



## 2020 CIRRICULUM GUIDE

Thank you for your interest in the 2020 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.

This year we celebrate the 250<sup>th</sup> birthday of Ludwig van Beethoven, with special focus on his perhaps most iconic work, his Symphony No. 5 in C minor. The musical selection this year will be the triumphant 4<sup>th</sup> movement finale of this symphony.

### 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/](http://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/](http://www.evansvillephilharmonic.org/education/symphony-of-color-art-contest/)
- 7) NEW RULES FOR 2020 – Schools are no longer limited in the number of entries per grade. Select as many entries per grade (1-5) as you see fit to represent your school as entrants in the contest. (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 28, 2020	Deadline for submitting artwork
March 4 – March 11, 2020	Exhibition of artwork at cMoe
March 11, 2020	Winner's notification
March 12 & 13, 2020	Young People's Concerts display
March 14, 2020	Awards Presentation

**THEME**  
**“Beethoven at the Bat”**

Art must be based upon the following Symphony of Color 2020 music selection:

Ludwig van Beethoven – **Symphony No. 5 in C minor, 4<sup>th</sup> Movement**

As always, this year's *Symphony of Color* musical selection 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 and Sports", on March 14, 2020. 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 on each **Artwork Identification Form**?
- Include a list of entires **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 services via UPS or FedEx for mailed submissions.**
- Include the **Submission and Inventory Form** with the artwork?
- Ship artwork to arrive by 5 pm, **Friday, February 28, 2020**? (Hand-delivered submissions to the address below are also acceptable).
- Address the package correctly? (see below)

**FOR UPS, FEDEX, OR HAND DELIVERY ONLY**

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

**FOR US POSTAL SERVICE ONLY**

**Evansville Philharmonic Orchestra  
Director of Education  
PO Box 84  
Evansville, IN 47701-0084**

## CIRRICULUM NOTES

The following notes help teachers identify and comprehend characteristics of the 2020 *Symphony of Color* contest repertoire. The work chosen for this year's contest is one of the best known and most beloved compositions in the symphonic repertoire. It is hoped that the experience of hearing and responding to this musical masterpiece will be an enriching one for both teachers and students. The Evansville Philharmonic Orchestra will perform this selection during the 2019-2020 Season's "Music and Sports" Classics concert.

## THE MUSICAL SELECTION

**Ludwig van Beethoven** – Symphony No. 5 in C minor, 4<sup>th</sup> movement

## Symphony No. 5 in C minor, 4<sup>th</sup> Movement

Ludwig van Beethoven (1770-1827) (Pronounced "BAY-TOVE-en")

### THE COMPOSER:

Ludwig van Beethoven was born in Bonn, Germany. His father, who was a singer, was his first teacher. After a while, even though he was still only a boy, Ludwig became a traveling performer, and soon, he was supporting his family.

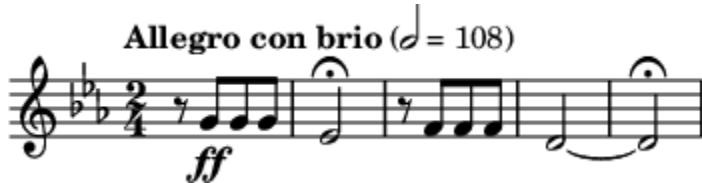
In his early twenties, Beethoven moved to Vienna, where he spent the rest of his life. Beethoven was one of the first composers to make a living without being employed by the church or a member of the nobility. At first, he was known as a brilliant pianist. But when he was around 30 years old, Beethoven started going deaf. Even though he could no longer hear well enough to play the piano, Beethoven composed some of his best music after he was deaf!

Beethoven is considered one of the greatest musical geniuses who ever lived. He may be most famous for his nine symphonies, but he also wrote many other kinds of music: chamber and choral music, piano music and string quartets, and an opera.

### THE MUSIC:

The **Symphony No. 5** in C minor of Ludwig van Beethoven, Op. 67, was written between 1804 and 1808. It is one of the best-known compositions in classical music and one of the most frequently played symphonies, and it is widely considered one of the cornerstones of western music. First performed in Vienna's Theater an der Wien in 1808, the work achieved its prodigious reputation soon afterward. E. T. A. Hoffmann described the symphony as "one of the most important works of the time". As is typical of symphonies in the classical period, Beethoven's Fifth Symphony is in four movements.

It begins with a distinctive four-note "short-short-short-long" motif:



The symphony, and the four-note opening motif in particular, are known worldwide, with the motif appearing frequently in popular culture, from disco versions to rock and roll covers, to uses in film and television.

The fourth movement begins without pause from the transition. The music resounds in C major, an unusual choice by the composer as a symphony that begins in C minor is expected to finish in that key.

The triumphant and exhilarating finale is unusual in that in the middle of the movement, the music halts, and then continues after a pause with a quiet reprise of the "horn theme" of the third movement. The recapitulation is then introduced by a crescendo coming out of the last bars of the

interpolated third movement section, just as the same music was introduced at the opening of the movement.

The Fifth Symphony finale includes a very long coda, in which the main themes of the movement are played in temporally compressed form. Towards the end the tempo is increased and ends with 29 bars of C major chords, played fortissimo.

### **LISTEN FOR:**

- 1) Listen to the triumphant character that begins and permeates throughout this piece. What characteristics of the music, such as instruments, volume and complexity give this music its mood? *The piece is in a major key (C major), all sections of the orchestra play together so the main themes are more punctuated and emphasized (as opposed to different instruments playing noticeably different or non-matching parts), the primary volume is forte (loud).*
- 2) When the music reaches its second section (approximately 1 minute into the recording until 1:15), listen very carefully to the rhythm that is repeated over and over again in the melodic line. Note the short-short-short-long, short-short-short long chains of notes (it may be helpful to single this out and either sing or play on the piano – the rhythm repeats many times). Where else in this symphony is this short-short-short-long rhythm heard and made most famous? *The famous opening of the first movement of the symphony is best known for this short-short-short-long motive. In this movement and throughout the entire symphony we hear this motive transformed in many different ways. See if you can listen to as many different instances of this theme (such as the main theme of the 3<sup>rd</sup> movement, and also at around 2:30 – 3:00 in the recording of the 4<sup>th</sup> movement), and discern how the mood and character of this very simple idea change to form the building blocks for the entire symphony.*
- 3) How many different sections of music do you hear? What happens to the music around the 3:30 mark in the recording? Where in the symphony does this new theme come from? How does the mood change and how does the original mood end up returning? *The music comes to a halt and reprises the theme from the 3<sup>rd</sup> movement, played very softly between the strings and the woodwinds. It would be helpful to listen to this section then immediately go back to the 3<sup>rd</sup> movement to note the similarity (again, note the short-short-short-long motive). The music returns to a minor key and the character becomes very mysterious and spooky. Through a long crescendo, the music returns to the original theme much in the same way it does when it transitions between the 3<sup>rd</sup> and 4<sup>th</sup> movements.*



## 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) It may help to think about what movies or scenes from movies this music reminds you of to make a connection between sound and images. There is no right answer, as there are many movie composers that took a page right from Beethoven's book!
- 4) This piece was written during a tumultuous period in Europe, as the Napoleonic Wars were raging. Likewise, Beethoven was himself starting to "rebel" against the norms that had been established for almost a century. How does the character of this piece compare to music you may know from earlier periods, and can you talk about how the music conveys a sense of "revolution" and "struggle"?

## ***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.