

## CURRICULUM GUIDE & CONTEST RULES

### CONTEST TIMELINE

FRIDAY, JANUARY 9, 2026, 5 p.m.  
JANUARY 12 - FEBRUARY 4, 2026  
FRIDAY, JANUARY 16, 2026  
FRIDAY, JANUARY 23, 2026, 5 p.m.  
JANUARY 30, 2026  
MARCH 1, 2026  
  
MARCH 1 - APRIL 27, 2026

**DEADLINE** FOR SUBMITTING ALL ARTWORK ONLINE  
CONTEST WEEKS AND JUDGING  
FINALIST NOTIFICATION VIA EMAIL  
**DEADLINE** FOR SUBMITTING FINALIST ARTWORK VIA UPS  
WINNING SCHOOL & PARENT NOTIFICATION  
**AWARDS TEA** FOR GOLD RIBBON WINNERS AND THEIR GUESTS AT  
INDIANA STATE MUSEUM  
**EXHIBITION AT INDIANA STATE MUSEUM OF 100**  
FINALISTS

# CURRICULUM GUIDE

Thank you for participating in ***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 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.

## PURPOSE

- 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

More symphonic music is written for orchestra these days than at any other time in history for television, movies, and documentaries. The average person hears a symphony orchestra in movies and TV and doesn't visualize the large group of people performing. When they're reminded, the information can lead to more young people embracing classical music. Our primary objective is to encourage young people to appreciate classical music in its original form. We want them to become familiar with it and recognize it. We want them to interpret and understand the composer's feelings when they are creating the music. Help them visualize while listening to the composition. When students become familiar with a classic, they will recognize it when they hear it in other formats and settings outside the classroom. They will recognize the music when they hear it in the background of commercials, television shows, movie scenes, cartoons, and animated features.

## INSTRUCTIONAL PROCEDURES

You have the option of presenting all the musical selections to your students across all grades or selecting pieces that are appropriate to grade and ability levels.

It is recommended that musical selections be presented before 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 that selection must be stated on their art entry form. Failure to reference a specific selection will result in the judging committee placing it in the category they think it belongs to, and may result in it being judged incorrectly.

# MUSICAL SELECTIONS

## 2026 THEME: CELEBRATION



### **MUSICAL SELECTIONS FOR 2026**

All artwork submitted must be based upon one of the following *Symphony In Color* music selections.

**William Tell Overture (Finale) - Gioachino Rossini**

**Royal Fireworks Music, Overture - Georg Friedrich Händel**

**A Midsummer Night's Dream, "Wedding March" in C major, Op.61**

Felix Mendelssohn

**The Pomp and Circumstance, March No. 1 in D Major, Op.39 - Edward Elgar**

**Canon in D, March No. 1 – Johann Pachelbel**

## **THE COMPOSERS**

When we talk about a classical composer's ideas, we have to remember the reality of the times in which they lived. Today, artists often make a living creating whatever inspires them. In earlier eras, composers had wealthy sponsors, worked for churches or royal courts, and their jobs required them to write the music those sponsors or institutions needed. For example, Bach wrote so many cantatas because the Leipzig church expected them, not just because he loved writing them. This makes music a fascinating way to learn about history.

## **CURRICULUM NOTES**

The curriculum notes help teachers identify and comprehend characteristics of the *Symphony In Color* contest musical 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. Notes about each composition are included here.

SELECTION NO. 1  
WILLIAM TELL OVERTURE, FINALE

## THE COMPOSER



**GIOACHINO ROSSINI**  
(JUA-KEE-NO RO-SEE-KNEE)  
(1792 — 1868)  
ITALIAN

Gioachino Rossini was born into a family of musicians in Pesaro, a small town in central Italy. His father, Giuseppe, was a slaughterhouse inspector and a French horn player, while his mother was a professional singer. His mother taught him how to sing, which led to his first public solo performance at church when he was just 10 years old. In 1799, his father was sent to prison for a year for supporting the French Revolution. Gioachino stayed with his grandmother while his mother toured various theaters in Italy. Rossini eventually entered Bologna's Philharmonic School to study composition. By the time he was 15, he had mastered several instruments and was earning a respectable income performing publicly. He wrote his first opera by the time he was 16. He credited his musical style to his love for Mozart and Haydn, to the extent that his school colleagues called him "Little German." Rossini was the Director of the San Carlo Theater in Naples for 19 years. While there, he composed 36 operas filled with humor and beautiful melodies. His most successful and best-known operas were *The Barber of Seville*, completed at the age of 18, and *William Tell*, his final opera.

## THE MUSIC:

The *William Tell Overture* was written for an opera based on the legend of William Tell. In the opera, there is a brave man named William Tell who lived in Switzerland. An unfair leader was ruling his country, and William Tell wanted his people to rebel and be free.

The finale of the *William Tell Overture* is the "happy ending" music at the conclusion of the story. It doesn't tell every detail, but it paints a picture with sound. The finale, often called the "March of the Swiss Soldiers", is an ultra-dynamic galloping march led by trumpets and played by the full orchestra. It refers to the final act of the Swiss soldiers' victorious battle to liberate their homeland from Austrian rule. This segment, in an *Intro-A-B-A-Coda form*, lasts about three minutes. The music makes you feel like horses are galloping very fast across the countryside. The heroes are rushing to save the day! The excitement builds and builds until victory is won. It's not quiet or sad — it's full of energy, like a celebration of freedom. That's why it's often used in movies, cartoons, and even *The Lone Ranger* TV show — because it makes people think of bravery, speed, and winning.

## LISTEN FOR:

1. The tempo, the music is very fast and bouncy
2. Dynamics, the loud brass (trumpets and trombones) that sound like a call to start or announce something exciting. (Trumpet Call).
3. Dynamic Changes (Loud and Soft) sometimes the music is a little quieter, then suddenly bursts into loud excitement — like the horses sprinting toward the finish line.
4. Timbre – is it
  - a. harsh or soft
  - b. reedy or brassy
  - c. bright or dull
5. Repeating Patterns - The music uses short musical ideas that repeat over and over but get faster and louder — kind of like a race getting more intense.
6. The Ending “Ta-da!” The music ends with a big, exciting final note that feels like the race is won.

## WHAT DO YOU THINK?

1. Did you recognize the overture to William Tell?
2. Where did you hear it before?
3. What image(s) do you visualize when listening to this music?
4. How does the music help convey this image?
5. Does it fit the “heroic” theme of William Tell? Why or why not?

## THE LEGEND OF WILLIAM TELL

William Tell is a Swiss folk hero. As the legend goes, William Tell was known as a mighty man who was an expert with the crossbow. After refusing to pay homage to the Austrian emperor, Tell was arrested, and the emperor demanded that William and his son Walter be executed. However, the emperor would let them go free if William was able to shoot an apple off the head of his son Walter! Walter nervously stood against a tree, and an apple was placed upon his head. William successfully shot the apple from 50 steps away in front of a crowd of onlookers! William Tell and his ongoing fight for liberty played a crucial role in sparking the rebellion against the emperor. [https://youtu.be/d4b\\_1kH15Vk?feature=shared](https://youtu.be/d4b_1kH15Vk?feature=shared)

SELECTION NO. 2  
ROYAL FIREWORKS MUSIC, OVERTURE

**THE COMPOSER:**



**GEORG FRIEDRICH HÄNDEL**  
(1685 – 1759)  
GERMAN

George Friedrich Handel was born in Halle, Brandenburg-Prussia, to a middle-class physician's family and was well-educated. Händel was a German and later British composer who spent most of his career in London, becoming well known for his operas, oratorios, anthems, and organ concertos. Handel worked as a composer in Hamburg and Italy before settling in London in 1712. He became a naturalized British citizen in 1727. Handel made a transition to English choral works and started three commercial opera companies to supply the English nobility with Italian opera. After his success with the Messiah opera in 1742, he never composed an Italian opera again. Almost blind and having lived in England for nearly fifty years, he died in 1759, a respected and rich man. His funeral was given full state honors, and he was buried in Westminster Abbey in London.

**THE MUSIC:**

Händel's Music for the Royal Fireworks was composed at the request of King George II of Great Britain for the great fireworks display **celebrating** the Treaty of Aix-la-Chapelle and the end of the War of the Austrian Succession in 1748. The king commissioned Handel to write music that a military band should play without the use of stringed instruments. It was scored for a large wind band ensemble consisting of 24 oboes, 12 bassoons and a contrabassoon, nine natural trumpets, nine natural horns, three pairs of kettledrums, and side drums. Händel honored the king's request but added strings after the debut at the fireworks celebration.

**Overture** - A musical instrumental introduction. During the early Romantic era, composers composed independent overtures (stand-alone) self-existing instrumental works intended to be played at the beginning of a concert.

## LISTEN FOR:

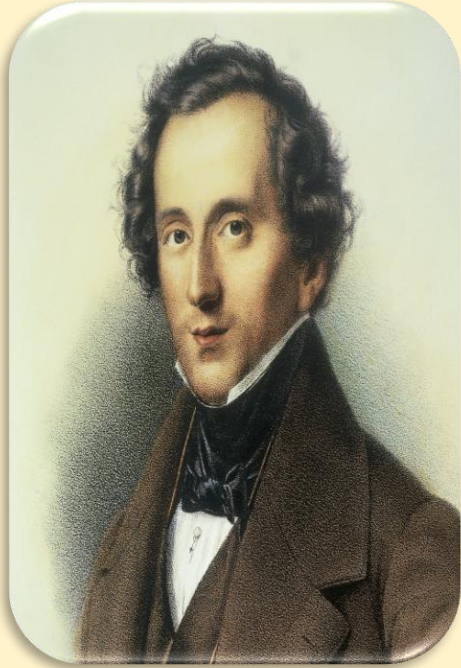
1. The wind instruments featured in this piece. How does the music begin?  
***Slowly and majestically in a sort of march with underlying tympani (kettledrums).***
2. Trumpets make announcements, and the tempo picks up a steady beat in the tympani.
3. When cellos take the lead, and then the music returns to heavy brass.
4. The orchestra alternating between loud and soft and contrasting slow and fast, which leads to a happy ending with lots of ***pomp and circumstance*** (impressive and grand).

## WHAT DO YOU THINK?

1. The music changes mood into a dance style known as the minuet. At this point, is the music loud or soft? ***It is softer and lighthearted.***
2. The orchestra is in conversation back and forth between the strings and brass.  
***How does that look as a picture in your mind?***
3. Why do you think the King requested only wind instruments?
4. Based on the sound, how would you describe the setting?  
***Much like a procession, a great and noble celebration, royal.***

**SELECTION NO. 3**  
**FELIX MENDELSSOHN A MIDSUMMER NIGHT'S DREAM,**  
**WEDDING MARCH, OP. 61, NO. 9**

**THE COMPOSER:**



**FELIX MENDELSSOHN**  
**1809 - 1847**  
**GERMAN**

Felix Mendelssohn was born into a wealthy and cultured family. His father was a banker, while his mother taught language, music, and art to her children. At just six years old, Mendelssohn began piano and composition lessons with his mother. Soon after, he started lessons outside the home. Mendelssohn then began performing for many of Berlin's wealthy elite, where his family lived, and writing his own compositions. Mendelssohn played in public for the first time at nine years old and was composing symphonies, operas, and small ensemble works by age twelve. Mendelssohn and his sister Fanny were both talented at piano, violin, languages, and drawing. By age 18, Mendelssohn was already an accomplished composer and performer. Since it was not common for women to be composers, Felix published some of her works under his name. In return, she provided valuable critiques and suggestions for his pieces. Because he started composing at such a young age, Mendelssohn created a great deal of music during his brief thirty-eight-year life. Unlike some composers who were only appreciated after their death, Mendelssohn was immediately celebrated and recognized as one of the leading composers, conductors, and pianists of his time. In May 1847, Mendelssohn received news that his beloved sister Fanny had died. This news devastated him to the point that he fainted and ruptured a blood vessel in his brain. Less than six months later, at age 38, he died, and the entire music world mourned his loss—memorial services were held in cities across Europe.

**THE MUSIC:**

Mendelssohn composed a concert overture in 1826 and later, in 1842, he wrote incidental music (Op. 61) for a production of the play, which incorporated the famous overture for Shakespeare's play "A Midsummer Night's Dream" after reading the German translation. Mendelssohn's "Wedding March", in C major, is one of the best-known pieces from his suite of incidental music (Op. 61). The play is filled with magic and fairies. It is a comedy about love, magic, and mix-ups. It's about unexpected turns in love and life. A love mess! The couples in the play end up in the woods, and the woodland fairy king commands his helper Puck to use magic to solve their love problems, but he only makes things worse. In the end, the magical chaos is reversed, and all the couples are married at the same time. The "Wedding March" was written to accompany the multiple weddings at the end of the play.

## Incidental Music

Incidental music is music used for a specific scene. In the early 19<sup>th</sup> century, it was used to draw attention or accompany parts of the action of a play or serve as a transition between scenes.

### LISTEN FOR:

1. The Trumpet Sound (even if it's not real trumpets!) The music starts loud and proud, much like a grand royal announcement; "Here comes something special!"
2. Listen for the "DAH-dah-dah-DAH-dah-dah-DAH" — it's very grand and exciting!
3. After the bold beginning, the music changes into a part that sounds like dancing or celebrating. It's light, twirly, and happy — you can almost imagine fairies or people in fancy clothes dancing around!
4. Magic and fairies - the music has some sparkly, playful parts like tiptoeing or fluttering wings
5. The happy ending - The whole song feels like a big celebration — everything turned out okay, and now it's time to party!

0:00–0:20 Soft, fluttering Fairies dancing in the woods

0:21–1:00 Warm melody The young lovers

1:01–1:30 Deep, brassy sounds Bottom the Donkey

1:31–2:00 Sneaky strings, sudden jumps , Fairy Puck's magic tricks

2:01–end Mix of all Chaos, magic, and resolution!

### WHAT DO YOU THINK?

1. Which part was your favorite?
2. Did you hear the trumpets? The dancing? The fairies?
3. Can you picture people dancing or celebrating?
4. Does it make you feel like something magical and happy just happened?

Even Queen Victoria was a fan. Her daughter, the Princess Royal, selected Mendelssohn's "Wedding March" to play at her wedding, starting a long tradition of brides playing that music at their weddings.

## SELECTION NO. 4

### POMP AND CIRCUMSTANCE MARCH IN D MAJOR, OP. 39, NO. 1, FINALE

## THE COMPOSER:



**EDWARD WILLIAM ELGAR**  
(1857 – 1934)  
ENGLISH

All the Elgar children received a musical upbringing. By the age of eight, Elgar was taking piano and violin lessons, and his father, who tuned the pianos at many grand houses in Worcestershire, would sometimes take him along, giving him the chance to display his skill to important local figures. Elgar's mother encouraged his musical development. When he was ten, he wrote a play and accompanying music for his siblings. Forty years later, he rearranged that music with only minor changes. His only formal musical training beyond piano and violin lessons consisted of advanced violin studies during brief visits to London in 1877–78. Elgar said, "My first music was learnt in the cathedral" from books borrowed from the music library, when I was eight, nine, or ten." He studied manuals on organ playing and read every book he could find on music theory. *He was a self-taught composer.* At the age of 16, he became a freelance musician and for the remainder of his life, never took a permanent job. He conducted locally, performed, taught, and composed, scraping by until his marriage to Caroline Alice Roberts, a wealthy published novelist. She inspired him both musically and socially, but he struggled to achieve success until his forties. Elgar's music reflects themes of English nationalism and pride. He received a knighthood in 1904 for his contributions to music. He was appointed Master of the King's Musick in 1924. Although Elgar is often regarded as a typically English composer, most of his musical influences were from continental Europe. He felt himself to be an outsider, not only musically, but socially. He was acutely sensitive about his humble origins even after he achieved recognition.

## THE MUSIC:

Elgar took the phrase "Pomp and Circumstance" from Act 3, Scene 3 of Shakespeare's *Othello*. When you hear it, it might sound grand, proud, and exciting—just like people feel when they have accomplished something big or very special. The music uses instruments like trumpets, drums, and strings to make it sound big and important—kind of like a royal parade or a celebration. The first of his *Pomp and Circumstance Marches* (1901) is well known in the English-speaking world. Subtitled "Land of Hope and Glory", it became an unofficial second national anthem for the British Empire.

## **LISTEN FOR:**

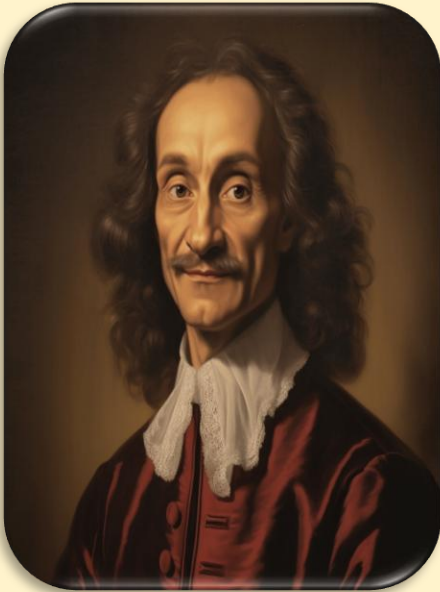
1. An introduction marked Allegro (lively tempos), con molto fuoco (with fire).
2. The big, proud melody that repeats. It sounds like a celebration!
3. The trumpets?
4. Can you find the drums keeping the beat?
5. The strings (violins, violas, cellos) playing smoothly?
6. Changes in Volume
  - a. Listen for when the music gets louder (forte) or softer (piano).
  - b. How does the music make you feel when it grows or fades?
7. The Repeating Parts - Can you hear when the same music comes back again? Why do you think the composer repeated that part?

## **WHAT DO YOU THINK?**

1. Does the music sound happy, proud, or exciting to you?
2. Close your eyes—what kind of celebration do you imagine?
3. Where have you heard this music before?

## SELECTION NO 5 CANON IN D MAJOR, MARCH NO. 1

### THE COMPOSER:



**JOHANN PACHELBEL**  
(YO-HAN PAK-EL-BELL)  
(1653–1706)  
GERMAN

Johann Pachelbel was born in Nuremberg, Germany. His father worked as a wine dealer. From a very young age, Pachelbel displayed a strong preference for learning. Aside from attending regular school, Pachelbel also had two music teachers- one for teaching him the fundamentals and principles of music and one for training him how to compose and play the organ. He worked as an organist all his life. Pachelbel spent a large portion of his life playing for churches across Germany and Vienna. He composed most of his music for worship services for both Catholic and Protestant churches. Pachelbel wrote more than 500 pieces over his lifetime. He was a prolific organist in his hometown of Nuremberg. He had close ties to the Bach family, and his style of music indirectly influenced and enriched that of Johann Sebastian Bach. Pachelbel was Johann Christophe Bach's teacher. Christophe passed down everything that he had been taught by Pachelbel to his younger brother Johann Sebastian Bach. Pachelbel was best known for his innovative and unique musical style, which influenced many upcoming composers of that time. Handel, Haydn, and Mozart all used the iconic bass line in their compositions in the following years.

### THE MUSIC:

Canon in D Major is an accompanied canon. That means the music has a pattern that repeats with an accompanying baseline. D Major is the key the music is written in. It helps tell us how it sounds—this music sounds happy and peaceful. Pachelbel's Canon went out of style for centuries. A 1968 arrangement and recording of it by Jean-François Paillard gained popularity over the next decade, and in the 1970s, the piece began to be recorded by many ensembles. Elements of the piece, especially its chord progression, were used in a variety of pop songs. By the early 1980s, it became extremely popular as background music. The iconic harmony has made its way into pop songs, films, and advertisements. Canon in D is one of the most famous pieces of classical music and is often played at weddings, graduations, and **special celebrations**.

**Canon** – a canon is a melody repeated by different voices or instruments. Each voice or instrument enters at a different time, creating a layered sound. The first melody is the leader or rule. Subsequent melodies are called followers. Followers imitate the leader’s melody exactly or with variation in pitch or rhythm.

Accompanied Canon – The imitated melody is accompanied by a baseline.

## **Canon Types**

Round – (Row, Row, Row Your Boat, Frère Jacques – Are You Sleeping, Make New Friends)

Strict- exact imitation of the leader throughout the piece

Free – allows more creative interpretation in the imitation process

## **LISTEN FOR:**

1. The repeating Bass line - Cellos/Basses play the same 8 notes again and again underneath the whole piece. (ostinato).
2. The echoing melody - Violin melodies join. Each new melody comes in one at a time and echoes or layers on top of the others.
  - a. Violin 1: Starts the first melody
  - b. Violin 2: Joins in and copies it
  - c. Violin 3: Adds another layer
  - d. ALL: Keep playing together!
3. Can you hear when each new violin joins? “It’s like building with Legos—each new piece adds to the design.”
4. It Builds and Builds. As the piece continues, the music gets fuller. The melodies get faster and more fun, but the bass line never changes
5. The music gently slows down. The last notes sound peaceful and finished

## **WHAT DO YOU THINK?**

1. The music gets more exciting. How do you feel? Do you know what will happen next?
2. What do you feel when the music gets bigger?
3. How do you feel at the end of the music? Do you want to start over and do it again?

# **Academic Standards:**

## ***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)

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

**In visual art**, a **line** is an edge or a boundary that 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.

# 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 vibrant 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 of 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 dialogue 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 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?

## Looked at Another Way . . .

### *In the Mind’s Eye – A Supplemental Idea*

<https://youtu.be/oGqAfoXNonY>

***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 artwork, 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.

Our popular concertmaster, Zach De Pue, talks about working to find the energy in whatever he is playing. How is energy shown in your artwork?

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?”

# CONTEST RULES

Please read all the information and rules. Duplicate forms as needed for your submissions.

The official **SIC INVENTORY LIST** and **SIC ART ENTRY FORM** can be found at the end of this Guide or online at [www.indianapolissymphony.org/education/teachers/symphony-in-color](http://www.indianapolissymphony.org/education/teachers/symphony-in-color)

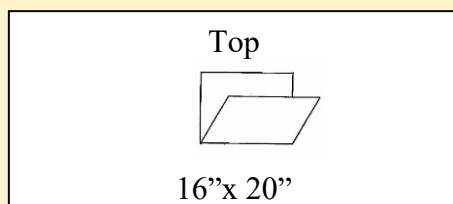
## ELIGIBILITY

- Participation is open to all Indiana public, private, or home-schooled students in 1st through 6th grade during the 2025-26 school year.
- Artwork may be submitted by teachers, parents, and youth leaders as a group or class project.
- All students may participate.
- **One entry per student** will be accepted. Each entry must be the original artwork of an individual student.
- **Seven entries per school will be accepted.**
- Please do not send additional entries, as they will not be included in the judging.
- No tracing of other artwork is allowed.
- No photographs or artwork created or altered with a computer will be allowed.
- Artwork deemed to be too similar to a copied source or plagiarized will be disqualified.
- Art must be based upon one of the ***Symphony in Color*** 2025-2026 music selections.

## SPECIFICATIONS

**Failure to comply with the following specifications will result in disqualification of 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.
- **ARTWORK SIZE:**
  - The artwork must be on standard **12" x 18"** paper.
  - Must be mounted on a white lightweight poster board.
  - The **finished artwork** dimensions, after mounting, must be **16" x 20"**
  - Mount artwork securely - **do not use spray adhesive.**
- **ARTWORK IDENTIFICATION:**
  - An official **SIC ART ENTRY FORM** must be completed by the art teacher for each entry.
  - The top half of the form must be adhered to the back of the artwork, leaving the lower half unattached and 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.



# ARTWORK SUBMISSIONS:

Initial art submission will be done via email. Only the finalists will be shipped to *Symphony In Color* via UPS. You will be notified by email if you have finalists.

## ONLINE PHOTO SUBMISSION

- ALL ARTWORK MUST BE RECEIVED BY FRIDAY, JANUARY 9, 2026, BY 5 PM, TO BE ELIGIBLE.
- EACH PHOTO SHOULD CONTAIN THE ARTWORK OF 1 STUDENT IN JPEG FORMAT.
- CHANGE THE NAME OF EACH PHOTO FROM AN IMAGE NUMBER LIKE IMG2401 TO:  
COMPOSER\_STUDENT NAME\_GRADE\_SCHOOL  
EX: MOZART\_MIKESMITH\_6\_WABASHMIDDLE
- ALL ENTRIES FROM EACH SCHOOL MUST BE SUBMITTED TOGETHER.
- AN OFFICIAL SIC INVENTORY LIST MUST BE EMAILED ALONG WITH THE 7 PHOTOS.
- IF THE EMAIL IS TOO LARGE, SEPARATE THE PHOTOS INTO TWO EMAILS. SEND A COPY OF THE INVENTORY LIST WITH EACH EMAIL.
- **EMAIL to:** [sic.contest2017@gmail.com](mailto:sic.contest2017@gmail.com)  
**Subject:** SIC Art Submission - School Name
- For further information, you may phone the ISOA office at 317-262-4068 or email the SIC chairperson at [sic.contest2017@gmail.com](mailto:sic.contest2017@gmail.com)  
Please call well in advance of the deadline.

**NOTE:** All artwork mailed via UPS must be received by **Friday, January 23, 2026, at 4 p.m.**, to be eligible.

## UPS SUBMISSION

- ALL ARTWORK MUST BE RECEIVED BY 4 P.M., **FRIDAY, JANUARY 23, 2026**, TO BE ELIGIBLE.
- 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. THEY OFFER A RELIABLE WAY TO VERIFY THE RECEIPT OF YOUR PACKAGE.
- ARTWORK MUST BE CONTAINED IN A CLEAN CORRUGATED CARDBOARD CARTON.
- NO WOODEN OR PLASTIC CRATES WILL BE RETURNED. EXCEPTIONS MAY BE MADE FOR HAND-DELIVERED PARCELS.
- THE CARDBOARD CARTON MUST BE LESS THAN 84 INCHES IN GIRTH. CARTONS LARGER THAN 84 INCHES IN GIRTH ARE CONSIDERED "OVERSIZE" BY UPS STANDARDS.
- UPS GIRTH IS DEFINED AS THE WIDTH TIMES TWO, ADDED TO THE HEIGHT TIMES TWO
- THE CARTON MUST BE MARKED CLEARLY WITH A RETURN ADDRESS, INCLUDING THE SCHOOL'S NAME AND/OR NUMBER, ADDRESS, AND ZIP CODE.
- YOUR CARTON WILL BE USED TO RETURN YOUR ARTWORK AT THE END OF THE CONTEST. IF YOU HAVE USED THE SAME PACKAGE REPEATEDLY FOR MANY YEARS, PLEASE CONSIDER REPLACING IT THIS YEAR
- ADDRESS complete cartons to:  
SYMPHONY IN COLOR  
C/O THE PROPYLAEUM HISTORIC FOUNDATION  
1410 N. DELAWARE  
INDIANAPOLIS, IN 46202  
PLEASE DELIVER BETWEEN 9 a.m. AND 4 p.m.
- **NOTE:** It is very important to write on the address label: "Please deliver between 9 a.m. and 4 p.m.!" to ensure that your artwork arrives when the building is open.
- We cannot be responsible for hand-delivered packages left outside the building after 4 p.m.

# PHOTOGRAPHING ARTWORK FOR ONLINE SUBMISSION

## THE BEST WAY TO PHOTOGRAPH ARTWORK

1. USE A DIGITAL CAMERA (CELLPHONE CAMERAS WILL WORK).
2. LIGHT YOUR ART PROPERLY. IF YOU ARE SHOOTING YOUR WORK INDOORS, MAKE SURE THERE ARE PLENTY OF WINDOWS AND NATURAL LIGHT. IF THE ROOM IS DIMLY LIT, USE OVERHEAD LAMP(S) TO EVENLY LIGHT THE ART FROM ALL DIRECTIONS.
3. LAY THE ART FLAT ON A TABLE, OR THE FLOOR OR HANG YOUR UNFRAMED ARTWORK ON THE WALL. IF YOU USE THE TABLE OR FLOOR, MAKE SURE YOU DON'T CREATE SHADOWS WITH YOUR BODY OR THE CAMERA.
4. DO NOT LEAN ARTWORK UP AGAINST A WALL AND SHOOT FROM A DOWNWARD ANGLE.
5. DO NOT USE A FLASH.
6. THE CAMERA MUST BE STRAIGHT OR YOUR IMAGE WILL BE SKEWED. USE A TRIPOD IF YOU HAVE ONE.
7. FILL THE SCREEN WITH YOUR ART/NO BORDERS.
8. SAVE THE FILE TO YOUR COMPUTER. RENAME THE FILE USING THE FOLLOWING NAMING CONVENTION:  
**'COMPOSER\_STUDENT NAME\_GRADE\_SCHOOL'.**

## **UPS ART ENTRY CHECK LIST** (*Did You Remember To...*)

- I MOUNT ARTWORK ON THE CORRECT SIZED (16X20 INCHES) WHITE POSTER BOARD. **INCORRECTLY SIZED ARTWORK WILL BE DISQUALIFIED. DON'T DISAPPOINT YOUR BUDDING ARTISTS!**
- INDICATE GRADE AND MUSIC SELECTION ON THE BACK OF THE MOUNTED ARTWORK USING THE **SIC ART ENTRY FORM**
- INCLUDE A MAXIMUM OF 6 ENTRIES **PER SCHOOL** ON THE **SIC INVENTORY LIST**.
- INCLUDE THE **SIC INVENTORY LIST** IN THE BOX WITH THE ARTWORK.
- INCLUDE A RETURN ADDRESS LABEL FOR ART RETURN IN MAY.
- USE THE CORRECT SIZE BOX (UPS STANDARDS) AND SHIP VIA UPS
- SHIP ARTWORK TO ARRIVE BY **4 PM, FRIDAY, JANUARY 23, 2026.**
- ADDRESS THE BOX CORRECTLY TO:

**SYMPHONY IN COLOR  
C/O THE PROPYLAEUM HISTORICAL FOUNDATION  
1410 N DELAWARE  
INDIANAPOLIS, IN 46202**

# JUDGING

Participating teachers will perform the initial judging by selecting seven entries, **preferably one from each grade level at the school.**

## TEACHER GUIDELINES FOR THE SELECTION OF ENTRIES

The following guidelines will help you select the entries from your school. Our judges are highly qualified professionals, artists, and musicians. The following are qualities that we ask them to consider when judging 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.** 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 the 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 are the first professional “eyes” to judge these entries.

# JUDGING

During the week of the contest in Indianapolis, a panel of judges will review all entries and select 100 finalists. Those select teachers/schools will be notified to ship their finalist artwork via UPS to Symphony In Color for the second round of judging.

A second panel of judges will review the 100 finalists and select 36 Gold Ribbon winners. An attempt is made to distribute the 100 finalists evenly throughout the grades when possible.

# CERTIFICATES AND AWARDS

**CERTIFICATE OF PARTICIPATION** - Every student who participates in the contest will be awarded a CERTIFICATE OF RECOGNITION for their participation. Certificates are mailed to the school.

**CERTIFICATE OF RECOGNITION** - Each school will receive a CERTIFICATE OF RECOGNITION for its participation in the contest. It will be mailed to the school.

**HONORABLE MENTION** – All HONORABLE MENTION certificates are mailed to the school.

**CERTIFICATE OF MERIT** – Each of the 100 finalists will receive a CERTIFICATE OF MERIT that will be mailed to the school.

**CERTIFICATE OF EXCELLENCE** - Each of the Gold Ribbon winners will receive a CERTIFICATE OF EXCELLENCE. The certificate and other gifts are presented at the Awards Tea. Invitations to the Awards Tea will be mailed to teachers, schools and winning student’s family. The invitation will contain date time and place of the Awards Tea in Indianapolis.

## **MAESTRO AWARD**

The school with the greatest number of exhibitor finalists will be designated the winner of the **MAESTRO AWARD**. A special certificate and \$500 for the purchase of art supplies are presented at the Awards Tea. In the event of a tie, the award will be determined by the number of Gold Ribbon winners.

## **PACINI AWARD (GRAND PRIZE)**

**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 ISOA.

One entry will be designated the winner of the **PACINI AWARD**. This award was named 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 ISOA’s *Symphony In Color*. The teacher of the winning student will be notified before the Awards Tea. A certificate of excellence and a \$300 cash award will be presented at the Awards Tea.

## **PEOPLE’S CHOICE AWARD**

Each year, the ISOA hosts an appreciation luncheon for the Indianapolis Symphony Orchestra staff, musicians, and Symphony Association members. The highlight of the luncheon is the display of the Gold Ribbon Winners. Attendees at this event are invited to vote for their personal favorite. The artist with the highest number of votes becomes the **PEOPLE’S CHOICE AWARD** winner. The teacher of the winning student will be notified before the Awards Tea. A certificate of excellence and a cash award are 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.

**INDIANA STATE MUSEUM** - One hundred finalists will be selected by a qualified panel of judges and exhibited in the Indiana State Museum, along with Honorable Mentions, from **March 1 to April 27, 2026**.

All students participating in *Symphony in Color* are encouraged to visit this exhibit.

**Due to limited space, only the 36 Gold Ribbon award winners and guests will be invited to the Awards Tea.**

**SYMPHONY CENTRE** - A reproduction of the winning Pacini artwork will be permanently displayed in a special *Symphony in Color* Gallery in Symphony Centre, in the offices of the Indianapolis Symphony Orchestra Association.

## **RETURN OF ARTWORK**

All artwork will be returned in the original corrugated packages at the end of the contest and before the end of the school year. All entries will be shipped via UPS by **May 8, 2026**, 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 are not responsible for any loss or damage to artwork submitted.

**Images of submitted artwork may be used in promotional materials for the Indianapolis Symphony Orchestra Association or in the Association's materials. No artist's name or personal information will be included without permission from a parent or guardian.**

### **SPECIAL NOTE**

**Please carefully complete, 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 the incorrect spelling of names or errors due to illegible handwriting on the entry.**

***Symphony in Color***  
*sponsored by the*  
**Indianapolis Symphony Orchestra Association**

*additional support from*  
**Printing Partners**  
**UPS Zionsville Store #3906**  
**The Great Frame Up**  
**Propylaeum Historic Foundation**

*special thanks to*  
**Indianapolis Symphony Orchestra**  
**Indiana State Museum**

**WE OFFER MORE!**

The **Indianapolis Symphony Orchestra Association** is proud to be the presenting sponsor of the *Young People's Discovery Concerts*, 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 317.262.1100.

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](http://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.

**2025-2026 *Symphony In Color***

Participation in *Symphony In Color* is free of charge and does not require attending a live performance. However, it is a great opportunity to collaborate with other teachers to extend what students are learning in the classroom or to encourage families to enjoy live music together.

<https://www.indianapolissymphony.org/learn/students-educators/symphony-in-color/>

**2026 DISCOVERY CONCERT DATES**

The ISO's renowned Discovery concerts are performed annually for grades 3-6 at the Hilbert Circle Theatre in downtown Indianapolis. An additional performance for families will be featured as part of the ISO's SymFUNy Sundays Series.

If your school is interested in attending one of the daytime Discovery Concerts, please visit:

<https://www.indianapolissymphony.org/education/teachers/discovery-concerts>

**SymFUNy Sunday Performance:**

For more information about SymFUNy Sunday's performance for families, please visit:

<https://www.indianapolissymphony.org/education/families/symfuny-sundays-family-concerts>

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