

CURRICULUM GUIDE & CONTEST RULES

CONTEST TIMELINE

FRIDAY JANUARY 12, 2024, 5 p.m.

FRIDAY JANUARY 26, 2024, 5 p.m.

JANUARY 17 - FEBRUARY 4, 2024

FEBRUARY 5, 2024

FEBRUARY 15 TO MARCH 18, 2024

MARCH 3, 2024

MARCH 28 THROUGH MAY 7, 2024

DEADLINE FOR SUBMITTING PRELIMINARY ARTWORK ONLINE

DEADLINE FOR SUBMITTING FINALIST ARTWORK VIA UPS

CONTEST WEEK AND JUDGING

WINNING SCHOOL & PARENT NOTIFICATION

EXHIBITION AT THE HILBERT CIRCLE THEATRE

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

EXHIBITION AT INDIANA STATE MUSEUM OF 100 FINALISTS

MUSICAL SELECTIONS FOR 2024

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

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

Symphony No.5,"1st", Ludwig van Beethoven

Firebird Suite, Infernal Dance, Igor Stravinsky

Remember, Hans Zimmer

The Sorcerer's Apprentice, Paul Dukas

CONTEST RULES

Please read all the 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

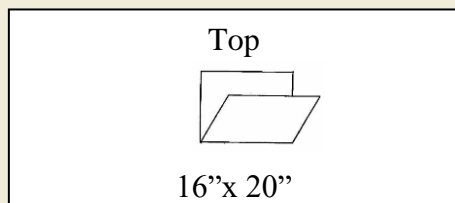
ELIGIBILITY

- Participation is open to all Indiana public, private, or home-schooled students in 1st through 6th grade during the 2023-24 school year.
- Artwork may be submitted by teachers, parents, and 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*** 2023-2024 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 a 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 the artwork, leaving the lower half unattached and 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 submission will be done via email. Only the 100 finalists and honorable mentions 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 12, 2024, 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:** sic.contest2017@gmail.com
Subject: SIC Art Submission - School Name
- **NOTE:** All artwork must be received by Friday, January 14, 2024, by 5 p.m., 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 P.M., FRIDAY, JANUARY 27, 2024, 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, OR 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 FOLLOWING NAMING CONVENTION:
'COMPOSER_STUDENT NAME_GRADE_SCHOOL'.

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

- I MOUNT ARTWORK ON THE CORRECT SIZED (16X20 INCHES) WHITE POSTER BOARD. **INCORRECTLY SIZED ARTWORK WILL BE DISQUALIFIED. DON'T DISAPPOINT YOUR BUDDING ARTISTS!**
- INDICATE GRADE AND MUSIC SELECTION ON THE BACK OF THE MOUNTED ARTWORK.
(SIC ART ENTRY FORM)
- 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**.
- INCLUDE THE **SIC INVENTORY LIST** IN THE BOX WITH THE ARTWORK.
- USE THE CORRECT SIZE BOX (UPS STANDARDS) AND SHIP VIA UPS
- SHIP ARTWORK TO ARRIVE BY 5 PM, FRIDAY, JANUARY 26, 2024.
- 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 THE 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 the 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 PARTICIPATION - Every student who participates in the contest will be awarded a CERTIFICATE OF RECOGNITION for their participation. It will be mailed to the teacher.

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

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

CERTIFICATE OF MERIT – Each of the 100 finalists will receive a CERTIFICATE OF MERIT that will be sent to the 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 3, 2024**.

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 the 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 before 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 hosts 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 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 15 to March 17, 2024**.

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, 2024**.

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 Pacini artwork will be permanently displayed in a special *Symphony in Color* Gallery in Symphony Centre, the offices of the Indianapolis Symphony Orchestra. Parents/guardians are asked to sign a formal release to make reproductions 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, 2024**, 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 are not responsible for any loss or 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 carefully, 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 the incorrect spelling of names due to illegible handwriting on the entry.

CURRICULUM GUIDE

Thank you for participating in the 73rd 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.

PURPOSE

- 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

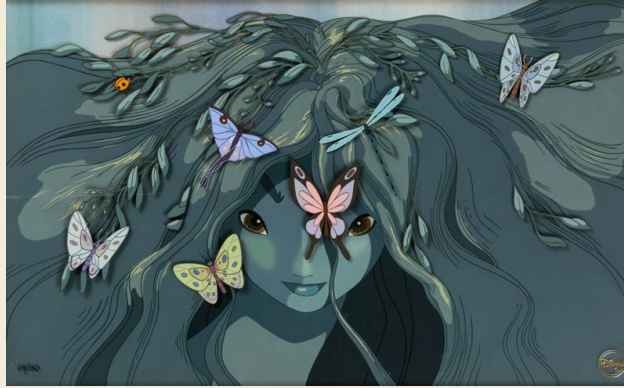
You have the option of presenting all the musical selections to your students in all grades or selecting pieces respective to grade and ability levels.

It is recommended that musical selections be presented before 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.

2024 MUSICAL SELECTIONS

More symphonic music is written for orchestra these days than at 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, Finale Charles-Camille Saint-Saëns
Symphony No. 5, "1st Movement", Ludwig van Beethoven
Firebird Suite, Infernal Dance, Igor Stravinsky
Remember, Hans Zimmer
The Sorcerer's Apprentice, Paul Dukas

THEME: ANIMATED CLASSICS

Our primary objective is to encourage young people to appreciate classical music in its original form. We want them to become familiar with it in its original form and recognize it. We want them to interpret and understand the composer's feelings when they are creating the music. Help them visualize while listening to the composition.

When students become familiar with a classic, they will recognize it when they hear it in other formats and settings outside the classroom. They will recognize it when they hear it in the background of commercials, television shows, scenes from movies, cartoons, and animated features.

Walt Disney was a pioneer in the pairing of animation and classical music. This year's compositions were chosen from Disney's *Fantasia* (2000) and *Lion King*. *Fantasia* consists of eight animated segments set to pieces of classical music. We recommend viewing the animated features as a final activity for the class/school. Viewing prior to the students forming their mental pictures will result in a regurgitation of Disney cartoons.

Disney in Concert: The Sound of Magic

10/21/2023 7:00 pm

Hilbert Circle Theatre, Indianapolis, Indiana

A symphonic celebration of Disney music and animation. Performed live by the ISO, this concert takes you through the most memorable song, score, and movie moments of the first 100 years of The Walt Disney Company, including *Peter Pan*, *Moana*, *Aladdin*, *The Jungle Book*, *Frozen*, *The Lion King*, *Fantasia*, *Encanto*, Disney Parks classics, and more.

CURRICULUM NOTES

The following notes help teachers identify and comprehend characteristics of the 2024 *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 composition are included here.

Selection No. 1

The Carnival of the Animals, Finale

Charles-Camille Saint-Saëns - (1835 –1921) French - Pron. (Charles-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. 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. 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. 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. 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 entirely new generation of French composers.

THE MUSIC

During a summer holiday in the countryside, Saint-Saëns quickly wrote a musical suite of fourteen movements **depicting** a Carnival parade of various animals. It was written for private performance by an **ad hoc** ensemble of two pianos and other instruments. 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 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. In the finale, Saint-Saëns brings all 11 performers together for the first time in the entire piece. Imagine all of the animals together with the donkey at the end having the last laugh

The Carnival of the Animals, Finale is also the finale for Fantasia 2000. It provides background for a flock of flamingoes trying to persuade one of its members, to participate in their dull **routines**. Instead of joining the group, the **wayward** flamingo enjoys playing with his yo-yo. This was frustrating and greatly irritated the other flamingos.

LISTEN FOR: Listen with attention to detail and recall sounds

1. The piano trills.
2. Piccolo
3. Harmonica
4. Xylophone
5. The donkey's last laugh with six "hee-haws"

WHAT DO YOU THINK?

1. Discuss how the music represents the flamingos' feelings.
2. Identify the mood and character of the wayward flamingo.

(Fantasia 2000 Finale)

<https://youtu.be/b43tnmCxFMY>

Selection No. 2
Symphony No. 5, “1st Movement”
Ludwig van Beethoven - (1770–1827) German

THE COMPOSER:

Beethoven's first music teacher was his alcoholic and abusive father, who also worked as a musician. He unsuccessfully attempted to exhibit him as a child prodigy. Beethoven's mother died when he was 17 and for several years, he was responsible for raising his two younger brothers. The family was so poverty-stricken that his father's employer decided to pay part of his father's salary to him to ensure that the family could survive. In 1792 Beethoven moved to Vienna, where he studied with Joseph Haydn and other teachers. By age 28 he started to become deaf and had a difficult time performing due to his deafness. As a result, he turned to composing. Archduke Rudolf and other wealthy patrons provided him with a grant that made him the world's first independent composer. Before this contract musicians and composers, became servants in the houses of wealthy aristocratic families. Some of his most important works were composed during the last 10 years of his life when he was profoundly deaf. Beethoven is considered to be the crucial transitional figure connecting the Classical and Romantic ages of Western music.

THE MUSIC:

Right before Beethoven composed the Fifth Symphony, he wrote to his brothers that his oncoming deafness had “brought me to the **verge of despair.**” He questioned whether he could go on. He considered suicide. He stated that it was his art that saved him. He couldn't leave this world until he felt that he had produced all that he should produce. In the first movement of his Fifth Symphony, he set up a **battle between hope and despair.** The dark side, despair, is represented by the symphony's **anguished** opening notes and the **rhythm** of the opening phrase. Over the course of the next three movements, Beethoven tries to overcome a dark fate with bright, **major-key melodies** — and keeps getting defeated. The opening begins with the famous four-note theme called a **motto**; three quick Gs and a long E flat. The momentum generated by the repetition of the first three notes is dramatically halted in an extended fourth tone. The composer holds us in suspense and then repeats the three notes on a lower tone and again holds us tight on the fourth. The single focus on the motto reinforces the underlying idea of despair. Sometimes it screams, sometimes it whispers. A second theme is introduced by the French horn. Beethoven stops all action with an oboe cadenza, and then he moves us into a long coda, hammering the motto again and again. The suspense is palpable.

LISTEN FOR: Listen with attention to detail and recall sounds

1. The **Sonata allegro**
2. The rhythm of the first four notes. (Suspense and or dread)
3. The same four notes are repeated. The notes are played a step lower. What do you feel?
4. Specific **tone colors.** the unique characteristics and nuances of an instrument's sound. (lower strings and clarinets):
5. A long **crescendo** and loud **chords.**
6. Repeated **pianissimo**
7. Transition between the first and second themes.

WHAT DO YOU THINK?

1. How do you feel when you hear “dun dun dun DUNNNN”?
2. How will this story end? Do the **major chords** help you predict the outcome?
3. What parts make you think of light and dark or good and bad?
4. Where have you heard the first four notes before?
5. How do you think being deaf affected Beethoven's composing music?

(Fantasia 2000) Shows a group of colorful triangle-shaped butterflies being harassed and attacked by black triangle-shaped bats. <https://youtu.be/nMnlxYkZKaU>

Tone color demonstration
[Pink Panther - Individual Instruments](#)

Selection No. 3

Firebird Suite, Infernal Dance (1919),

Igor Fyodorovich Stravinsky - (1882-1971) Russian - Pron. *Strah-Vin-Skee*

THE COMPOSER:

Igor Stravinsky was born in the resort town of Oranienbaum, Russia. He was raised in St. Petersburg by his father, a bass singer named Fyodor, and his mother, Anna, a talented pianist. Stravinsky parents persuaded him to study law after he graduated from secondary school. However, after enrolling at the University of Saint Petersburg, Stravinsky became friendly with a classmate, whose father, was a celebrated Russian composer, Rimsky-Korsakov. Stravinsky soon became Korsakov's pupil. After the death of his father in 1902, he was free to pursue his artistic career. Following the deaths of his wife and a daughter from tuberculosis, Stravinsky moved to the United States in 1939.

THE MUSIC

The Spring Sprite first appears in the sequence where melted snow drips down in a hidden pool. In the form of a Water Sprite, she emerges from it to meet the Elk who leads her out of the hidden alcove and she gets to work, her body turning green and melting the snow away for the coming of spring, covering the forest in fresh foliage. Going up a nearby volcano though, her abilities are not following her up the slope. Curious as to what's going on, she looks inside its massive crater at a small volcanic stone. Touching, it awakens the Firebird, who rises from the ash, smoke, and magma and attacks her. Racing down the slope, she is pursued by the Firebird in his lava form, the Elk watching from afar in horror as the Firebird remorselessly destroys everything in his path while chasing the terrified Sprite.

LISTEN FOR: Listen with attention to detail and recall sounds

Sul ponticello - the strings play near the bridge, giving a special effect.

Syncopation - add birdlike behavior in rendering a musical bird portrait.

Brutal Rhythms - simultaneous combinations of different rhythms.

Harmonic Overtones - harps playing on top of the strings

Dynamics - When a composer writes music at different volumes.

WHAT DO YOU THINK?

1. Play the 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. (*Clarinet • Flute • Trumpet • Timpani • Triangle • Violin.*)
Stravinsky tells the story of The Firebird by using different groups and combinations of instruments to create different musical tone colors to help listeners experience an emotion and feeling.
2. What do you feel when you hear each instrument?
3. What particular grouping of tones, would you associate with the princess, prince, or evil **Ivan**?
4. Dynamics can be soft (piano) or loud (forte). In the story of The Firebird, there is a moment when Prince Ivan sneaks up on the Firebird. What would the music sound like during this moment in the story? (*Soft*) because Stravinsky wants the listeners to feel like they are in that moment of the story.
5. What dynamic do you think Stravinsky would use when there is a moment of conflict or happiness in the story of The Firebird? Why?"

(Fantasia Finale): Stravinsky's Firebird Suite, Infernal Dance accompanies the story of a sprite and an elk who accidentally wakes the volcano's Firebird, a fiery spirit that destroys the forest. The Sprite uses her powers to restore the forest to its former glory. The story is about the forces of nature showing the cycle of life, death, and rebirth.

Selection No. 4
Remember (2019)
Hans Florian Zimmer – (1957) German

THE COMPOSER:

Hans Zimmer was born on 12 September 1957 in Frankfurt, West Germany. He is Jewish and talked about his mother surviving World War II thanks to her escape from Germany to England in 1939. He stated that his mother was very musical, basically a musician. His father was an engineer and an inventor. As a young child, he played the piano at home but had piano lessons only briefly, as he disliked the discipline of formal lessons. He said: "My formal training was two weeks of piano lessons" He said he grew up modifying the piano, which horrified his mother and his father would think it was fantastic when he attached chainsaws and other things to the piano because he thought it was an evolution in technology. His father died when I was six years old. He said he escaped somehow into the music and music has been my best friend. He was thrown out of eight schools. "I am self-taught." But I've always heard music in my head. I'm a child of the 20th century; computers came in very handy. Zimmer attended an international boarding school in Switzerland. He moved to London as a teenager and attended Hurtwood House School. During his childhood, he was strongly influenced by the film compositions. He stated that *Once Upon a Time in the West* was the composition that inspired him to become a film composer.

THE MUSIC

When Zimmer composed the composition for *The Lion King*, it was his first composition for an animated film. The composition ended up being a way for Zimmer to confront and deal with the childhood trauma of the death of his father. "If this deals with the death of a father, I'm going to write a serious **requiem**." A Requiem is a service in memory of someone who has died. A requiem is a piece of music for singers and musicians that can be performed either as part of a requiem mass or as part of a concert. In the movie, the father, a king, tragically dies while saving his son, the prince, from a stampede. The rest of the movie follows the prince as he deals with the loss of his father and other life challenges. The composition, *Remember*, plays shortly after the battle where the son wins back the throne. It is heard as the prince ascends the throne (Pride Rock) and takes his place as king, as well as when he presents his cub to his community.

LISTEN FOR:: Listen with attention to detail and recall sounds

1. Sad melody
2. Chord Progression
3. 1:38 The change when Simba ascends the throne and becomes King of Pride Rock
4. 1:58 Another change
5. 2:37 A **reprise** of "Circle of Life" music.

WHAT DO YOU THINK?

1. What is the 'Circle of Life'?
2. What do you imagine might be going on in the scene that matches this music? Create your visual artwork based on what you imagine.
3. The animals in *The Lion King* appear to have human hearts and feelings. Animals are used to tell human stories and express human emotions. Create a list of animal stories you know. (5 min) How do they relate to human feelings and emotions?
4. Discuss how parents and children connect with the circle of life. How is a family like a circle? How is the circle of life broken in the family?
5. See if you can translate your feelings into your visual artwork.
6. The music tells the story of a son who loses his father. If you had to create a picture that tells this story to match the sound of the music, what would your artwork look like?
7. What do you do to cheer yourself up when something happens that makes you feel bad?

3 Minute Video <https://youtu.be/X4G1kpzftwo>

Selection No. 5
The Sorcerer's Apprentice
Paul Abraham Dukas (1865—1935) French

THE COMPOSER:

Paul Dukas was born in Paris, the second son of a Jewish family of three children. His father, Jules Dukas, was a banker, and his mother, Eugénie, was a pianist. When Dukas was five years old, his mother died in childbirth. During his adolescence, Paul Dukas became interested in music. He taught himself music theory and, at the age of fourteen, began to compose in secret. In 1881 he entered the Paris Conservatory and in 1888 he won second place in the Prix de Rome. For him, this second place was a failure: he left the Conservatoire and embarked on a double career dedicated to criticism and musical composition. Although he was a composer known for his orchestral music, he was intensely **self-critical**; so much so that he destroyed some of his compositions to prevent them from ever being played in public. He was a composer, music critic, scholar, and teacher. The Sorcerer's Apprentice is his most recognized work.

THE MUSIC:

The Sorcerer's Apprentice was based on a poem by Johann Wolfgang von Goethe written in 1797. The poem is a German folktale about an **apprentice** magician who tries out some magic spells during his master's absence, with disastrous results. The poem begins as the old sorcerer **departs** his workshop, leaving his apprentice with chores to perform. Tired of **fetching** water by pail, the apprentice **enchants** a broom to do the work for him, using magic. At first, everything goes well, but when it is time to stop it, the apprentice remembers that he doesn't know the magic to stop the broom. The floor is soon flooded with water. The broom continues to bring water and gradually floods the house. The apprentice grabs an axe and cuts the broom in half and each piece becomes a whole broom that continues fetching water, now at twice as fast. In the end, the Sorcerer returns and breaks the magic spell.

LISTEN FOR: Listen with attention to detail and recall sounds

1. Tempo changes
2. The one-note-bounce motif
3. An ascending 4-note motif played by the bassoon section – the contrabassoon!
4. A four-chord ascending scale
5. Brass-led explosion of sound
6. The glockenspiel - The high-pitched glockenspiel sound could represent the sparks of magic

WHAT DO YOU THINK?

1. Can you hear the broom moving and walking?
2. Can you hear how water is poured into the bath?
3. Can you hear how the water gets higher and higher?
4. Can you hear when the wizard stops the broom?
5. Discuss how the **dynamic** changes reflect the water level, also the pitch that goes higher.
6. What lesson do you think the apprentice learned?

***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

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, and 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 about 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, and texture. Here is a brief explanation of what some of these words mean when referring to visual art or 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 of 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 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 artwork, 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.

2021-2024 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.

2024 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 SymFUNy Sunday's performance for families, please visit:
<https://www.indianapolissymphony.org/education/families/symfuny-sundays-family-concerts>