



# Soundscapes

## Music & Visual Art

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Discovery Program Online  
*A Teacher's Guide*

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## Letter to Teachers

Dear Teachers:

Welcome to The Boulder Phil's virtual Discovery Program for 2021-2022! The theme for this school year is *Soundscapes: Music & Visual Art*. We hope you enjoy the vibrant curriculum that The Phil's Education Team has created to help your students explore connections between classical music and visual art. This collection of orchestral works and artworks will prepare your students for our exciting virtual Discovery Concert this spring, led by [Music Director Michael Buttermann](#).

We look forward to a time when you, your students, and all of our musicians can be together again for our Discovery Concert in Macky Auditorium! In the meantime, The Boulder Phil plans to continue last year's Virtual Musician Pop-ins to classrooms online and hopes to send chamber ensembles to your schools in-person this spring. We are actively seeking ways to bring classical music to your students as safely and as often as we can!

Please enjoy these classroom resources, and reach out with any questions to [education@boulderphil.org](mailto:education@boulderphil.org).



Sincerely,  
Dr. DeAunn Davis  
Education Coordinator  
Kristen Pierri  
Education Intern  
Sean Brennan  
Education Intern

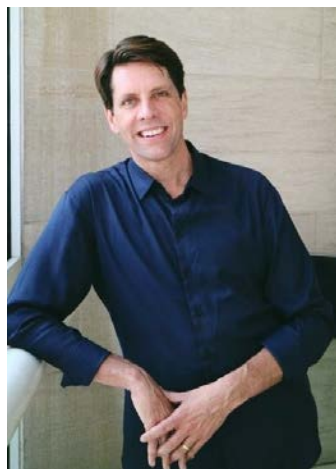
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### Suggestions for incorporating The Boulder Phil's Discovery Program curriculum:

- Enjoy three 45-minute lessons with engaging activities that can be done at school in Covid-safe conditions, or remotely. *(based on Colorado State and Common Core Standards)*
- Use additional materials in this guide to teach students about conductors and conducting, composers, visual artists, and terminology from music and art (also in Spanish).
- Engage parents and guardians with Bonus Activities they can enjoy with their students.
- Listen to our [Spotify](#) playlist of classical works from this curriculum guide while students work independently in class.
- Forward our Curriculum Guide to parents and guardians so that students can share at home.
- Have students participate in Halloween-themed [Bonus Activity #4](#), and submit their artwork to The Boulder Phil for a special Discovery video!

# About Us

## About Music Director Michael Buttermann



Mr. Buttermann began studying music at the age of seven. He took piano lessons beginning in the second grade and added violin the next year. He enjoyed music so much that he became a violinist in the Northern Virginia Youth Symphony and practiced piano for hours each day. He eventually entered and won several piano competitions when he was in high school. Although he loved music, he decided to concentrate on studies in chemistry when he was in college. He remained involved in music by playing piano for his school's choruses. One year, he was asked to conduct the choruses, and discovered how much he enjoyed working with other musicians to prepare concert programs. Mr. Buttermann then received some specialized training in conducting, and enrolled at Indiana University. He conducts orchestras around the country, including the National Symphony Orchestra. He began leading the Boulder Philharmonic Orchestra in 2006 and has enjoyed making music with them ever since.

## About the Boulder Philharmonic Orchestra

The word "philharmonic" means "love of music." Your orchestra is called the Boulder Philharmonic Orchestra because it is located in the city of Boulder, Colorado and the people who started it in 1957 loved music and recognized the value of having an orchestra in the community. The people of Boulder today love their orchestra so much, they've voted the Boulder Philharmonic Orchestra as the "Best of Boulder" eight years in a row! With around 55 professional musicians, the Boulder Philharmonic Orchestra contains the instrument families in most symphony orchestras such as strings, woodwinds, brass, and percussion.



## About Macky Auditorium

Macky Auditorium Concert Hall was completed in 1922 and seats more than 2,000 people. A wide range of people have graced the stage throughout the years including Eleanor Roosevelt, the Dalai Lama, Yo-Yo Ma, Jane Goodall, Robin Williams, Conan O'Brien, Bill Mahler, Neil deGrasse Tyson, and Bill Nye, just to name a few!



# Sobre Nosotros

## Sobre el Director de Música Michael Buttermann



El señor Buttermann comenzó estudiando música a la edad de siete años. Comenzó con clases de piano en el segundo grado y luego comenzó a estudiar violín el año siguiente. El Señor Buttermann disfrutó tanto de la música que se hizo violinista en la Sinfonía Juvenil de Virginia del Norte y practicó piano durante varias horas todos los días. Finalmente ingresó y ganó varias competencias de piano cuando estaba en la escuela secundaria. Aunque amaba la música, decidió concentrarse en los estudios de química cuando estaba en la universidad. Permaneció involucrado en la música tocando el piano para los coros de su escuela. Un año, se le pidió que condujera los coros, y descubrió cuánto le gustaba trabajar con otros músicos para preparar programas de conciertos. El Sr. Buttermann luego recibió un entrenamiento especializado en dirección y se matriculó en la Universidad de Indiana. El Señor Buttermann dirige orquestas por todo el país, incluyendo la Orquesta Sinfónica Nacional. Comenzó a dirigir la Orquesta Filarmónica de Boulder en el 2006 y ha disfrutado de la colaboración con los músicos desde entonces.

## Sobre la Orquesta Filarmónica de Boulder

La palabra “filarmónica” significa el “amor hacia la música.” La orquesta se llama la orquesta filarmónica de Boulder porque está localizada en la ciudad de Boulder en Colorado. Las personas que comenzaron la orquesta en el año 1957 eran amantes de la música y reconocían el valor de tener una orquesta en su ciudad. Los habitantes de Boulder hoy aman tanto a su orquesta que votaron a la Orquesta Filarmónica de Boulder por “Lo mejor de Boulder” seis años consecutivos. Con alrededor de 55 músicos profesionales, la Orquesta Filarmónica Boulder contiene a las familias de instrumentos en la mayoría de las orquestas sinfónicas, como cuerdas, instrumentos de viento de madera, metales y percusión.



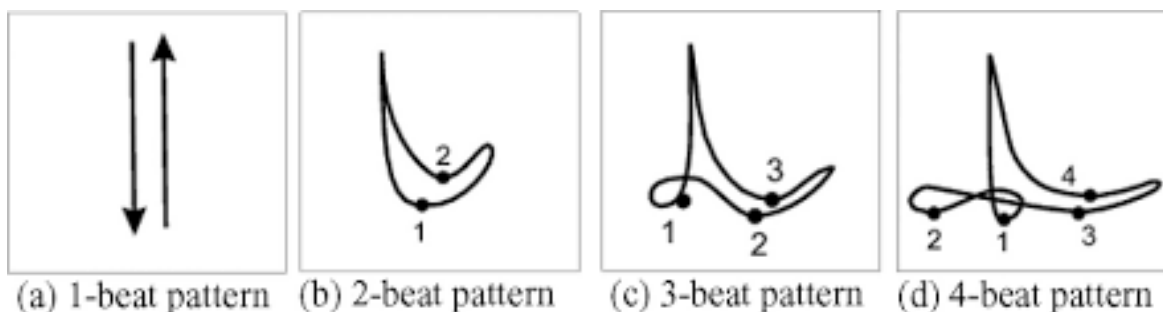
## Sobre la Sala Macky

La Sala de Concierto de Macky Auditorium Concert Hall se completó en el año 1922. ¡Con más de 2,000 asientos, una amplia gama de personas han adornado el escenario a lo largo de los años, incluyendo Eleanor Roosevelt, el Dalai Lama, Yo-Yo Ma, Jane Goodall, Robin Williams, Conan O'Brien, Bill Mahler, Neil deGrasse Tyson, y Bill Nye, solo para nombrar algunos!

## The Role of the Conductor

The conductor is the leader of the orchestra. They lead the orchestra by conducting them onstage during performances. A conductor unifies performers to convey the message and intent of the composer who wrote the piece. The conductor also sets the tempo, and executes clear preparations and beats with their baton, which is a thin stick held by a conductor to direct an orchestra or choir. With the right hand, they hold their baton and keep a beat with a specific pattern. With their left hand, they communicate the expressive qualities of the music.

Below you will find some of the patterns that a conductor may use:



Practice these conducting patterns with your class using some of the music from the featured repertoire on [page 7](#).

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## Famous Conductors Today



**Gemma New** is currently in her sixth season as the Music Director of the Hamilton Philharmonic Orchestra and her second season as Principal Guest Conductor of the Dallas Symphony Orchestra. New recently completed a four-year position as Resident Conductor of the St. Louis Symphony Orchestra. In the summer of 2019, New made five major conducting debuts with the Cleveland Orchestra, Philadelphia Orchestra, San Francisco Symphony, Detroit Symphony, and Indianapolis Symphony.

**Vinay Parameswaran** is the Associate Conductor of The Cleveland Orchestra.

Parameswaran came to Cleveland in August of 2017 following three seasons as associate conductor of the Nashville Symphony. A native of the San Francisco Bay area, Parameswaran holds a Bachelor of Arts degree in music and political science from Brown University and an Artist Diploma from the Curtis Institute of Music.



**Xian Zhang** currently serves as Music Director of the New Jersey Symphony Orchestra. Xian Zhang holds the positions of Principal Guest Conductor of Melbourne Symphony Orchestra and Conductor Emeritus of Orchestra Sinfonica di Milano Giuseppe Verdi, following a hugely successful period from 2009–2016 as Music Director. She previously served as Principal Guest Conductor of the BBC National Orchestra & Chorus of Wales and was the first female conductor to hold a titled role with a BBC orchestra.

## Featured Repertoire

Click on each link for access to a safe YouTube recording! You can also listen to our [Spotify playlist](#).

### Lesson 1

Pictures at an Exhibition

[Promenade](#)

[blue cathedral](#)

Music for Movies

[Sunday Traffic](#)

Symphony No. 1 in E Minor

[Movement IV: Finale](#)

[These Worlds In Us](#)

Symphony No. 1, Op. 40

[Movement V: Rainbow](#)

[Entr'acte](#)

Modest Mussorgsky  
(1839-1881)

Jennifer Higdon  
(b.1962)

Aaron Copland  
(1900-1990)

Florence Price  
(1887-1953)

Missy Mazzoli  
(b.1980)

Takashi Yoshimatsu  
(b.1953)

Caroline Shaw  
(b.1982)

### Lesson 2

Swan Lake Suite, Op. 20

[Movement I: Scène](#)

Musical Offering

[Ricercar a 6](#)

Symphony No. 8, "Unfinished"

[Movement I: Allegro moderato](#)

[Centrifuge: Or The Powers That Separate Us](#)

Pyotr Ilyich Tchaikovsky  
(1840-1893)

Johann Sebastian Bach / arr. A. Webern  
(1685-1750)

Franz Schubert  
(1797-1828)

Chanda Dancy  
(b.1978)

### Lesson 3

Grand Canyon Suite

[Movement III: On the Trail](#)

Three Pieces for Chamber Orchestra

[Movement I: Rasch](#) & [Movement 2: Mässig](#)

Ferde Grofé  
(1892-1972)

Arnold Schoenberg  
(1874-1951)

[Sinfonia India](#)

Carlos Chávez  
(1899-1978)

La Mer

[Movement II: Play of the Waves](#)

Claude Debussy  
(1862-1918)

[The Moldau](#)

Bedřich Smetana  
(1824-1884)

### Bonus Activity #4:

[subito con forza](#)

Unsuk Chin  
(b.1961)

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## Composer Spotlight: *Chanda Dancy*



"[My least favorite part about scoring a film is] when it's over. It's the same with all film-makers: you're creating a life. And when you're done, it's like you're separated from it."

### Composer Facts: [\[to Lesson 2\]](#)

- Chanda Dancy started composing music at age 12.
- She studied in college to write music for film and television.
- Besides composing, Chanda is the violinist, keyboardist, and vocalist for Indie Rock Band Modern Time Machines.

### Recordings from film:

- [Everything After Us](#)
- [Pavanne for Dr. Zhang](#)
- [Let's Go Party](#)

To learn more about Chanda Dancy and her music, visit her [website](#).



## Featured Artworks

### Lesson 2



*Music, Pink and Blue, No. 2*

Georgia O'Keeffe

[\[to Lesson 2\]](#)



*Viva la Vida, 1954*

Frida Kahlo

[\[to Lesson 2\]](#)



*Self Portrait II*

Frida Kahlo

[\[to Lesson 2\]](#)



*Untitled (Head)*

Jean-Michel Basquiat

[\[to Lesson 2\]](#)



*Pumpkin, 1998*

Yayoi Kusama

[\[to Lesson 2\]](#)



*The Potato Eaters*

Vincent van Gogh

[\[to Lesson 2\]](#)



*Strawberry Tart Supreme*

Audrey Flack

[\[to Lesson 2\]](#)

## Lesson 3



*The Grand Canyon, 1912*  
Thomas Moran  
[\[to Lesson 3\]](#)



*Who Do You Think You Are? One Of Us!*  
Howardena Pindell  
[\[to Lesson 3\]](#)



*The Scream*  
Edvard Munch  
[\[to Lesson 3\]](#)



*Under the Wave off Kanagawa (Kanagawa oki nami ura)*  
Katsushika Hokusai  
[\[to Lesson 3\]](#)



*Washington Crossing the Delaware*  
Emanuel Leutze  
[\[to Lesson 3\]](#)



*Do You Know My Aunt Eliza?*  
Leonora Carrington  
[\[to Lesson 3\]](#)

# Music Terminology

Use this list of words to talk about the music you'll listen to.

**Melody:** a string of notes (also called tones or pitches) that are played or sung one after the other.

**Rhythm:** the systematic arrangement of musical sounds, principally according to duration and periodic stress.

**Harmony:** two or more different notes played together.

**Tempo:** how fast or slow the music is played.

**Dynamics:** how loud or soft the music is played.

**Philharmonic Orchestra:** a group of musicians playing different instruments. It usually consists of 60-80 people, but sometimes there are more. When it's a smaller group it is referred to as a **chamber orchestra**.

**Instrumental Families:** orchestral instruments can be categorized into four families based on how they make sound. The four families are string, woodwind, brass, and percussion.

**String Instruments:** instruments that have strings are usually played with a bow.

Examples: *violin, viola, cello, double bass*

**Brass Instruments:** metal instruments that are played by blowing into them while buzzing the lips into a mouthpiece.

Examples: *trumpet, French horn, trombone, tuba*

**Woodwinds Instruments:** instruments that you play by blowing air into them, sometimes with a wooden reed.

Examples: *piccolo, flute, clarinet, oboe, English horn, bassoon, contrabassoon*

**Percussion Instruments:** instruments that you play by hitting, shaking, rubbing, or scraping.

Examples: *snare drum, maracas, tambourine, guiro, timpani, bass drum, cymbals*

**Composer:** a person who creates music.

**Commission:** a formal request to a composer to create a special piece of work for payment.

**Conductor:** a person who directs an orchestra.



## Terminología musical

Use esta lista de palabras para hablar sobre la música que escuchará.

**Melodía:** una cadena de notas (también llamadas tonos) que se tocan o cantan una después de la otra.

**Ritmo:** la disposición sistemática de los sonidos musicales, principalmente según la duración y el estrés periódico.

**Armonía:** dos o más notas diferentes tocadas juntas.

**Tempo:** qué tan rápida o lenta se reproduce la pieza.

**Dinámica:** qué tan fuerte o suave reproduce la música.

**Orquesta Filarmónica:** un grupo de músicos que tocan diferentes instrumentos. Por lo general, consta de 60-80 personas, pero a veces hay más. Cuando se trata de un grupo más pequeño, se conoce como **orquesta de cámara**.

**Familias instrumentales:** los instrumentos de orquesta pueden clasificarse en cuatro familias según su forma de sonido. Las cuatro familias son cuerdas, (viento) madera, latón y percusión.

**Instrumentos de cuerda:** instrumentos que tienen cuerdas y generalmente se tocan con un arco.  
Ejemplos: *violín, viola, violonchelo, contrabajo*

**Instrumentos de latón:** instrumentos de metal que se tocan soplando dentro de ellos mientras suenan los labios en una boquilla.  
Ejemplos: *trompeta, trompa, trombón, tuba*

**Instrumentos de viento de madera:** instrumentos que tocas soplando aire, a veces por una caña de madera.  
Ejemplos: *flautín, flauta, clarinete, oboe, fagot, contrabajo (fagot)*

**Instrumentos de percusión:** instrumentos que tocas golpeando, sacudiendo, frotando o raspando.  
Ejemplos: *caja, maracas, pandereta, guiro, timbales, bombo, platillos*

**Compositor:** una persona que crea música.

**Comisión:** una solicitud formal a un compositor para crear un trabajo especial para el pago.

**Director:** una persona que dirige una orquesta.

## Art Terminology

Use this list of words to talk about the visual art you'll see and create.

**Collage:** a piece of art made by arranging materials, such as torn pieces of paper or photographs, together on a canvas

**Landscape:** a work of art based on natural scenery like forests, bodies of water, and mountains

**Medium:** materials and supplies that an artist uses to make a work of art

Examples: *paint, clay, the paper or canvas that the artist paints on*

**Palette:** 1.) a smooth plank on which an artist can arrange their paints for easy access while painting  
2.) a range of colors

**Portrait:** an artistic representation of a person through paint, sculpture, or photograph, focusing specifically on their face

**Sculpture:** a branch of visual art in which hard materials are formed into a three-dimensional work

Examples: *carving wood, modeling clay, welding metal, chiseling stone, or blowing glass*

**Symmetry:** a particular quality of objects that can be divided into identical halves, creating balanced proportions and beauty in form

**Texture:** in a work of art, the way that different surfaces seem like they would feel to the touch

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## Terminología del arte

Use esta lista de palabras para hablar sobre el arte visual que verá y creará.

**Collage:** una obra de arte hecha al colocar materiales, como trozos de papel o fotografías, juntos en un lienzo.

**Paisaje:** una obra de arte basada en paisajes naturales como bosques, Cuerpos de agua y montañas.

**Medio:** materiales y suministros que utiliza un artista para realizar una obra de arte.

**Ejemplos:** pintura, arcilla, el papel o el lienzo sobre el que pinta el artista.

**Paleta:** 1.) una tabla lisa en la que un artista puede colocar sus pinturas para un fácil acceso mientras pinta 2.) una gama de colores

**Retrato:** una representación artística de una persona a través de pintura, escultura o fotografía, centrándose específicamente en su rostro.

**Escultura:** una rama del arte visual en la que los materiales duros se forman en una obra tridimensional.

**Ejemplos:** tallar madera, plastilina, soldar metal, cincelar piedra o soplar vidrio

**Simetría:** una cualidad particular de los objetos que se pueden dividir en mitades idénticas, creando proporciones equilibradas y belleza en la forma.

**Textura:** en una obra de arte, la forma en que diferentes superficies parecen sentirse al tacto.



# Online Adaptation Strategies

## Teaching Melodies

- Teach melodies using a call and response method. All students can be muted except for the teacher. Alternatively, the teacher can unmute one student at a time throughout learning a melody so students can hear another student modeling as they practice at home.
- Teachers can utilize any screen sharing to project Listening Maps, lyrics, etc. on screen for students to follow along with.

## Listening Activities

- There are a variety of strategies that can be used to do listening activities remotely, depending on the independence of your students.
  - Option 1: During an online call using Zoom, Google Meet, or another online platform of communication, the teacher can share their screen and computer audio. Although this reduces the quality of the music, it ensures that as long as a student is participating in the meeting, they have access to the music.
  - Option 2: Outside of or prior to a class, teachers can share a Spotify or YouTube playlist with the students of the repertoire. Students can record their reaction, write down a reflection, etc. to bring to class to remind them of what they heard.
  - Option 3: During an online call using Zoom, Google Meet, or another online platform of communication, teachers can post a direct Spotify or YouTube link directly in the chat and guide students through listening. Students can all be on mute, but the teacher can still talk while the students listen to the piece.

## Movement Activities

- Combined with the listening activities above, students can participate throughout the meeting, send in a prerecorded video of themselves moving to the music before or after the online meeting, etc.

## Performance Activities

- If students do not have access to instruments at home, there are still performance options!
  - Option 1: Singing. Turn instrumental arrangements into choral arrangements (students can sing on la, oohs, etc.)
  - Option 2: Body Percussion. Students can refocus on rhythm rather than melody. Snaps, claps, stomps, etc. can be utilized. Similar to the teaching melody suggestion, students can be all put on mute and the teacher can model in a call and response, and different students can be chosen to be unmuted and model for the class
  - Option 3: Build Your Own Instruments. Teachers can have students make their own instruments using household items, such as tambourines from jars filled with items, pitched instruments from glasses filled with water, etc.

## Lesson 1: Meet the Orchestra!

### Description:

When we listen to an orchestra play music by great composers, it's like taking a stroll in an art museum - but through sound. There are four families of instruments in the orchestra: strings, woodwinds, brass, and percussion. The instruments in each family share some qualities, such as how they're made, how they're played, or how they sound. These four families of instruments are a composer's primary colors, like red, blue, and yellow for a painter. The composer can mix and match those instrument sounds to create new tone colors, or timbres, just like mixing red and blue creates purple.



Time is the composer's canvas; music happens over time. Composers can combine groups of instruments at different times and in different ways to create "events" in a piece of music. This is a lot like the way a painter would mix and match colors, shapes, and textures on a piece of canvas. Because composers can play with instrument timbres and other elements of music that we'll learn about soon, the orchestra can produce as many different sounds and styles of music as human beings can imagine!

### Featured Repertoire:

<i>Pictures at an Exhibition, Promenade</i>	Modest Mussorgsky
<i>blue cathedral</i>	Jennifer Higdon
<i>Music for Movies: Sunday Traffic</i>	Aaron Copland
<i>Symphony No. 1 in E Minor, Movement IV</i>	Florence Price
<i>These Worlds In Us</i>	Missy Mazzoli
<i>Symphony No. 1, Movement V: Rainbow</i>	Takashi Yoshimatsu
<i>Entr'acte</i>	Caroline Shaw

### Materials:

- Recordings of Featured Repertoire (linked in lesson)
- Instrument Identification Worksheet ([pp. 17-20](#))
- Two sheets of paper per student and crayons / markers

### Objectives:

Students will be able to:

- Reproduce a melody by singing, and a rhythm by tapping feet
- Identify different instruments and categorize them into families
- Compare and contrast sounds of different instruments
- Represent musical style and orchestration through shapes and color

## National Coalition for Core Arts Standards:

- *MU: Pr4.2.3b*: When analyzing selected music, read and perform rhythmic patterns and melodic phrases using iconic and standard notation.

## Colorado State Standards:

- *Colorado (Third Grade) Music 1.1*: Perform phrases demonstrating learned rhythmic, melodic, and chordal accompaniment components.
- *Colorado (Third Grade) Music 3.1*: Identify and demonstrate notated melodic, rhythmic, and harmonic patterns within the treble staff.

## Activity 1

### Procedure:

Time Requirement: 5 minutes

1. Introduce Mussorgsky's *Pictures at an Exhibition*:  
Russian composer [Modest Mussorgsky](#) wrote this collection of short musical portraits based on artworks by his friend, Viktor Hartmann. In *Pictures at an Exhibition*, Mussorgsky pretended to be at the gallery viewing an art show. The "Promenade" music is played five times as Mussorgsky imagines strolling among Hartmann's paintings.
2. Play the [Promenade](#) from Mussorgsky's *Pictures at an Exhibition*.
3. Sing the first two phrases to students using these numbers as "lyrics:"



4. Have the students join you in singing.
5. While sitting at their desks, ask students to "promenade" along with the melody by tapping their feet in time to the rhythm as you sing together. Point out the eighth notes, as opposed to the quarter notes; invite students to move their feet "double time" to match that rhythm.
6. Play the [Promenade](#) again. Before playing, ask students to continue to "promenade" along and speak (not sing) the number "lyrics" out loud. When the rhythm changes, students should stop "promenading" and raise their hands.
7. Ask the students if they know what instrument opens this piece (trumpet), and to which instrument family it belongs (brass).




## Activity 2





### Procedure:

Time Requirement: 15 minutes




1. Review the concept of instrument families: strings, woodwinds, brass, and percussion.
2. Using the Boulder Phil's [Instrument Demo Slideshow](#) with audio clips, fill out the following chart together as a class. For the Adjectives portion, ask:  
Does this instrument play high or low? What are some other adjectives to describe the instrument and the sound it makes? What shapes or colors might describe this instrument?



# Instrument Worksheet

	Instrument	Family	Adjectives
			
			
			

	Instrument	Family	Adjectives
			
			
			
			



	Instrument	Family	Adjectives
			
			
			

	Instrument	Family	Adjectives
			
			

### Activity 3

#### Procedure:

Time Requirement: 5 minutes

1. Prepare students to listen to the first 3 minutes and 30 seconds of *blue cathedral* by [Jennifer Higdon](#):
  - a.) Students will listen for the entrance of each new instrument family (strings, woodwinds, brass, and percussion...but not necessarily in that order!).
  - b.) Class will identify the first instrument family together.
  - c.) When students hear a new instrument family enter, they should raise their hand. Then the class can identify that instrument family together.
  - d.) Let students know to watch out for instruments that belong to the same instrument family!
2. Play three and a half minutes of [blue cathedral](#) and identify the entrances of percussion, strings, woodwinds, then brass.

## Activity 4

### Procedure:

Time Requirement: 7.5 minutes

1. Provide each student with one piece of paper and crayons / markers.
2. Prepare students to listen to *Music for Movies: Sunday Traffic* by [Aaron Copland](#).
  - a.) While listening, each student will draw open shapes (not colored in) depicting the style of the music with a dark-colored crayon or marker.  
To form their shapes, students should ask:
    - Is this music smooth or jagged?
    - Is it loud (big or bold) or soft (small or light)?
  - b.) Let students know to save room so that they can create different shapes as new events happen later in the music.
3. Play [Music for Movies: Sunday Traffic](#) by Aaron Copland.
4. Have each student trade drawings with a neighbor. [*Covid alternative: do not trade papers.*]
5. Using colored crayons / markers, ask each student to “orchestrate” their neighbor’s drawing. Two possible approaches are a.) to think of certain instruments as different colors, or b.) to choose colors depending on the mood of the music they hear.
6. Play [Music for Movies: Sunday Traffic](#) by Aaron Copland again.

## Activity 5

### Procedure:

Time Requirement: 10 minutes

1. Provide each student with one piece of paper and crayons / markers.
2. Have each student use a crayon / marker to draw a large “+” on their paper, dividing it into four separate drawing areas. Students should number each area, 1-4.
3. Prepare students for the activity:
  - a.) Students will listen to four orchestral recordings, one and a half minutes each.
  - b.) Students will draw, choosing colors and shapes to match each recording.
    - For choosing color, ask: What kind of instruments are playing?  
What color describes the mood of this music?
    - For choosing shapes, ask: Is this music smooth or jagged? Loud or soft?
4. Play 1.5 minutes each of the following four recordings:
  - Symphony No. 1 in E Minor, [Movement IV](#) by [Florence Price](#)
  - [These Worlds In Us](#) by [Missy Mazzoli](#)
  - Symphony No. 1, Op. 40 , [Movement V: Rainbow](#) by [Takashi Yoshimatsu](#)
  - [Entr’acte](#) by [Caroline Shaw](#)
5. For each piece ask one student to share their drawing, discussing the colors and shapes they chose and the reasons why.

## Bonus Activity #1

### Procedure:

Click the links to compose a melody or rhythm with Inside the Orchestra’s [Online Musical Games!](#)

-AND / OR-

Send this link home for students to explore with their parents / guardians!

## Lesson 2: Music Paints a Picture

### Description:

Music and visual art are both considered a part of “The Arts.” They are both disciplines where a person uses skill and imagination to create something that will be shared with other people.



Literature, architecture, and other performing arts such as theater also belong to “The Arts.” Because of this connection, visual art and music share similar characteristics such as a subject (melody), shapes (contour), background (accompaniment), and texture (volume and instrumentation). Famous American painter [Georgia O’Keeffe](#) once said she painted using “the idea that music could be translated into something for the eye.” Here is her painting [Music, Pink and Blue, No. 2](#), housed at the Whitney Museum in New York City.

### Featured Repertoire:

*Swan Lake Suite, Op. 20, Movement I*

Pytor Ilyich Tchaikovsky

*Musical Offering, Ricercar a 6*

Johann Sebastian Bach / arr. A. Webern

*Symphony No. 8, “Unfinished,” Movement I*

Franz Schubert

*Centrifuge: Or The Powers That Separate Us*

Chanda Dancy

### Materials:

- Recordings of Featured Repertoire (linked in lesson)
- Visuals of Featured Artworks (linked in lesson)
- Two sheets of paper and pencil per student, crayons / markers

### Objectives:

Students will be able to:

- Identify the subject and background of a piece of art, and the melody and accompaniment in a piece of music
- Discuss texture and contour in musical composition and visual art
- Understand how these different characteristics in art and music relate to each other (subject / melody, background / accompaniment, texture, contour)
- Create drawings that represent different sounds they hear in music

### National Coalition for Core Arts Standards:

- *MU: Pr4.3.3a:* Demonstrate and describe how intent is conveyed through expressive qualities (such as dynamics and tempo).
- *MU: Re7.2.3a:* Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

- *MU: Cn11.0.3a*: Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- *VA: Cr1.1.3a*: Elaborate on an imaginative idea.
- *VA: Re.7.1.3a*: Speculate about processes an artist uses to create a work of art.

### Colorado State Standards:

- *Colorado (Third Grade) Music 3.2*: Identify and demonstrate gradual tempos, dynamics, and articulations.
- *Colorado (Third Grade) Music 3.3*: Identify and demonstrate advanced form, meter, and timbre elements.
- *Colorado (Third Grade) Visual Art 1.1*: Investigate works of art and design to recognize how to create meaning with purpose and intent.
- *Colorado (Third Grade) Visual Art 2.1*: Demonstrate an understanding of how intent and purpose are informed by research and experimentation.

### Activity 1

#### Procedure:

Time Requirement: 2.5 minutes

1. Watch the video "[What is Art?](#)" from GCFLearnFree.org.

### Activity 2

#### Procedure:

Time Requirement: 10 minutes

1. Introduce the concepts of "melody" in music and "subject" in visual art as being the main focus of a work.
2. Show students these two paintings by [Frida Kahlo](#). Ask them to identify the subject in each painting.
  - [Viva la Vida, 1954](#) (watermelons)
  - [Self Portrait II](#) (Frida herself)
3. Provide students with one sheet of paper and a writing implement.
4. Prepare students to listen to *Swan Lake Suite, Op. 20, Movement I* by [Pyotr Ilyich Tchaikovsky](#).
  - a.) Students will draw a long line down the middle of the paper lengthwise to create a Melody Timeline.
  - b.) Instruct students to listen for which instrument is playing the melody, or subject, at the beginning and for who that melody is passed to throughout the work. If they can't identify the instrument, try to identify the instrument family.
  - c.) Students should write down the instruments / instrument families playing the melody on their timeline of events in the order those events happen.
5. Play [Swan Lake Suite, Op. 20, Movement I](#) by Pyotr Ilyich Tchaikovsky.
6. Go over the Melody Timeline together:
  - oboe (woodwinds), French horns (brass), violins + violas (strings),
  - flute + oboe + clarinet (woodwinds), bassoon + string basses (woodwinds & strings)



### Activity 3

#### Procedure:

Time Requirement: 10 minutes

1. Introduce students to the concept of melodic contour, or the shape of a melody. A composer chooses melodic contour like a visual artist chooses shapes and line contour.
2. Show students these two artworks and discuss differences in line contour and shapes:
  - a.) [Untitled \(Head\)](#) by [Jean-Michel Basquiat](#)
  - b.) [Pumpkin, 1998](#) by [Yayoi Kusama](#)
3. Play the first 19 seconds of [Musical Offering: Ricercar a 6](#) by [Johann Sebastian Bach](#). Introduce this as the subject, or melody. What instrument family is playing the melody? (brass)
4. Ask students to flip over their last piece of paper and get something to write with.
5. While listening, students will draw a single line that follows the contour of this melody, going up when the melody goes up and down when the melody goes down.
6. Play the first 19 seconds of [Musical Offering: Ricercar a 6](#) by Johann Sebastian Bach again.
7. Compare contour drawings as a class.
8. Introduce students to the concept of a *ricercar*: a musical composition written in the style of a fugue or canon. In all of these types of compositions, the same melody will reappear over and over, often overlapping.
9. This time, instruct students to listen for what instrument family plays the melody after the brass.
10. From the beginning, play the first 35 seconds of [Musical Offering: Ricercar a 6](#) by Johann Sebastian Bach.
11. Ask students which instrument family took over the melody. (woodwinds)
12. Lastly, instruct students to listen for how many times the melody is played before it disappears completely. The class should hold up fingers while listening to indicate the number of times.
13. From the beginning, play the first 2 minutes of [Musical Offering: Ricercar a 6](#) by Johann Sebastian Bach.
14. Ask students how many times they heard the melody before it disappeared completely. (five)

### Activity 4

#### Procedure:

Time Requirement: 5 minutes

1. Introduce the idea of background in visual art and accompaniment in music as supporting material for the subject / melody.
2. Show students [The Potato Eaters](#) by [Vincent van Gogh](#).
  - a.) Ask: what is the subject of this picture? (the family)
  - b.) Ask: what is the background, or supporting material in this picture? What does the background tell you about this family?
3. Prepare students to listen to *Symphony No. 8, "Unfinished," Movement I* by [Franz Schubert](#). Instruct them to listen for the melody once the oboe comes in, and for the accompaniment in the background.
4. Play the first 40 seconds of [Symphony No. 8, "Unfinished," Movement I](#) by Franz Schubert.
5. Ask students who was playing in the background when the oboe had the melody. (strings)

6. This time, instruct students to listen to the second time the oboe plays the melody. Who joins the strings as another accompanimental voice?
7. Play the first 52 seconds of [Symphony No. 8, "Unfinished," Movement I](#) by Franz Schubert.
8. Ask: who joins the strings as another accompanimental voice? (French horn)

## Activity 5

### Procedure:

Time Requirement: 15 minutes

1. Introduce students to the concept of texture.
  - Texture in visual art refers to the way that a work's different surfaces seem like they would feel to the touch.
  - Texture in music may refer to how loud or soft the volume is, or how many or few instruments the composer asks to play at one time. Loud music with lots of instruments playing sounds thicker, while soft music with only a few instruments playing has a thinner texture.
2. Show students [Strawberry Tart Supreme](#) by [Audrey Flack](#).
3. Ask students to discuss the different textures they see in Flack's photorealistic painting.
4. Provide each student with one piece of paper and crayons / markers.
5. Prepare students to listen to and create a response drawing to the textures they hear in *Centrifuge: Or The Powers That Separate Us* by [Chanda Dancy](#).
  - a.) Students should choose colors and methods of drawing that they feel respond to different textures they hear in the piece. Ask:
    - What would loud musical textures look like?
    - What would soft musical textures look like?
    - What would musical texture look like with many instruments playing together?
    - What would musical texture look like if there are only a few instruments playing?
6. Play [Centrifuge: Or The Powers That Separate Us](#) by Chanda Dancy.

**NOTE:** *This is an intense, powerful work of art based on current events and social justice issues. Teachers should preview video and use at their discretion.*
7. Ask some students to share their artistic choices and the reasons behind them.

## Bonus Activity #2

### Procedure:

Georgia O'Keeffe painted with the idea that "music could be translated into something for the eye." Can you translate visual art into something for the ear?

Visit [Chrome Music Lab's Kandinsky](#) application to draw art you can hear!

-AND / OR-

Send this link home for students to explore with their parents / guardians!

## Bonus Activity #3

### Procedure:

Some musicians throughout history have had a neurological condition called synesthesia, where hearing a particular note or chord would cause them to see colors. French composer Olivier Messiaen famously had synesthesia and used it when writing and talking about music. In the score notes for his piece *Trois Petite Liturgies de la Présence Divine* ('Three Small Liturgies of the Divine Presence'), Messiaen described the scales that he combined to compose that piece:

"...blues, reds, blues striped with red, mauves and greys spotted with orange, blues spiked with green and circled with gold, purple, hyacinth, violet, and the glittering of precious stones: rubies, sapphire, emerald, amethyst – all that in draperies, in waves, in swirling, in spirals, in interlaced movements...These inexpressible ideas are not expressed – they remain in the order of a dazzle of colours."

Watch this short video about a young artist with [synesthesia](#), Melissa McCracken, who paints the music she hears!

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## Lesson 3: Different Reasons to Create

### Description:

Just like orchestral composers, visual artists also have an infinite number of ways to combine shapes, textures, and colors. Composers and visual artists have many different ways to create, but they also have many different *reasons* to create art. Artists might create to describe something very real, or they might create art that is a concept based on thoughts in their head. They may create something that relates to their feelings, or may themselves be inspired by another work of art to create something new. Lastly – perhaps the most human reason to make art – artists create to share stories, truth and fiction, with other human beings. If you would like to celebrate something real, describe your thoughts or emotions, be inspired by another artist to create, or tell a story...

...then it's time to make some art!

### Featured Repertoire:

*Grand Canyon Suite, Movement III: On the Trail*

*Three Pieces for Chamber Orchestra, Movements I & 2*

*Sinfonia India*

*The Moldau*

*La Mer, Movement II: Play of the Waves*

*subito con forza*

Ferde Grofé

Arnold Schoenberg

Carlos Chávez

Bedřich Smetana

Claude Debussy

Unsuk Chin

## Materials:

- Recordings of Featured Repertoire (linked in lesson)
- Visuals of Featured Artworks (linked in lesson)
- Three sheets of paper per student, crayons / markers
- An extra sheet of paper and crayons / markers for the Bonus Activity #4 for Submission to The Boulder Phil

## Objectives:

Students will be able to:

- Understand some of the different reasons that an artist might be inspired to create art
- Discuss musical techniques a composer can use to create a scene, and physical techniques an artist can use to create an artwork
- Understand how abstract thought can be conveyed through music and art
- Connect emotion with music and visual art
- Use art and music to inspire their own works of art

## National Coalition for Core Arts Standards:

- *MU: Re7.1.3a:* Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.
- *MU: Re7.2.3a:* Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).
- *MU: Cn11.0.3a:* Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- *VA: Cr1.2.3a:* Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.
- *VA: Cr2.1.3a:* Create personally satisfying artwork using a variety of artistic processes and materials.
- *VA: Cr2.3.3a:* Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.
- *VA: Re.7.2.3a:* Determine messages communicated by an image.

## Colorado State Standards:

- *Colorado (Third Grade) Visual Arts 2.2:* Synthesize ideas about personal works of art and imagine possible next steps.
- *Colorado (Third Grade) Visual Arts 3.1:* Plan and create works of visual art and design recognizing various purposes and intentions.
- *Colorado (Third Grade) Visual Arts 4.1:* Recognize how works of visual art and design communicate meaning both within a community and between diverse cultures.

## Activity 1

### Procedure:

Time Requirement: 7.5 minutes

1. Some artists create art to depict a real person or place.
2. Show students [The Grand Canyon, 1912](#) by [Thomas Moran](#).
3. Share with students that composer [Ferde Grofé](#) also created a work of art to depict the Grand Canyon, *The Grand Canyon Suite*.
4. Prepare students to listen to *The Grand Canyon Suite, Movement III: On the Trail* by Ferde Grofé.
  - a.) Students will listen to this music while Thomas Moran's artwork is displayed.
  - b.) While listening, students will think about techniques the composer used to depict this realistic scene. (Let students know that the Grand Canyon has donkey rides!) Consider melodies, accompaniment, volume, and instruments used.
5. Play [The Grand Canyon Suite, Movement III: On the Trail](#) by Ferde Grofé.
6. Ask students to discuss how the composer depicted the Grand Canyon.

## Activity 2

### Procedure:

Time Requirement: 5 minutes

1. Some artists create art to describe an abstract concept or thought.
2. Show students [Who Do You Think You Are? One of Us!](#) by [Howardena Pindell](#):

Pindell creates her art based on the abstract idea of deconstruction and reconstruction. She likes to cut up and destroy materials, then reconstruct them together into something new. While some artists paint, draw, sculpt, or take photographs, Pindell creates collages using mediums such as fabrics, torn up parts of photographs, and even paper dots from a hole punch! Pindell uses the idea of deconstruction and reconstruction to examine homelessness, sexism, war, and many more important social issues.
3. Introduce students to the idea of atonal music, created by [Arnold Schoenberg](#):

The composer Arnold Schoenberg created an entirely new way to compose music. After World War I, Schoenberg believed that tensions between people who were rich and people who were poor had contributed to the terrible world-wide war. So, in an effort to represent his ideal solution through music, Schoenberg started to compose what he called "atonal" works.

In most music, there is one pitch called tonic that is more important than the other pitches. If tonic is F, we say that piece is in F major. Schoenberg wanted to create music where no pitch was more important than any other pitch, so he no longer used a tonic. Eventually, he created the "12-tone system," in which every pitch had to be played before you could repeat one. That way, every single note was equally important. As you listen, notice that your ear can't find one favorite note to land on.
4. Play Three Pieces for Chamber Orchestra, [Movement 1](#) & [Movement 2](#) by Arnold Schoenberg.



### Activity 3

#### Procedure:

Time Requirement: 15 minutes

1. Some artists create music that expresses feelings.
2. Show students [The Scream, 1893](#) by [Edvard Munch](#).
  - a.) Ask students what emotions they see expressed in this work of art.
  - b.) Ask students how Munch created those emotions?  
(color, texture, contour, representation of a man screaming)
3. Provide each student with one piece of paper and crayons / markers.
4. Prepare students to listen to *Sinfonia India* by [Carlos Chávez](#).
  - a.) While listening, students will decide what emotion this music expresses to them. There are several styles of music included, if they would like to choose an emotion expressed later in the piece.
  - b.) Once they pick an emotion, each student should think back to a memory that represents that emotion. It may help the student to remember a photograph of them and their family or an event that correlates to that emotion.
  - c.) Students should draw a work of art that represents their memory emotion based on Chávez's music. The art can be an actual representation of real people and events, or it can be an abstract piece related to the emotion of this music.
5. Play [Sinfonia India](#) by Carlos Chávez.
6. Ask several students to share their art work and the emotion / inspiration behind it.

### Activity 4

#### Procedure:

Time Requirement: 5 minutes

1. Some great works of art inspire other great works of art.
2. Show students [Under the Wave off Kanagawa \(Kanagawa oki nami ura\)](#) by [Katsushika Hokusai](#), otherwise known as "The Great Wave."
3. Ask students about the subject & background of this painting. Ask about the shapes and contour. Ask about the color and texture.
4. Provide each student with one piece of paper and crayons / markers.
5. Prepare students to listen to *La Mer, Movement II: Play of the Waves* by [Claude Debussy](#).
  - As a student in Rome, Debussy would visit antique shops and purchase Japanese artifacts that had made their way to Europe. He kept a framed print of Hokusai's painting on his wall. The first publication of *La Mer* (meaning "The Sea") has a reproduction of Hokusai's wave printed on the [cover of the score](#).
  - a.) While listening, students will use Hokusai and Debussy as inspiration to color their own quick seascape impression drawing.
  - b.) Recommend that students consider the melodies, backgrounds, volume, and instruments used in the music as they make artistic choices about color, line contour, shape, and texture.
6. Play the first 2.5 minutes of [La Mer, Movement II: Play of the Waves](#) by Claude Debussy.
7. Ask students to share their art work.

## Activity 5

### Procedure:

Time Requirement: 12.5 minutes

1. Some artists create art to share a story.
2. Show students [Washington Crossing the Delaware](#) by [Emanuel Leutze](#).
  - Though George Washington launched his attack at Trenton in 1776, Emanuel Leutze painted his telling of this tale in 1850.
3. Provide each student with one piece of paper and crayons / markers.
4. Prepare students to listen to *The Moldau* by [Bedřich Smetana](#).
  - The Moldau is the longest river in the Czech Republic, where Smetana was from. In this piece Smetana imagines that he is sailing down the Moldau, seeing all of the activities that happen and life that is lived along its banks.
    - a.) Ask students: What kinds of activities happen along the banks of our river / lake / etc.?
    - b.) While listening to the music, each student will draw a picture of one event they imagine happening on the banks of the Moldau.
5. Play [The Moldau](#) by Bedřich Smetana.
6. Have the students tape their drawings on the wall to create an art mural to go with Smetana's music.

## Bonus Activity #4: Draw Your Own Monster!

*For Submission to The Boulder Phil*

**GREAT FOR  
HALLOWEEN**

### Procedure:

1. Show students [Do You Know My Aunt Eliza?](#) by [Leonora Carrington](#).
  - Carrington was a surrealist painter who liked to create unrealistic magical characters and situations from her imagination.
2. Provide each student with one piece of paper and crayons / markers.
3. To themselves, have each student think of an object, a plant, or an animal that they would like to use as a basis for the monster they will draw.
4. Prepare students to listen to *subito con forza* by [Unsuk Chin](#).
  - a.) Students will use the music to inform their creation.
    - Is your monster big or small?
    - What color is your monster based on the music?
    - What about its texture? Is it hairy, slimy, or covered in feathers or scales?
    - What kind of creepy features does it have? Let the music help you decide!
5. Play [subito con forza](#) by Unsuk Chin.
6. Ask some students to share their monstrous creations.
7. Take pictures and send them to us at [The Boulder Phil](#)! We would love to include your class' monster drawings in a Discovery Bonus Video!
8. Suggest that students take their drawing home to sculpt a 3D version of their monster in clay with their parents / guardians!

**Note:** Although this is an enjoyable lesson for Halloween, it can be modified for schools in which the celebration of Halloween and related topics are deemed inappropriate. Review and use at your discretion.

## Composer Fun Facts

### Modest Mussorgsky (1839-1881) [\[to Lesson 1\]](#)

- Mussorgsky's music is based on Russian folklore and history.
- He did not complete his compositional training, and therefore struggled a lot in his earlier years.
- Mussorgsky tried to imitate Russian speech in his music.



### Jennifer Higdon (b.1962) [\[to Lesson 1\]](#)

- Higdon has been commissioned by the Philadelphia Orchestra, Chicago Symphony, Atlanta Symphony, Cleveland Orchestra, Minnesota Orchestra, Pittsburgh Symphony, and the St. Paul Chamber Orchestra.
- Higdon's orchestral work, *blue cathedral*, is one of the most performed contemporary orchestral works in the repertoire, with more than 650 performances since its premiere in 2000.
- Higdon has won three GRAMMY awards for Best Contemporary Classical Composition.

### Aaron Copland (1900-1990) [\[to Lesson 1\]](#)

- Copland decided to become a composer at the age of 15 after attending a concert by composer-pianist Paderewski. He began studying harmony, theory, and composition.
- Copland influenced a whole generation of American composers. He taught Samuel Adler, Leonard Bernstein, Alberto Ginastera, and Michael Tilson Thomas.
- As a film composer, his scores for *Of Mice and Men* (1939), *Our Town* (1940), and *The North Star* (1943) received Academy Award nominations, and *The Heiress* won the Oscar for Best Music in 1950.



### Florence Price (1887-1953) [\[to Lesson 1\]](#)

- Price won first prize in the Wanamaker Competition with her *Symphony No. 1 in E Minor*. As a result, she became the first female composer of African descent to have a symphonic work performed by a major national symphony orchestra: the Chicago Symphony at the World's Fair Exposition in 1933.
- A number of Price's other orchestral works were played by the WPA Symphony Orchestra of Detroit, the Chicago Women's Symphony, and the Women's Symphony Orchestra of Chicago.
- Price became the head of the music department of what is now Clark Atlanta University.

**Missy Mazzoli (b.1980)** [\[to Lesson 1\]](#)

- Mazzoli is currently the Mead Composer-in-Residence at the Chicago Symphony Orchestra.
- Mazzoli is an active pianist and keyboardist, and often performs with Victoire, a band she founded in 2008 dedicated to performing her own compositions.
- Missy is the recipient of a 2019 Grammy nomination.



**Takashi Yoshimatsu (b.1953)** [\[to Lesson 1\]](#)

- Yoshimatsu opposed the avant-garde composition style and returned to popular rhythms and romantic melody. He is becoming recognized as the standard-bearer of Neo-Romanticism in Japan.
- Yoshimatsu is well-known for composing music for the 2003 remake of *Astro Boy*.
- Yoshimatsu's works for Japanese traditional instruments (such as *Subaru* and *Within Dreams, Without Dreams*) make use of traditional Japanese scales and tunings.

**Caroline Shaw (b.1982)** [\[to Lesson 1\]](#)

- Shaw was the youngest recipient of the Pulitzer Prize for Music in 2013 for *Partita for 8 Voices*, written for the Grammy-winning group Roomful of Teeth, of which she is a member.
- She studied at Rice, Yale, and Princeton.
- Shaw currently teaches at NYU, and is a Creative Associate at the Juilliard School.



**Pyotr Ilyich Tchaikovsky (1840-1893)** [\[to Lesson 2\]](#)

- Tchaikovsky first pursued a career as a law clerk.
- He often incorporated Russian folk tunes into his melodies.
- Tchaikovsky became a music professor at the Moscow Conservatory at the age of 25.

**Johann Sebastian Bach (1685-1750)** [\[to Lesson 2\]](#)

- Some accounts say that Bach had 20 children.
- He walked 200 miles to see the famous organist and composer Buxtehude.
- When he went blind, Bach would sing new works part-by-part to his students to write down.





**Franz Schubert (1797-1828)** [\[to Lesson 2\]](#)

- Schubert worked for the Esterházy family, teaching the children music and creating his own compositions.
- Schubert's friends convinced him to pursue composition full time.
- Schubert is one of the famous composers who bridged the Classical and Romantic eras of music.

**Ferde Grofé (1892-1972)** [\[to Lesson 3\]](#)

- In 1919, Grofé quit his symphony job playing viola to start a dance band.
- Grofé's band rehearsed each note that was played, even though he was replicating jazz style.
- Grofé wrote pieces based on the various states within the US.



**Arnold Schoenberg (1874-1951)** [\[to Lesson 3\]](#)

- At various times, Schoenberg worked as the owner of a collection agency, a bank clerk, a choir director, and even as a cabaret musician in Berlin.
- Schoenberg created two important ways to compose music: free atonal and 12-tone composition. Free atonal music tries to avoid making any note the most important note. 12-tone composition goes even further by treating ALL 12 notes equally.
- Schoenberg was originally from Austria, but he lived in Los Angeles at the end of his life.

**Carlos Chávez (1899-1978)** [\[to Lesson 3\]](#)

- In 1928, Chávez founded and became conductor of the Symphony Orchestra of Mexico.
- Chávez was influenced by indigenous Mexican music, easily heard in his use of percussion, straightforward rhythms, and old forms of harmony and melody. His *Sinfonia India* uses melodies originating from native American tribes in northern Mexico.
- Chávez's music combines these elements of traditional folk songs with modern compositional techniques.



**Claude Debussy (1862-1918)** [\[to Lesson 3\]](#)

- Debussy's novel approach to musical composition was inspired by the Impressionist movement in visual art.
- He originally studied piano before switching to composition.
- Debussy broke many of the traditional rules set by Mozart and Beethoven and single-handedly created the Impressionist style of composition.



### Bedřich Smetana (1824-1884) [\[to Lesson 3\]](#)

- Smetana was considered one of the first important Czech composers, helping to create a national musical style.
- He was not a good student! Smetana's dad pulled him out of school due to absence, and only allowed the teen to finish school when an uncle offered to supervise him.
- Smetana's music is programmatic; he often uses instruments and sounds to depict a scene.



### Unsuk Chin (b.1961) [\[to Lesson 3\]](#)

- In 2005, Unsuk Chin's *Violin Concerto* was performed three times by Christian Tetzlaff and the Berlin Philharmonic under the baton of Sir Simon Rattle.
- In 1993, Chin was awarded first prize at the Competition for Orchestral Works to Commemorate the Semi-centennial of the Tokyo Metropolitan Government for her orchestral work *santika Ekatala*.
- In 2012, Unsuk Chin was awarded the Ho-Am Prize, the most prestigious within the arts sector in Korea.

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## Artist Fun Facts

### Georgia O'Keeffe (1887-1986) [\[to Lesson 2\]](#)

- O'Keeffe painted landscapes and botanical studies that were inspired by annual trips to the Stieglitz family summer home in Lake George, New York, and her home in New Mexico.
- Flying in airplanes inspired her last two major series—aerial views of rivers (*It Was Blue and Green*, Whitney Museum of American Art, New York), and expansive paintings of the sky viewed from just above the clouds (*Sky Above Clouds IV*, Art Institute of Chicago).
- O'Keeffe was an art teacher and taught in various elementary schools, high schools, and colleges in Virginia, Texas, and South Carolina from 1911 to 1918.



### Frida Kahlo (1907-1954) [\[to Lesson 2\]](#)



- Frida Kahlo was severely injured in a bus accident in her youth, a fact that led to a life full of surgeries and pain, and greatly influenced her artistic viewpoint.
- In 1938 Kahlo had a major exhibition at a New York City gallery, selling about half of the 25 paintings shown there.
- After Kahlo's death, the feminist movement of the 1970s led to renewed interest in her life and work, as Kahlo was viewed by many as an icon of female creativity.



### Jean-Michel Basquiat (1960-1988) [\[to Lesson 2\]](#)

- Basquiat's paintings are largely responsible for elevating graffiti artists into the realm of the New York gallery scene.
- Basquiat was befriended by many celebrities and artists, including Andy Warhol, with whom he made several collaborative works.
- Basquiat's works are held in the collections of The Museum of Modern Art in New York, the Rubell Family Collection in Miami, and the Museum of Contemporary Art in Los Angeles, among others.



### Yayoi Kusama (b.1929) [\[to Lesson 2\]](#)

- In 2000, Kusama won The Education Minister's Art Encouragement Prize and Foreign-Minister's Commendations.
- Her first series of large-scale, sometimes more than 30 ft-long canvas paintings, *Infinity Nets*, were entirely covered in a sequence of nets and dots that alluded to hallucinatory visions.
- Kusama experiments with room-size, freestanding installations that incorporate mirrors, lights, and piped-in music, and often her signature polka dots.

### Vincent van Gogh (1853-1890) [\[to Lesson 2\]](#)

- van Gogh wrote over 800 letters to friends and family in his lifetime, the majority of which were to his beloved brother Theo van Gogh.
- In Paris, van Gogh studied with famous artist Fernand Cormon, and also met Camille Pissarro, Claude Monet, and Paul Gauguin.
- van Gogh's *The Potato Eaters* (1885) is now considered the artist's first major work.



### Audrey Flack (b.1931) [\[to Lesson 2\]](#)

- Flack is an American pioneer in the artistic genre of photorealism.
- Flack's public commission, *Monumental Gateway to the City of Rock Hill* in South Carolina, consists of four twenty-foot-high bronze figures on granite pedestals.
- Flack was an honorary Albert Dorne Professor at Bridgeport University, and was also awarded an honorary professorship at George Washington University.

### Thomas Moran (1837-1926) [\[to Lesson 3\]](#)

- At the age of sixteen, Thomas Moran became an apprentice to a Philadelphia wood engraving firm, Scattergood & Telfer.
- In the early 1860s, Thomas Moran traveled to Lake Superior, where he painted and sketched the landscape of the Great Lakes.
- Moran moved west permanently in his old age, settling in Santa Barbara, CA and traveling to pueblos in Acoma and Laguna to paint scenery and lifestyles of native peoples.





### Howardena Pindell (b.1943) [\[to Lesson 3\]](#)

- Pindell often employs lengthy, metaphorical processes of destruction / reconstruction. She cuts canvases in strips and sews them back together, building up surfaces in elaborate stages.
- Howardena Pindell's work has been featured in many landmark museum exhibitions, such as: Contemporary Black Artists in America (1971, Whitney Museum of American Art), and Rooms (1976, PS1 Contemporary Art Center).
- In 1979, she began teaching at the State University of New York, Stony Brook where she is now a full professor.

### Edvard Munch (1863-1944) [\[to Lesson 3\]](#)

- In 1885, Edvard Munch traveled to Paris, and was highly influenced by Impressionists such as Claude Monet, and Edouard Manet. He was followed by the post-Impressionist artists Vincent van Gogh, Paul Cezanne, and Paul Gauguin.
- From about 1892 to 1908, Munch split most of his time between Paris and Berlin; it was in 1909 that he decided to return to his hometown, Norway. Much of the work that was created by Edvard Munch during this period depicted his interest in nature. It was noted that the tones and colors that he used in these pieces added more color and seemed a bit more cheerful than most of the works he had created in years past.
- Much of Munch's work is considered Symbolism, containing representations of life and death, love and terror, and loneliness.



### Katsushika Hokusai (1760-1849) [\[to Lesson 3\]](#)

- Hokusai was known by at least 30 names during his lifetime.
- Hokusai's name changed for the first time when he was dubbed Shunrō by his master. It was under this name that he published his first prints, a series of pictures of Kabuki actors published in 1779.
- In 1811, at the age of 51, Hokusai changed his name to Taito and entered the period in which he created the Hokusai Manga and various *etehon*, or art manuals.

### Emanuel Leutze (1816-1868) [\[to Lesson 3\]](#)

- In 1834, Leutze received his first art instruction in the classes of John Rubens Smith, a portrait painter in Philadelphia.
- During his years in Düsseldorf, Germany, Leutze was a resource for visiting Americans: he found them places to live and work, provided introductions, and gave them emotional and sometimes financial support.
- In 1859, Leutze returned to the United States and opened a studio in New York City.





### Leonora Carrington (1917-2011) [\[to Lesson 3\]](#)

- Most critics dismissed female Surrealists, but Leonora Carrington exhibited with the other known Surrealists artists internationally.
- In Mexico, Carrington found a vibrant artistic community, including fellow Surrealist Remedios Varo.
- Carrington was honored with her first one-woman exhibition at New York's Pierre Matisse Gallery in 1948, followed by solo and group shows around the world.

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## Online References and Resources

### Lesson 1

[Online Musical Games](#)

Inside the Orchestra

### Lesson 2

[Music, Pink and Blue No.2 by Georgia O'Keeffe](#)

Whitney Museum of American Art

["What is Art"](#)

Goodwill Community Foundation, GCFLearnFree.org

[Viva la Vida, 1954 & Self Portrait II](#)

Frida Kahlo Foundation

[The Estate of Jean-Michel Basquiat](#)

[Information - Yayoi Kusama](#)

[The Potato Eaters by Vincent van Gogh](#)

Vincent van Gogh Gallery

[Strawberry Tart Supreme by Audrey Flack](#)

Louis K. Meisel Gallery

[Chrome Music Lab: Kandinsky](#)

[The Artist Who Paints What She Hears](#)

### Lesson 3

[The Grand Canyon, 1912 by Thomas Moran](#)

[Who Do You Think You Are? One of Us! by Howardena Pindell](#)

[The Scream, 1893 by Edvard Munch](#)

[Under the Wave off Kanagawa \(Kanagawa oki nami ura\) by Katsushika Hokusai](#)

The Met

[Hokusai and Debussy's Evocations of the Sea](#)

[Washington Crossing the Delaware by Emanuel Leutze](#)

The Met

[Do You Know My Aunt Eliza? by Leonora Carrington](#)

The Tate

[Draw a Surreal Creature](#)

The Tate

[Boulder Phil Soundscapes](#)

[Spotify Playlist](#)

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