



CURRICULUM GUIDE

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

PURPOSES

To encourage young children to appreciate symphonic music

To encourage creative interpretation of music through visual arts

To provide an opportunity for interdisciplinary study of the performing and visual arts

To increase awareness of the Indianapolis Symphony Orchestra and its role as a cultural leader in the state of Indiana

Symphony in Color

sponsored by the

Indianapolis Symphony Orchestra Association

additional support from

Printing Partners

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The Great Frame Up

Propylaeum Historic Foundation

special thanks to

Indianapolis Symphony Orchestra

Indiana State Museum

TIMELINE

Friday, January 31 at 5 PM	<u>Deadline</u> for submitting artwork
February 3-12	Contest week and judging
February 19	Winning school & parent notification
February 22 - March 23	Gold Ribbon Winners exhibited in the Oval Promenade of the Hilbert Circle Theatre
March 1 at 11 AM	Awards Tea for Gold Ribbon Winners and their guests at Hilbert Circle Theatre
March 28 - May 3	Exhibition of 100 finalists at the Indiana State Museum

MUSICAL SELECTIONS

Art must be based upon one of the following *Symphony in Color* 2019-2020 music selections. All of this year's *Symphony in Color* musical selections will be performed live during the 2019-20 Indianapolis Symphony Orchestra's [*Discovery Concert Series*](#).

WILLIAMS | Main Title from *Jurassic Park*

SILVESTRI | Main Theme from *Back to the Future*

STRAVINSKY | "Infernal Dance of All Kastchei's Subjects" from *L'Oiseau de feu (The Firebird)*

BACH (orch. STOKOWSKI) | "Passacaglia" from *Passacaglia and Fugue in C Minor, BWV 582*

STRAUSS | "Something Waltz" from *Der Rosenkavalier, Op. 59*

Art Entry Check List

Did You Remember To...

- Indicate grade and music selection on each **SIC ART ENTRY FORM**?
- Include a maximum of 6 entries **per school** (plus an additional seventh entry if submitting in the students with special needs category) on the **SIC INVENTORY LIST**?
- Mount artwork on the correct sized (16x20 inches) white poster board?
Incorrectly sized artwork will be disqualified. Don't disappoint your budding artists!
- Use the correct size box (UPS standards) and ship via UPS?
We highly recommend using UPS so boxes can be tracked. No wooden crates.
- Include the **SIC INVENTORY LIST** in the box with the artwork?
- Ship artwork to arrive by 5 pm on Friday, **January 31, 2020**.
- Address the box correctly?

Symphony in Color
c/o The Propylaeum Historical Foundation
1410 N Delaware
Indianapolis, IN 46202

PROCEDURE

Included are your Curriculum Guide and the music selections for the **2019-2020 *Symphony In Color***.

Please read all information and rules, and then duplicate (as needed for your submissions). The official **SIC INVENTORY LIST** and official **SIC ART ENTRY FORM** to be found in the centerfold of the Guide or online at www.indianapolissymphony.org/education/teachers/symphony-in-color

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

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

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

ELIGIBILITY

Participation is open to all students in **grades 1-6**, as well as, **students with special needs** in Indiana. Home-schooled children are also eligible when entered through their districts. **Only one entry per student** will be accepted. Each entry must be the original artwork of an individual student. **Only six entries per school will be accepted (an additional seventh representing the students with special needs category is also accepted)**. Please do not send additional entries, as they will not be included in the judging and will not receive participation certificates.

SPECIFICATIONS

Failure to comply with the following specifications will result in disqualification of any or all 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.

SIZE: The artwork must be on **standard 12" x 18" paper mounted on white lightweight poster board**. The dimensions of the **finished artwork**, after mounting, **must be 16" x 20"**. **Please mount artwork securely - do not use spray adhesive.**

IDENTIFICATION: An **Official SIC ART ENTRY FORM** must be completed by the art teacher for each **entrant**. The top half of the form must be adhered to the back of the artwork, leaving the lower half attached but free to be removed. **The top of the artwork must be identified with an arrow or the word “top” on the back of the art.**

SUBMITTING ARTWORK: **Artwork must be wrapped in a clean corrugated cardboard carton that is less than 84 inches in length and girth.** (Determine this by taking the length of the box in inches and add to it the width measurement of all four sides around the outside of the box.) Cartons larger than 84 inches in length and girth are considered “oversize” by UPS standards and will be returned at the school’s expense. **The carton must be marked clearly with a return address, including the school name and/or number and address, including ZIP code.** These cartons will be used to return the artwork at the end of the contest. **If you have used the same package repeatedly for many years, please consider replacing it this year.**

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, as they offer a reliable way to verify the receipt of your package.

Please 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.

Send complete cartons by UPS to:

**Symphony in Color
c/o The Propylaeum Historic Foundation
1410 N Delaware
Indianapolis, IN 46202**

All artwork must be received by **Friday, January 31, 2020 by 5 pm**, to be eligible. **We cannot be responsible for hand-delivered packages left outside the building after this time.**

For further information, you may phone the ISOA office at 317-262-4068 or email the SIC chairperson at sic.contest2017@gmail.com. If you need to make alternative arrangements to deliver your artwork, please call **well in advance of the deadline.**

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 **students with special needs** category.

In Indianapolis during the week of the contest, a panel of three judges will review all entries and select 100 finalists for exhibition.

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.

GUIDELINES FOR SELECTION OF ENTRIES

Following are some guidelines to help you select the entries from your school. Our judges are highly qualified professional 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.

AWARDS

Each Gold Ribbon winner will receive a **Certificate of Excellence** and other appropriate awards to be presented at the Awards Tea in the **Hilbert Circle Theatre** on **Sunday, March 1, 2020**.

Each of the remaining 100 finalists will receive a **Certificate of Merit** that will be sent to the school art teacher.

Every other student entered in the contest will be awarded a **Certificate of Recognition** for his or her participation. It will be sent to the school art teacher.

Each school will receive a **Certificate of Participation** for its participation in the contest.

THE MAESTRO AWARD

The school with the greatest number of exhibitors 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.

THE PACINI AWARD

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 Junior Group.

One entry will be designated winner of the **Pacini Award**. This award, formerly the Committee's Choice Award, was renamed in Renato Pacini's honor as a token of appreciation for his many years of service to the Indianapolis Symphony Orchestra and his support of the efforts of Junior Group. The winner will be notified prior to the Awards Tea. A special certificate and cash award of \$300 will be presented at the Awards Tea.

EXHIBITIONS

Hilbert Circle Theatre - Thirty-five Gold Ribbon winners and one Pacini Award winner will be selected from finalists and will be exhibited in the Hilbert Circle Theatre Oval Promenade from February 22 to March 23, 2020.

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 28 to May 3, 2020. All students participating in *Symphony in Color* are encouraged to visit this exhibit.

Due to limited space, only the 35 Gold Ribbon, the "Pacini" and "Maestro" Award winners and guests will be invited to the Awards Tea.

GALLERY OF PACINI WINNERS

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

RETURN OF ARTWORK

All artwork will be returned in the original corrugated packages at the end of the contest if your school has no finalists, or before the end of the school year if you have finalists. Schools with finalists, all entries (including non-finalists) will be shipped via UPS by **May 10, 2020** after the close of the Indiana State Museum exhibit.

DISCLAIMER

The greatest care will be taken to protect the artwork submitted. However, the Indianapolis Symphony Orchestra and the Indianapolis Symphony Orchestra Association is not responsible for any loss or any damage to artwork submitted. Images of submitted artwork may be used in promotional materials for the Indianapolis Symphony Orchestra or in the

Association's materials. No artist's name or personal information will be included without permission of a parent or guardian.

SPECIAL NOTE

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

WE OFFER MORE!

The Indianapolis Symphony Orchestra Association is proud to be the presenting sponsor of the *Discovery Concert Series*, 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 317.262.4907.

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.

CURRICULUM

The following notes help teachers identify and comprehend characteristics of the 2019-20 *Symphony in Color* contest 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. The Indianapolis Symphony Orchestra will perform these selections during this season's *Discovery Concert Series*.

WILLIAMS | Main Title from *Jurassic Park*

SILVESTRI | Main Theme from *Back to the Future*

STRAVINSKY | “Infernal Dance of All Kastchei's Subjects” from *L'Oiseau de feu (The Firebird)*

BACH (orch. STOKOWSKI) | “Passacaglia” from *Passacaglia and Fugue in C Minor, BWV 582*

STRAUSS | “Something Waltz” from *Der Rosenkavalier, Op. 59*

Main Title from *Jurassic Park*

John Williams - (Born 1932), American - Pron. *Will-yums*

THE COMPOSER:

John Williams was born in Queens, New York, and grew up in Los Angeles, California. He loved music as a young boy. His father was a musician and he gave him piano lessons. Williams was pursuing music as a career in college when he was drafted into the Air Force at age 19. He served for three years and afterwards decided to move to New York City. He studied music at The Julliard School. He also worked as a jazz pianist in the New York until he decided to focus on composing music. He later returned to Los Angeles, this time playing in studios and writing musical scores for movies. To this day, he has written scores for more than 100 films including *Harry Potter*, *Star Wars*, and *E.T.* His IMDB (Internet Movie Database) page details his 234 award nominations and 120 awards won, noting that he has the most Academy Award nominations of anyone currently alive.

THE MUSIC:

Jurassic Park is a 1993 American science fiction adventure. The film is set on the fictional island of Isla Nublar, located near Costa Rica. There, billionaire philanthropist John Hammond and a small team of genetic scientists, have created a theme park called Jurassic Park featuring cloned dinosaurs and prehistoric plants. When industrial sabotage leads to a catastrophic shutdown of the park's power and security facilities, a small group of visitors and Hammond's grandchildren struggle to survive and escape the island.

Williams felt he needed to write "pieces that would convey a sense of awe and fascination" given that the movie dealt with the "overwhelming happiness and excitement" that someone would feel when seeing live dinosaurs. In turn, more suspenseful scenes such as the Tyrannosaurus attack required frightening themes.

LISTEN FOR:

Rhythm is a repeating pattern of long and shorts. In music, every melody has a rhythm. A memorable melody will usually have a simple, yet interesting rhythm. Think about the "ABC Song" or "Twinkle, Twinkle Little Star."

Pitch is higher or lower sounds according to the frequency of vibration of the sound waves producing them.

Melody is a group of notes of various pitches (high or low a sounds) which are played one after another. Together they make a tune in the same way that a group of words make a sentence. In music, the melody is the tune. A melody is made up of two parts: rhythm and pitch. As a whole, the *Jurassic Park* theme is somewhat unusual in that it uses the same melodic material throughout.

Harmony refers to multiple notes (pitches) played at once. When we talk about harmony, we're generally talking about chords, which occur any time you have three or more notes are played at the same time

WHAT DO YOU THINK?

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

Main Theme from *Back to the Future*

Alan Anthony Silvestri - (born 1950), American - Pron. *Sel-ves-tree*

THE COMPOSER:

Alan Silvestri's grandparents emigrated in 1909 from the Italian town of Castell'Alfero, and settled in Teaneck, New Jersey. He grew up in Teaneck, and attended Teaneck High School. Silvestri was a drummer for a short time in 1966 with Teaneck-based rock band The Herd. Silvestri first dreamed of becoming a jazz guitar player. He attended Berklee College of Music for two years before joining a Las Vegas band as a guitarist. He started his film/television composing career in 1972 at age 21. From 1977 to 1983, Silvestri served as a composer for television series. Silvestri met film director Robert Zemeckis when the two worked together on Zemeckis's film in 1984. With a credit list of over 100 films Silvestri has composed some of the most recognizable and beloved themes in movie history. Silvestri has composed the scores for blockbusters like *The Abyss*, *Forrest Gump*, *Predator (1987)* and *Predator 2 (1990)*, both of which are considered preeminent examples of action/science fiction film scores. Since 2001, Silvestri has also collaborated regularly, scoring the films *The Mummy Returns (2001)*, *Van Helsing (2004)*, and *G.I. Joe and The Rise of Cobra (2009)*. His most recent work includes *The Avengers (2012)*, *The Croods (2013)*, *Night at the Museum: Secret of the Tomb (2014)*, *Avengers: Infinity War (2018)* and *Avengers: Endgame (2019)*.

THE MUSIC:

Back to the Future is a blockbuster movie soundtrack from the movie. Movie soundtracks need a catchy/memorable melody (musical phrase) to get you started. Star Wars has one, Lord Of The Rings has one, James Bond has dozens... and Silvestri's *Back To The Future* is right up there with them. It is the year 1985. Marty McFly, a mild-mannered high school student, stopped by Dr. Emmett L. Brown's laboratory to play around with an amplifier. Then he receives a message from Doc that he needs help with his latest invention, a time machine made out of a DeLorean sports car that can travel through time instantaneously when it reaches a speed velocity of 88 MPH. Then, Doc was gunned down by terrorists, Marty makes an effort to escape from the terrorists by using the time machine. When he does, he accidentally warps himself into 1955. There he meets both of his parents when they were teenagers. Then Marty unintentionally interrupts his parent's first meeting together. He finds a younger version of Doc and together they try to find a way to get Marty's parents back together and to get Marty safely back to 1985

LISTEN FOR:

The theme is present almost all the way through the score in a number of different guises.

The theme has two main parts, the fanfare opening of its most well-known arrangement and the heroic second part. Both reappear throughout the score, with the composer cleverly linking everything together with sometimes just the smallest fragments of the theme.

WHAT DO YOU THINK?

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

“Infernal Dance of All Kastchei’s Subjects” from *L’Oiseau de feu (The Firebird)*

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

THE COMPOSER:

Igor Fyodorovich 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:

Early in his career, Stravinsky was eager to try his hand at a ballet score for the Ballets Russes; he began writing the Firebird music more than a month before he was asked to create it. The ballet is based on a blend of two Russian fairy tales. Prince Ivan becomes lost while hunting and finds himself in a magic garden filled with golden apples and the exquisite firebird, which he captures. For her freedom, the firebird offers Ivan a golden feather to give him aid should he ever need it. Ivan does not know that he has trespassed into a garden owned by the evil Koschei, who can, turn people into stone. Continuing on, he finds himself in front of Koschei’s large castle. On the front lawn, he meets 13 princesses (falling in love with number 13: Tsarevna) who are prisoners of Koschei: though allowed to play outside, they are turned into stone every day. Although he is captured by castle guards, he is saved from being turned to stone by the magic feather. The firebird then leads the evil Koschei and his guards in a wild dance, bewitching the monsters and making them dance an elaborate, energetic dance so exhausting that they fall asleep. The firebird tells Ivan that Kostchei’s soul is housed in a large egg hidden in a casket. He destroys the egg, and his power. The princesses are saved and Ivan is betrothed to Tsarevna.

LISTEN FOR:

Timbre (pronounced TAM-ber). Timbre is the quality or color of sound that makes one voice or instrument different from another. Each instrument voice has a different timbre

Consonant - When composers use instruments to create a sound that our ears like. (harmonious sound).

Dissonant - When a composer purposefully uses instruments that clash. (conflicting sound)

Dynamics - When a composer writes music at different volumes.

FUN FACT: Portions of the Firebird Suite were featured in the movie *Fantasia*.

WHAT DO YOU THINK?

1. Play sounds of different instruments for your students so they can hear the difference between specific instruments. Show a visual of the instrument as you play it, so the students can make a visual and aural connection.

(Clarinet • Flute • Trumpet • Timpani • Triangle • Violin.)

Igor Stravinsky tells the story of The Firebird by using different groups and combinations of instruments to create different musical tone colors. The composer uses these timbres to help the audience experience an emotion or feeling. What do you feel when you hear each instrument? What color would you make the Firebird?

2. What particular grouping of tones, would you associate with the evil Kashchei?
3. 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 really feel like they are in that moment of the story.
4. What dynamic do you think Stravinsky would use when there is moment of conflict or happiness in the story of The Firebird? Why?”

“Passacaglia” from *Passacaglia and Fugue in C Minor, BWV 582*

Johann Sebastian Bach (1685-1750), German – Pron. *Bahk*

THE COMPOSER:

Johann Sebastian Bach was born in Eisenach, Germany, where his father was a town musician. Bach came from a long line of composers - over 300 years' worth of Bachs all worked as professional musicians. By the time Johann was 10, both his parents had died, so he was brought up by his older brother, who was a church organist. Johann became a very good organist, also. Johann Sebastian Bach held three major jobs in his life: first he worked for a duke, then for a prince, and finally, he became director of music at the St. Thomas Church and School in Leipzig, Germany. Even though his job in Leipzig kept him very busy, in his spare time, Bach conducted a group of musicians who liked to get together to perform at a local coffee house. During his lifetime, people thought of Bach as just an ordinary working musician. No one really knew much about his music until 100 years after his death, when another composer, Felix Mendelssohn, conducted a performance of Bach's St. Matthew Passion. Bach is now seen as one of the greatest geniuses in music history. He wrote all kinds of music -- for organ and other keyboard instruments, orchestras, choirs, and concertos for many different instrumental combinations.

THE MUSIC:

Passacaglia in C Minor was written for the organ. A passacaglia is a type of music that is usually slow, feels like a waltz, and has a repeating bass melody with theme and variation in the higher voices. This is a small section of the entire piece. A simple eight-bar melody called an ostinato or ground bass is repeated throughout the work while a series of continuous variations are layered over it. The C-Minor Passacaglia consists of a set of twenty variations. Passacaglia and Fugue in C Minor is considered by historians and critics to be one of Bach's greatest keyboard compositions. The ground bass from the passacaglia now serving as the subject for the fugue.

FUN FACT: An arrangement of some initial parts of the passacaglia is present two times in the baptism sequence of the movie *The Godfather* (1972).

LISTEN FOR:

Tempo the speed at which the music is played.

Ostinato repeating bass line—over which a series of variations plays out in the upper voices. In principle it's one of the simplest approaches to music-making, one that crosses all kinds of traditions, from folk to jazz and beyond: keep the bass-line going and do something different above each repetition of the pattern

Harmony the way the musical notes work together

See if you can hear when different group join.

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

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

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

WHAT DO YOU THINK:

1. How does the composer make the music sound sad/solemn? What types of sounds do you hear? *The speed (tempo) is very slow and the instruments are playing legato (connected). The (harmony) makes it sound very depressing.*
2. The string and woodwind instruments are the main focus of the piece. Can you name some that you know? *String Instruments: bass, cello, violin, viola - woodwinds: flute, oboe, clarinet, bassoon.*

“Something Waltz” from *Der Rosenkavalier*, Op. 59

Richard Strauss - (1864-1949), German - Pron. *Strowss*

THE COMPOSER:

Richard Strauss began composing music at age six, however, his first symphony premiered at age 17 and his second at 20. Having been taught music under the watchful eye of his conservative father, Franz Strauss, it is almost surprising that Richard Strauss’s music shocked the world! In 1933, Nazis came to power in Germany. Strauss was confronted with a crucial decision – to leave Germany or remain in his homeland. Staying in Germany, he was given the position of president of the *Reichsmusikkammer* (Reich Chamber of Music). For him, this created an uneasy relationship with the Nazi government. Because his daughter-in-law and grandsons were of Jewish ancestry, Strauss was forced to make a deal with the Nazis for their protection. After his opera *Die schweigsame Frau* (The Silent Woman), was withdrawn by the Nazis because the author of the book, Stefan Zweig was Jewish, Strauss was later asked to resign his post. Richard Strauss died quietly in 1949 at age 85.

THE MUSIC:

Der Rosenkavalier is a comic-opera suite of waltzes that tell the tale of a young girl, the young man she falls in love with, and how he outwits the pompous nobleman she is betrothed to marry. The action in *Der Rosenkavalier* revolves around the Marschallin, who has taken Octavian as her lover, her cousin the bumbling, lecherous Baron Ochs, who lacks both money and social graces, and who has arranged to marry Sophie who has a wealthy father that will provide a handsome dowry for his daughter. Marschallin agrees to have Octavian present Sophie with a silver rose—an elaborate engagement “custom”, to save her from a loveless marriage. The two fall in love. In the end, inevitably, Octavian leaves the Marschallin for the pretty, young Sophie, and Ochs is revealed as the silly old fool he is.

LISTEN FOR:

Dynamics (volume of the music) that changes throughout the piece. Does it start loud or soft? Does it end loud or soft? *It starts out soft, then builds in the middle, and ends with a big, loud finish!*

Instruments called **timpani** are featured in this piece - they are a type of drum that can play notes with different pitches (unlike a snare drum that really only has one pitch). Can you hear them? Why do you think the composer chose to use them? *They make the piece sound exciting and powerful.*

This piece has one main melody with variations.

0:00 -0:24 - The main melody happens for the first time

0:25 – 0:50 - The main melody repeats

0:51 -1:18 - We hear a variation on the main melody that builds in intensity

1:19 -2:24 - We hit the peak of the melody, and it changes slightly again

2:25 - end - There is a gentle ending that finishes the piece

How would you describe the overall mood? The overall mood is romantic and slow. It sounds like there is a happy ending.

Which instruments are the most prevalent? *The strings and woodwinds, and a little bit of the brass.*

WHAT DO YOU THINK?

1. Use your imagination - what kind of scene pops into your head? Who are the characters? What are they doing? Create a work of art that illustrates the scene you imagine.
2. How would you move around the room to this music? Try moving to the music, and then see if you can translate your physical movement into your artwork.
3. Does this remind you of anything you have seen or read before? If so, what was it? Tell a partner your story and see if they can illustrate it. Then do the same for them.

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

Visual Art

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

Science

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

Music

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

Language Arts

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

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

- 2.RV.2.5 (3.RV.3.2, 3.RV.2.5, 4.RV.2.5, 5.RV.2.5, 6.RV.2.5) Consult reference materials, both print and digital (e.g., dictionary), to determine or clarify the meanings of words and phrases.

Visual Art and Music Vocabulary

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

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

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

In visual art, **form** refers to a shape or mass or the arrangement of all the shapes.

In music, **form** refers to how the different sections of a piece are arranged.

In visual art, we see different **colors** and refer to them by name, such as red, blue, green and yellow.

In music, we hear different **colors** when we hear different instruments like violins, horns, bassoons, flutes and tympani.

In visual art, **texture** can be seen and felt when different materials are applied to the surface of the artwork.

In music, we can hear different **textures** when lines played by different instruments are added or subtracted.

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To Help You Present the Selections

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

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

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

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

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

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

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

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

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

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

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

Can you write a letter to a friend that explains your piece of art?

Looked at Another Way . . . *In the Mind's Eye – A Supplemental Idea*

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

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

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

The door is open! Please share with us.

Group Ideas

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

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

How could your artwork show the mood of this selection?

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

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

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?”