



2019 CIRRICULUM GUIDE

Thank you for your interest in the 2019 Symphony of Color Art Contest sponsored by the Evansville Philharmonic Orchestra. We are delighted that you will be participating this year and anxiously await the always inspiring art to come.

The musical selections for this year's contest will take your students on a journey through the solar system, from the Red Planet in "Mars" from Gustav Holst's suite *The Planets* to the moon in Debussy's iconic *Clair de Lune*.

PURPOSE

We believe that the arts in all their forms are essential to a complete education. We further believe that the arts are a necessary and equal part of the total school curriculum and have produced this guide with those beliefs as our guiding principle. Students will receive the maximum benefit from their contest experience if the abundant connections between music and the other parts of the curriculum are emphasized. We hope you will take full advantage of this guide and recordings so your students can, in turn, become knowledgeable and eager participants in the Symphony of Color contest.

Sponsored by the Evansville Philharmonic Crescendo Club and in cooperation with:



EVANSVILLE MUSEUM
ARTS • HISTORY • SCIENCE

HOW TO USE THIS GUIDE

- 1) Teacher preparation: Read all materials thoroughly.
- 2) Have your students listen to the musical selections. Selections may be found at www.evansvillephilharmonic.org/education/symphony-of-color-art-contest/
- 3) Review the listening and discussion topics for each piece of music found within this guide and introduce the class to the background resource information.
- 4) Listen to the musical pieces again
- 5) Begin artwork. Since the competition emphasizes the work and interpretation of the individual, take care not to suggest ideas that might not ordinarily occur to the students on their own.
- 6) Have students write a short essay on the Artwork Identification Form to accompany art entries. This can be dictated to a teacher/aide depending on the age of the student. All forms can be downloaded from www.evansvillephilharmonic.org/education/symphony-of-color-art-contest/
- 7) After the works are completed, schools should select ten pictures from each grade level (1-5) to represent your school as entrants in the contest. You may send as many pictures as you like "For Exhibition Only." (Pre-K and Kindergarten entries may be submitted for exhibition only). Only those pictures you select as entrants will be entered into the contest.

TIMELINE

February 15, 2019	Deadline for submitting artwork
February 25 – March 11, 2019	Exhibition of artwork at cMoe
March 13, 2019	Winner's notification
March 14 & 15, 2019	Young People's Concerts display
March 16, 2019	Awards Presentation

THEME
"To the Moon and Beyond!"

Art must be based upon one of the following Symphony of Color 2019 music selections:

- 1) Gustav Holst – **The Planets: Mars**
- 2) Claude Debussy – **Clair de lune ("Moonlight")**

Both of this year's *Symphony of Color* musical selections will be performed live during the 2018-2019 Evansville Philharmonic Orchestra's [Helen McKinney Young People's Concerts](#).

Winning artwork will be displayed as part of a multimedia slideshow during each performance. (* please note submission of artwork does not guarantee display during the performances).

CONTEST REGULATIONS

Entries: All entries must be original work of an individual student.

Media: Any two dimensional arts media, including paint, crayon, pencil, marker, pastels, or collage is acceptable. No chalk, please.

Size & Mounting: Finished artwork must be no larger than 24" x 36". Please spray the artwork with a fixative. No lamination. Artwork must be mounted on white, lightweight poster board.

Identification of Artwork:

Front: No inscriptions on the mounting or artwork

Back: Affix one completed identification form to the back of each entry. Please type or print information clearly. Include the inventory form listing all entries. The identification forms and the inventory form must have the same information.

Complete an inventory form for each school for which you are submitting art.

Judging: The finalists' art will be judged by representatives of the Evansville Philharmonic Orchestra, the Evansville Museum of Arts, History and Science, and the Koch Family Children's Museum of Evansville.

Prizes: One winner will be chosen from each grade level (1-5). Four of these winners will receive a \$50 cash prize. One winner will receive a Grand Prize of \$100 cash. In addition to the grade level awards, three special award recipients will be selected. All winners will receive 2 tickets to the Evansville Philharmonic Orchestra's Classics concert, "Music of the Spheres", on March 16, 2019. Prizes will be awarded on stage during Intermission.

SELECTION GUIDELINES

- How well does the artwork capture the mood of the music?
- In artwork that is realistic, as opposed to abstract, how well has the theme of the music been portrayed? While this element is secondary to the actual musical interpretation, it should be considered when appropriate.
- Use of color values and intensities is a very important consideration. In general, children make good use of color as a means of expression, and this is encouraged. However, especially with some older children, pencil and ink entries can also be very effective. Do not automatically dismiss a work lacking color but capturing individuality, style and expression.
- We think of art as a personal statement or expression, not only to the interpreter, but also to the senses of the beholder. Please do not hesitate to send us a piece with which you personally identify, even if not all of the above criteria apply.

DID YOU REMEMBER TO...

- Indicate grade and music selection on each **Artwork Identification Form**?
- Include a maximum of 10 entries **per grade** on the **Submission and Inventory Form**?
- Mount artwork on the correct sized (24x36 inches) white poster board?
Incorrectly sized artwork will be disqualified.
- Use the correct size box or envelope and ship with tracking? **We highly recommend using tracking for mailed submissions.**
- Include the **Submission and Inventory Form** with the artwork?
- Ship artwork to arrive by 5 pm, **Friday, February 15, 2019**? (Hand-delivered submissions to the address below are also acceptable).
- Address the package correctly? (see below)

**Evansville Philharmonic Orchestra
Director of Education
20 NW Third Street, Suite 500
Evansville, IN 47708**

CIRRICULUM NOTES

The following notes help teachers identify and comprehend characteristics of the 2019 *Symphony of Color* contest repertoire. The two 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. The Evansville Philharmonic Orchestra will perform these selections during the 2018-2019 Season's "Music of the Spheres" Classics concert.

THE MUSICAL SELECTIONS

Gustav Holst – *The Planets: Mars*
Claude Debussy – *Clair de lune* ("Moonlight")

Selection No 1

The Planets: Mars

Gustav Holst (1874-1934) (Pronounced "GOO-stahv WHOLE-st")

THE COMPOSER:

Gustav Holst was born in Cheltenham, England on September 21, 1874, into a very musical family. His father was a pianist and his mother, who died when he was 8 years old, was a singer. As a child he was taught how to play the piano, organ and trombone. He studied composition at the Royal College of Music in London. Holst himself loved playing piano! However, after experiencing troubles with his neuritis in his hands, he decided to focus on learning to play the trombone. At school he met another composer, Ralph Vaughan Williams. They soon became lifelong friends. Vaughn Williams introduced Holst to English folk music, and they shared their love of music and poetry

THE MUSIC:

After Holst finished college he took a job as the Director of Music at St. Paul's Girls' in Hammersmith (London). It was during this time that he wrote *The Planets*, possibly his most famous work. *The Planets*, Op. 32, is a seven-movement orchestral suite. Holst based *The Planets* on astrological rather than astronomical aspects, which is why the piece doesn't include a movement for Earth. Each movement is supposed to convey the emotional influence a given planet has on people, based on their horoscopes. The movements are named for mythological deities:

Mars, the Bringer of War
Venus, the Bringer of Peace
Mercury, the Messenger of War
Jupiter, the Bringer of Jollity
Saturn, the Bringer of Old Age
Uranus, the Magician
Neptune, the Mystic

This piece is the movement based on the planet Mars. It is among the closest planets to Earth in our solar system, and the sixth brightest object in the sky (after the Sun, Moon, Venus, Jupiter, and the star Sirius). The Mars movement is best known for its incessant repeated rhythms in an odd meter (with 5 beats to each bar) and for directly inspiring the music of *Star Wars*.

LISTEN FOR:

- 1) Listen to the characteristic punctuated rhythm that starts the piece and is heard throughout. How many different instrument sections can you hear playing this? Raise your hand when you hear a change in which instruments play this motive. *All sections of the orchestra play this motive throughout, beginning in the strings, harps and timpani, then taken by various brass instruments, and then by the whole orchestra about midway through after the slow section.*
- 2) While the main rhythm is playing, the main melody is heard first in the low brass, followed by the strings. How would you describe the overall "shape" of this melody as you hear it and what kind of mood does it evoke? *The melody consists of 3 notes, one long, followed by an ascending short note, and descending to a long note. As the figures get strung together, the theme has an overall shape of climbing higher and higher as it progresses. It should evoke a sense of ominousness and mounting tension.*
- 3) How many different sections of music do you hear? How does he change the way he composes the music to mark a change in melody/mood/character? *There is no real right answer here. On a large scale, the piece takes on a fast-slow-fast form with the slow quiet section coming about the midway point right after the loud held chord. Midway through the first section, there is a change in melody to the tenor tuba solo. There are also various changes in texture and dynamics throughout – all of these observations are acceptable so long as it promotes discussion.*
- 4) This piece is famous for inspiring John Williams as he wrote the music for *Star Wars*, particularly for the music depicting scenes with the Death Star. What are the similarities between the two? *Again, there is no right answer – this requires familiarity with the movie and the music. General similarities are the use of repeated punctuating rhythms, simple melodies heavily featuring brass instruments, minor tonalities and menacing orchestration.*

WHAT DO YOU THINK?

- 1) This piece has different sections. How would you use the different elements of design to show the different melodies/sounds in your artwork?
- 2) How would you describe the overall mood of the piece? How can you make specific choices about the color and line you use in your artwork to communicate the mood?
- 3) Describe what you know about our galaxy - the Milky Way. If you could create your own galaxy to match this music, what would it look like?
- 4) This piece was originally written to represent the planet Mars. How would you use color and texture to represent the music in your artwork?

Selection No 2

Clair de lune ("Moonlight")

Claude Debussy (1862-1918) (Pronounced "KLAWD DEH-bew-see")

THE COMPOSER:

Claude Debussy was born into a poor family in France in 1862, but his obvious gift at the piano sent him to the Paris Conservatory at age 11. At age 22, he won the Prix de Rome, which financed two years of further musical study in the Italian capital. After the turn of the century, Debussy established himself as the leading figure of French music. During World War I, while Paris was being bombed by the German air force, he succumbed to colon cancer at the age of 55.

THE MUSIC:

Debussy's *Clair de lune* (Moonlight) was described by a once-prominent critic as "tea-shop music" – a statement which is forgivable only if its author was thinking of a tea shop with a clientele acquainted with the work of Paul Verlaine (1884-96), one of the most musical of French poets, and the paintings of JeanAntoine Watteau (1684-1721), one of the most poetic of French artists. Both are celebrated in some of the greatest of Debussy's vocal, piano and orchestral music.

The original suite for piano in four movements, titled *Suite Bergamasque*, is nearly overshadowed by the popularity of its third movement, *Clair de lune*, surely one of the most played pieces in the piano literature, so much so that the full suite is not often performed in concert.

Suite Bergamasque was begun in 1890 when Debussy was still a student and shows his earlier influences of the French *clavecin*, a harpsichord, and of the Symbolist poets, particularly Verlaine, in the titles. In 1905 Debussy was approached by his publisher Durand, who wanted to publish everything of Debussy's to capitalize on the composer's popularity. Debussy reworked the suite which he felt was an immature work and did not reflect his developed mastery of compositional style.

The version of *Clair de lune* performed on the Evansville Philharmonic's program is an orchestrated version of the original piano work. Both versions are widely heard across multiple spectrums, making it one of the most recognized and ubiquitous classical music compositions.

LISTEN FOR:

- 1) What do you notice about the tempo (speed) of the music? Does it change much throughout the piece? *It is a very slow, placid tempo throughout the whole piece*
- 2) What instrument families are prominent in this piece? *The strings and woodwinds are featured in this piece.*
- 3) One specific instrument has a featured solo just past the halfway point of the piece. Which instrument is it? How would you describe the sound it makes? *The violin. It has a high, gentle sound and is meant to convey a placid, serene mood.*
- 4) Is the music set in regular sections with clear beginnings and endings or is it more through-composed? What kind of emotional state does this style evoke and why? *The piece does have an overarching form in 3 parts, also known as "ternary form", but the transitions are smooth and seamless with the piece having a clear through-composed feel. This is classic impressionist style, with the lines between phrases blurred to create a floating, almost timeless quality while listening.*

WHAT DO YOU THINK?

- 1) This music doesn't necessarily portray scientific information about the moon, instead it portrays the moon (specifically the light of the moon) as being a source of peace and tranquility. What elements of design could you use to make your artwork appear peaceful?
- 2) The composer clearly finds the moon to be a source of serenity. How do you feel about the moon? Can you convey your feelings by making specific choices in your artwork?
- 3) Read the book *If you Decide to Go to the Moon* by Faith McNulty with illustrations by Steven Kellogg together as a class or individually. How does this book portray the moon using line, texture, color and shape? Can you recreate what the illustrator did? Can you create something totally different that still represents the moon?
- 4) Close your eyes and imagine the moon as you listen to this piece. What landscape are you envisioning? A lake? A forest? Mountains? What other landscapes could you create to set the moon to represent your feelings about the music? (Be as creative as possible!)

***Symphony of 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 of 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 timpani.

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.