



2021 CIRRICULUM GUIDE

Thank you for your interest in the 2021 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 commemorate Disney's beloved classic, *Fantasia* with a selection of favorite music selections from the move. Specifically, artwork will focus on selections from Stravinsky's *The Firebird* – there will be 3 programmatic movements performed from which your students may choose to base their artwork.

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
<https://www.youtube.com/watch?v=jmRU6cJeVDs>
<https://www.youtube.com/watch?v=YWvOgdalG2E>
- 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) COVID GUIDELINES FOR 2021 – **The 2021 Symphony of Color Contest will be held virtually. This means we are not accepting physical submissions and there will be no in-person exhibition.** Instead, teachers will submit their students' artwork as jpeg image files with the identification of the student and grade in the file name. **For example – “Onderdonk, Brian – Grade 4.jpeg”.** Instructions for getting these submitted will be sent upon your notification to me that your students intend to participate.

TIMELINE

Tuesday, March 16, 2021	Deadline for submitting artwork online
March 17 – 19, 2021	Judging and posting of artwork online
March 19, 2021	Winner's notification
March 20, 2021	Awards presentation
April, 2021	Selected artwork displayed during virtual Young People's Concert slideshow

THEME
“Fairytale Fantasia”

Art must be based upon the following Symphony of Color 2021 music selection:

Igor Stravinsky – **Infernal Dance, Berceuse, and Finale from *The Firebird***

Winning artwork will be displayed as part of a multimedia slideshow during the virtual performances of the 2021 Young People’s Concerts

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”. No lamination. Artwork must be mounted on white, lightweight poster board.

Identification of Artwork:

Please identify the artwork in the files you submit in the following format for file names:

Last name, First name – Grade #

Example: Onderdonk, Brian – Grade 4

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 or a livestream link to the Evansville Philharmonic Orchestra’s Pop’s concert, “Fairytale Fantasia”, on March 20, 2021. Prizes will be awarded on stage during the concert – this presentation will have to conform to Indiana Health Guidelines: specific information regarding the procedure will follow soon.

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.

INSTRUCTIONS FOR SUBMISSION

- 1) Please notify me by email at bonderdonk@evansvillephilharmonic.org with your intention to participate in the contest.
- 2) When you are ready to submit your artwork virtually, **please email me again with the following information:**
 - o A complete alphabetical list of the student's names and grades for each piece of artwork being submitted.
 - o A **single sample image** of one of the pieces of artwork attached to the email so I can confirm the image size and quality is sufficient for our guidelines.
- 3) Once this information has been submitted, **I will email instructions for uploading the entirety of your submissions.**

CIRRICULUM NOTES

The following notes help teachers identify and comprehend characteristics of the 2021 *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.

THE MUSICAL SELECTION

Igor Stravinsky – Infernal Dance, Berceuse, and Finale from *The Firebird*

THE COMPOSER:

Igor Stravinsky was a Russian-born composer, pianist, and conductor. He is widely considered one of the most important and influential composers of the 20th century.

Stravinsky's compositional career was notable for its stylistic diversity. He first achieved international fame with three ballets commissioned by the impresario Serge Diaghilev and first performed in Paris by Diaghilev's Ballets Russes: *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913). The latter transformed the way in which subsequent composers thought about rhythmic structure and was largely responsible for Stravinsky's enduring reputation as a musical revolutionary who pushed the boundaries of musical design.

His "Russian phase", which continued with works such as *Renard*, *L'Histoire du soldat*, and *Les noces*, was followed in the 1920s by a period in which he turned to neoclassicism. The works from this period tended to make use of traditional musical forms (concerto grosso, fugue, and symphony) and drew from earlier styles, especially those of the 18th century. In the 1950s, Stravinsky adopted serial procedures. His compositions of this period shared traits with examples of his earlier output: rhythmic energy, the construction of extended melodic ideas out of a few two- or three-note cells, and clarity of form and instrumentation.

THE MUSIC:

The Firebird was conceived of in 1908 when it was suggested to the Paris Ballet impresario Diaghilev the production of a Russian nationalist ballet, an idea all the more attractive given both the newly awakened French passion for Russian dance and the expensive costs of staging opera. The inspiration of mixing the mythical Firebird with the unrelated Russian tale of Koschei the Deathless possibly came from a popular child's verse by Yakov Polonsky, "A Winter's Journey" (*Zimniy put*, 1844), which includes the lines:

And in my dreams I see myself on a wolf's back
Riding along a forest path
To do battle with a sorcerer-tsar (Koschei)
In that land where a princess sits under lock and key,
Pining behind massive walls.
There gardens surround a palace all of glass;
There Firebirds sing by night
And peck at golden fruit

Benois collaborated with the choreographer Michel Fokine, drawing from several books of Russian fairy tales including the collection of Alexander Afanasyev, to concoct a story involving the Firebird and the evil magician Koschei. The scenery was designed by Aleksandr Golovin and the costumes by Léon Bakst.

Diaghilev first approached the Russian composer Anatoly Lyadov in September 1909 to write the music.^[9] There is no evidence that he ever accepted the commission, despite the anecdotal story that he was slow to start composing the work. Nikolai Tcherepnin composed some music for the ballet (which he later used in his *The Enchanted Kingdom*), but withdrew from the project without explanation after completing only one scene. After deciding against using Alexander Glazunov and Nikolay Sokolov, Diaghilev finally chose the 28-year-old Stravinsky, who had already begun sketching out the music in anticipation of the commission.

Stravinsky would later remark about working with Fokine that it meant "nothing more than to say that we studied the libretto together, episode by episode, until I knew the exact measurements required of the music." Several ideas from works by Rimsky-Korsakov were used in *The Firebird*. Koschei's "Infernal Dance" borrows the highly chromatic scale Rimsky-Korsakov created for the character Chernobog in his opera *Mlada*, while the Khorovod uses the same folk tune from his *Sinfonietta*, Op. 31.

The Firebird was premiered by the Ballets Russes at the Palais Garnier in Paris on 25 June 1910, conducted by Gabriel Pierné. Even before the first performance, the company sensed a huge success in the making; and every performance of the ballet in that first production, as Tamara Karsavina recalled, met a "crescendo" of success. "Mark him well," Diaghilev said of Stravinsky, "he is a man on the eve of celebrity."

WHAT DO YOU THINK?

- 1) This piece has different movements with vastly different characters. 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 each piece? How can you make specific choices about the color and line you use in your artwork to communicate the moods?
- 3) It may help to think about what how this piece was originally written as a ballet, and how each section might have been interpreted and performed by dancers. The various dance movements require careful choreography to convey a story through dance. How might you interpret a story through your artwork instead?
- 4) Are you familiar with the movie *Fantasia* and can you recognize where in the movie this music might come from? It is important in your artwork to be mindful of how the movie used the music, but you must be creative, and it is best to come up with a different interpretation! Discuss ideas with your teacher and classmates about what different kinds of imagery is apparent from the music.

***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.