER:

Louis-Hector Berlioz was a French Romantic composer, critic, and conductor, known for passionate emotions, and grandiose musical displays. The elder son of a provincial doctor, Berlioz was expected to follow his father into medicine, and he attended a Parisian medical college before defying his family by taking up music as a profession. His independence and refusal to follow traditional rules and formulas put him at odds with the conservative musical establishment of Paris. Berlioz, who specified huge orchestral forces for some of his works, also made significant contributions to the modern orchestra with his *Treatise on Instrumentation*. He is credited with helping to advance romanticism as an ideal in music and also introduced many exceptional techniques that changed the orchestra. As a result, he occupies a special place in history, which is why is often referred to as one of the greatest romantic composers. His influence was critical for the further development of Romanticism, especially in the music of composers such as Richard Wagner, Nikolai Rimsky-Korsakov, Richard Strauss, and Gustav Mahler.

THE MUSIC

Like many other composers, Berlioz frequently reused earlier music. Roman Carnival relies primarily on two of the best musical segments from Carnival Overture from Berlioz' ill-fated 1838 opera, Benvenuto Cellini. The overture's title was based on a scene depicting a raucous Carnival celebration in Rome's Piazza Colonna. The overture begins with a snippet from a saltarello, which returns prominently later on. Berlioz adapted music from one of his very first compositions for the chorus. He turned it into a saltarello. The conductor, never took it fast enough, and Berlioz considered his-slow tempo one of the reasons for the opera's failure.

LISTEN FOR:

1. The opening (**Overture**). The orchestral introduction to a musical work. During the early Romantic era, composers such as Berlioz composed overtures which were independent, self-existing instrumental, programmatic works
2. **Saltarello** (the fast Italian dance form) an orchestral concert piece written especially as a single movement in sonata form. It was played in a fast triple meter and is named for its peculiar leaping step, after the Italian verb saltare ("to jump").
3. In the final moments, the melody from the introduction returns and combines with the saltarello in an exhilarating instrumental conversation
4. The gentle love duet between the English horn, and what?

WHAT DO YOU THINK?

1. Play sounds of different instruments for your students so they can hear the difference between specific instruments. Show a visual of the instrument as you play it, so the students can make a visual and aural connection.
2. (*INSTRUMENTATION: Two flutes (one doubling piccolo), two oboes, (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, timpani, percussion, strings. .)*
3. Hector Berlioz' 1844 *Treatise on Orchestration* provided all future composers with an instruction manual for the modern orchestra. The book, which remains influential, discusses the range and tone colors of the instruments. The Orchestra Family <https://youtu.be/cqWz6g5XBHk>
4. This overture is an orchestral showpiece loved by orchestra players, especially the brass. Why do you think the brass love it?

Le Carnaval de Venise Op.18

Heinrich Wilhelm Ernst - (1812-1865), German – Pron. (Hine-Rick Ernst)

THE COMPOSER:

Ernst began playing violin at the age of 9, and attended the Vienna Conservatory of the Gesellschaft der Musikfreunde from 1825, studying violin and composition. In 1828, Niccolò Paganini visited Vienna. Ernst heard him and was deeply impressed by his violin playing. It's said that Ernst then played for Paganini who predicted that he would have a brilliant career. Paganini gave 14 concerts in Vienna, and Ernst attended almost every one of these to observe him. In April 1829, Ernst left Vienna for Munich to join the royal orchestra, but Paganini advised him to aim for something higher. After that, Ernst played competitive concerts in the same cities as Paganini, but still stood in Paganini's shadow. Later, Ernst met Paganini again and gave a concert where he played a Paganini aria with such accuracy that it stunned the audience and Paganini himself. The work was unpublished! That meant that Ernst must have learned it by ear at Paganini's concerts. Ernst really learned the composition through the wall from his room next to Paganini. After that Ernst visited Paganini, who was sitting composing on his guitar. Paganini immediately rose up, threw the manuscript under the bed sheet and said that he had to protect his composition not only from Ernst's ears, but also his eyes.

Perhaps out of respect for Paganini, Ernst later composed his own set of variations on the theme Le Carnaval de Venise. Severe neuralgia in 1862 forced Ernst to end his performing career.

THE MUSIC

The "Carnival of Venice" is based on a Neapolitan folk tune popularized by violinist and composer Niccolò Paganini. It begins with a fragment of the tune; the cornet enters offering a variation on the melody even though it hasn't been presented in full. The theme is followed by a set of 25 variations, which display all the technical wizardry that Ernst had at his disposal: double-stops, artificial harmonics, spiccato, and G string melodies. Some of the most difficult passages must be played softly. At the end, the soloist must play the melody in spaced-out, staccato notes while filling the gaps with rapid Flight of the Bumblebee-style figures, then ascending to the top of the instrument's range for a last flourish.

FUN FACT The popular novelty song, "(How Much Is) That Doggie in the Window?", written and recorded in 1952, is based on the tune

LISTEN FOR:

1. **Triple Tonguing** when a wind musician is required to play a fast passage that is in groups of three.
2. **Nuance** in a musical sense, designating a subtle, expressive variation in a musical.
3. **Harmony** the way the musical notes work together
4. See if you can hear when different group join.

0:00 -0:22 - The low strings play the main melody all alone

0:23 – 0:48 - The higher strings add a new melody on top, as the low strings continue to play the original melody

0:49 -1:12 – The high strings drop out and the woodwinds take over the new melody on top, as the low strings continue to play the original melody

WHAT DO YOU THINK:

1. How does the composer make the music sound sad/solemn? What types of sounds do you hear? *The speed (tempo) is very slow and the instruments are playing legato (connected). The (harmony) makes it sound very depressing.*
2. The string and woodwind instruments are the main focus of the piece. Can you name some that you know? *String Instruments: bass, cello, violin, viola - woodwinds: flute, oboe, clarinet, bassoon.*
3. Does this remind you of anything you have seen or read before? If so, what was it? Tell a partner your story and see if they can illustrate it. Then do the same for them.

***Symphony In Color* meets the following Indiana Academic Standards:**

Indiana Academic Standards:

Visual Art

- Anchor Standard 1 - Generate and conceptualize artistic ideas and work - VA:Cr1.1.3a (4a, 5a, 6a)
- Anchor Standard 2 - Organize and develop artistic ideas and work - VA:Cr2.1.3a (4a, 5a, 6a)
- Anchor Standard 3 - Refine and complete artistic work - VA:cr3.1.3a (4a, 5a, 6a)
- Anchor Standard 5 - Develop and refine artistic techniques and work for presentation - VA:Pr5.1.3a (4a, 5a, 6a)
- Anchor Standard 9 - Apply criteria to evaluate artistic work - VA:Re9.1.3a (4a, 5a, 6a)
- Anchor Standard 10 - Synthesize and relate knowledge and personal experiences to make art - VA:Cn10.1.3a (4a, 5a, 6a)

Science

- 4.ESS.1 - Investigate how the moon appears to move through the sky and it changes day to day, emphasizing the importance of how the moon impacts the Earth, the rising and setting times, and solar lunar eclipses
- 5.ESS.1 - Analyze the scale of our solar system and its components: our solar system includes the sun, moon, seven other planets and their moons, and many other objects like asteroids and comets.
- 6.ESS.1 - Describe the role of gravity and inertia in maintaining the regular and predictable motion of celestial bodies
- 6.ESS.2 - Design models to describe how Earth's rotation, revolution, tilt, and interaction with the sun and moon cause seasons, tides, changes in daylight hours, eclipses, and phases of the moon.
- 6.ESS.3 - Compare and contrast the Earth, its moon, and other planets in the solar system, including comets and asteroids.

Music

- K-2 (LR.5.2.1) 3-5 (LR.5.5.1) 6-8 (LR.5.8.1) Explore music's expressive qualities (such as dynamics and tempo)
- 3-5(Cn.2.5.1) - Discover, identify, and explore how music connects to language arts and/or science, mathematics.
- 6-8(Cn.2.8.1) - Describe and explore how the study of music applies to language arts, mathematics, and/or science.
- 3-5(Cn.2.5.2) - Discover, identify, and explore how music connects to other arts and humanities.
- 6-8(Cn.2.8.2) - Compare and describe how the characteristic elements of music and the other arts can be used to depict and/or transform events, scenes, emotions, and/or ideas into works of art.

Language Arts

Recognizing that oral and written communication skills are stressed throughout Indiana's Academic Standards, the Symphony in Color Curriculum Guide includes questions to prompt classroom discussions and writing exercises. These questions are intended to enhance oral and written work.

- 3.SL.1 (4.SL.1, 5.SL.1, 6.SL.1) - Listen actively and adjust the use of spoken language to communicate effectively with a variety of audiences and for different purposes.
- 3.SL.2 (4.SL.2, 5.SL.2, 6.SL.2) - Engage effectively in a range of collaborative discussions on grade-appropriate topics and texts, building on others' ideas and expressing personal ideas clearly.
- 3.SL.2.5 (4.SL.2.5, 5.SL.2.5, 6.SL.2.5) - Explain personal ideas and understand in reference to the discussion
- 3.SL.3.2 (4.SL.3.2, 5.SL.3.2, 6.SL.3.2) - Ask and answer questions about information from a speaker, offering appropriate elaboration and detail.
- 2.RV.2.5 (3.RV.3.2, 3.RV.2.5, 4.RV.2.5, 5.RV.2.5, 6.RV.2.5) Consult reference materials, both print and digital (e.g., dictionary), to determine or clarify the meanings of words and phrases.

Visual Art and Music Vocabulary

Some of the same words are used to describe both visual art and music: line, form, color, texture. Here is a brief explanation of what some of these words mean when referring to visual art or to orchestral music.

In visual art, a **line** is an edge or a boundary marking you can see.

In music, a **line** is a succession of notes following one after another, like the notes of a melody.

In visual art, **form** refers to a shape or mass or the arrangement of all the shapes. **In music**, **form** refers to how the different sections of a piece are arranged.

In visual art, we see different **colors** and refer to them by name, such as red, blue, green and yellow. **In music**, we hear different **colors** when we hear different instruments like violins, horns, bassoons, flutes and tympani.

In visual art, **texture** can be seen and felt when different materials are applied to the surface of the artwork. **In music**, we can hear different **textures** when lines played by different instruments are added or subtracted.

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To Help You Present the Selections

Teachers, we offer these suggestions in hopes that you will attempt your own “spin” on this. If one of our prompts or one you invent creates a particularly rich response from students, do let us know. We are interested.

Close your eyes as you listen. Does music tell you a story of your own? How does your story look to you? Could you write your story? How will you show it in your artwork?

After hearing about the composer and the possible story about this piece, what do you think is its purpose?

If there is a story, how is it reflected in the instruments?

As you plan your artwork, what clue in your art will show your viewer that you are picturing a piece of music?

What do the words *Forte* (loud) and *Piano* (quiet) mean to the listener as they relate to the music you have chosen to represent? How might you show these in your artwork?

Are the instruments “speaking” to each other? (**echo**)

Will your artwork show what they are saying? How? Could you write a short dialog of what they are saying to each other?

What roles do the individual instruments play in this piece? From the sounds the instruments make, can you pick out which characters are playing which roles, good or bad, in the story?

Does the music imitate or reflect on something in nature? What? How will you show it in your artwork?

Is there a repeating theme (main idea) in the music? What does it say to you? Why do you think the composer repeats certain musical phrases or ideas? Will your artwork represent the theme?

Looked at Another Way . . .

In the Mind’s Eye – A Supplemental Idea

<https://youtu.be/oGqAfoXNonY>

Symphony in Color’s success is based on inviting students to listen to classical music to create artwork. We are eager to point out, however, that this can also work in reverse: some composers have looked at art to compose music! Stravinsky and Picasso collaborated on *Pulcinella*, and Victor Hartmann’s *Pictures at an Exhibition* inspired Mussorgsky’s successful piece in which visual motifs find vivid aural form in clocks, bells, chants and even feathers.

The ISO premiered *In the Mind’s Eye: Images for Horns and Orchestra*, at the Hilbert Circle Theatre in May 2010. Featuring five horns, this composition by the ISO’s own James Beckel was inspired by paintings at the Indianapolis Museum of Art. Each movement musically described a different art work, such as Ingrid Calame’s *Form #258* created from rubbings at the Indianapolis Motor Speedway, Robert Weaver’s *Daniel in the Lion’s Den*, J.M.W. Turner’s *East Cowes Castle*, and Seurat’s *The Channel of Graveline*.

To inspire your students, you are no doubt considering well known Principles of Design: Unity, Balance, Movement, Rhythm, Focus, Contrast, Pattern, Proportion and Harmony. It is not surprising that art and music each use these descriptive terms.

The door is open! Please share with us.

GROUP IDEAS

Teachers, here are some ways to guide students in groups to communicate with each other about the music and the artwork:

In your group, take turns telling what the music says to you.

How could your artwork show the mood of this selection?

How could your artwork show the contrast of the instrumental color heard in this selection?

With paper and pencil, sketch what your artwork will look like. Share it with your group. Ask for suggestions.

Our popular concertmaster, Zach De Pue, talks about working to find the energy in whatever he is playing. How is energy shown in your artwork?

Take turns discussing how your artwork will reflect or represent the music.

Can you tell one way that your artwork will show one of the Principles of Design?

Write a message to each student in your group telling what you see in his work or asking her a question about the piece. Write an answer to the question that you received.

How will you use color, shapes, and placement to represent the music?

Give your group a chance to respond to your work with comments such as: I like... I wish... I see....

What one question about your artwork that you would like to ask your group? Write it on a piece of paper and ask for a response.

Write a haiku or a couplet poem about the music you have chosen before you begin your artwork.

Hint: Teacher, when having a dialog with students about their “music-to-art” group conversations, try saying: “Janie, what did Jimmy say about how his color choices will represent the music?”

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The **Indianapolis Symphony Orchestra Association** is proud to be the presenting sponsor of the *Young People's Discovery Concerts*, bringing the gift of music to thousands of Indiana students yearly. Find out more about this and other educational projects of the Indianapolis Symphony Orchestra by calling the ISO Learning Community at 317.262.1100.

For ticket information please call the Hilbert Circle Theatre Box Office at 317.639.4300. We offer something for everyone. Check out our calendar at www.IndianapolisSymphony.org.

The **Indianapolis Symphony Orchestra Association** represents "*PEOPLE WITH A PASSION FOR MUSIC.*" We welcome new members. To get involved, call the ISOA office at 317.262.4068.

2021-2022 Symphony In Color

Participation in *Symphony In Color* is free of charge, and it is not required that you attend a live performance, but it is a great opportunity to collaborate with other teachers to extend what students are learning in the classroom or to encourage families to enjoy live music together.

2022 DISCOVERY CONCERT DATES

The ISO's renowned Discovery concerts are performed annually for grades 3-6 at the Hilbert Circle Theatre in downtown Indianapolis. An additional performance for families will be featured on the ISO's SymFUNy Sundays Series.

If your school is interested in attending one of the daytime Discovery Concerts, please visit:

<https://www.indianapolissymphony.org/education/teachers/discovery-concerts>

SymFUNy Sunday Performance:

For more information about the SymFUNy Sunday's performance for families, please visit:
<https://www.indianapolissymphony.org/education/families/symfuny-sundays-family-concerts>