

CURRICULUM GUIDE & CONTEST RULES

CONTEST TIMELINE

FRIDAY, JANUARY 8, 2027, 5 p.m.

JANUARY 11 - FEBRUARY 3, 2027

FRIDAY, JANUARY 15, 2027

FRIDAY, JANUARY 22, 2027, 5 p.m.

JANUARY 29, 2027

MARCH 14, 2027

(TBA) MARCH 22 – APRIL 23, 2027?

DEADLINE FOR SUBMITTING PRELIMINARY ARTWORK ONLINE

CONTEST WEEKS AND JUDGING

FINALISTS NOTIFICATION VIA EMAIL

DEADLINE FOR SUBMITTING FINALIST ARTWORK VIA UPS

WINNING SCHOOL & PARENT NOTIFICATION

AWARDS TEA FOR GOLD RIBBON WINNERS AND THEIR GUESTS

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.

2027 THEME: DANCE, DANCE, DANCE



MUSICAL SELECTIONS FOR 2027

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

Swan Lake, Scene 1 Introduction and Finale – Pyotr Tchaikovsky

Three Easy Pieces, No. 2 “Waltz” – Igor Stravinsky

The Blue Danube – Johann Strauss II

Mazurkas, No. 1 – Frédéric Chopin

A Ballet Through Mud, “The Lotus Arrives” – RZA

THE COMPOSERS

When we talk about a classical composer’s ideas, we have to remember the reality of the times they lived in. Today, artists make a living creating whatever inspires them. In earlier eras, composers had wealthy sponsors, worked for churches or royal courts, and wrote 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. We hope the experience of hearing and responding to these musical masterpieces will enrich both teachers and students. Notes about each composition are included here.

[Music and Dance Through History](#)

[Music and Dance Through History Slideshow](#)

COMPOSERS

SELECTION NO. 1

Pyotr Tchaikovsky, "Swan Lake" No. 1, Op. 20. Introduction and Finale

THE COMPOSER



Tchaikovsky was born in Russia. His father managed a metalworks factory. Pyotr showed an early interest in music, beginning piano lessons at age four and composing his first song with his younger sister. Because formal music education was not widely available in Russia, his parents initially prepared him for work as a civil servant. He later studied composition at the newly founded St. Petersburg Conservatory and became a professor of harmony at the Moscow Conservatory. Tchaikovsky's music began receiving public recognition in the 1860s, with his First Symphony gaining acclaim in 1868 and his Piano Concerto No. 1 establishing his reputation in 1874. After leaving the Moscow Conservatory in 1878, he devoted himself fully to composition. He became particularly famous for his three major ballets—Swan Lake, The Sleeping Beauty, and The Nutcracker—and remained one of Russia's most celebrated composers until he died in St. Petersburg in 1893.

Pyotr Ilyich Tchaikovsky

Pee-uhtr Chy-kof-skee
(1840–1893) Russian

THE MUSIC:

Tchaikovsky wrote Swan Lake as a short ballet for his nieces and nephews, inspired by Russian and German folk tales about Swan Lake. The ballet, initially in two acts, tells the story of Odette, a princess turned into a (white) swan by an evil sorcerer's curse. Light and darkness clash and combine in this tale about Odette and (black swan) Odile. Odette's mission is to break the cruel curse by finding true and faithful love. Later, the head of the Russian ballet commissioned Tchaikovsky to create a full-length ballet, which he began in 1875. The ballet's music was intended not just to accompany the dance but to enhance the storytelling, reflecting Tchaikovsky's desire to elevate ballet music to a more integral role in the performance.

LISTEN FOR:

Explain the story. Encourage students to think about how the music tells the story of Swan Lake. Ask them to visualize scenes or characters based on what they hear to deepen their understanding of the ballet through music.

1. The main theme(s) and the recurring melody that represents the swan.
2. Different sections of the music that express emotions, such as joy or sadness.
3. Different instruments, such as strings, woodwinds, and brass, and the way they contribute to the **mood** of the piece.
4. Changes in volume (loud and soft) throughout the music. How does the volume affect the music's feeling, such as tension or calmness?
5. Tempo changes, which can indicate different actions or emotions in the story.
6. Rhythm patterns that create a sense of movement or dance.

WHAT DO YOU THINK?

1. How did you feel when the music ended?
2. Why do you think they made the swans black and white?
3. Why do you think Tchaikovsky made the ballet only two acts when he originally wrote it for his nieces and nephews?
4. If you could write the ending for this ballet, how would you make it end?

Extras:

<https://youtu.be/p2IlakSlwGY?si=mvWA9yvTqNLfmOvf>

<https://www.youtube.com/watch?v=aeXiLuMJLBM>

<https://balletclassics.com/stories/swanlake.html>

SELECTION NO. 2

Igor Stravinsky, Three Easy Pieces, No. 2, "Waltz"

THE COMPOSER



IGOR STRAVINSKY

EE-gore Stra-ven-skee
(1882- 1971) Russian

Igor Stravinsky was a Russian composer and conductor with French and American citizenship. He came from a musical family. His father was an opera singer, and his mother was a singer and a pianist. The family home was filled with music and the arts. Both of his parents came from well-off land-owning families. He was educated at home by a nanny until he was 11 years old. From the age of nine, Stravinsky studied privately with a piano teacher. Despite his musical passion and ability, Stravinsky's parents expected him to study law. In exchange for agreeing to attend law school, Stravinsky's parents allowed him to take music lessons. After his father died in 1902, Stravinsky became more independent and increasingly involved in the local circle of artists, but later felt stifled by their negative attitudes toward modern forms of music. 1905 marked the first public premiere of a Stravinsky piece. 1909 marked the premiere of two new Stravinsky works. The *Firebird* premiered in Paris in 1910 to widespread critical acclaim, making Stravinsky an overnight sensation. He is considered one of the most important and influential composers of the 20th century.

THE MUSIC:

Stravinsky's music is known for its constantly changing rhythms and bold harmonies. "Three Easy Pieces" takes approximately three minutes to perform. This selection contains a march, a waltz, and a polka. It is an example of music conceived and composed for a specific purpose: education. It was composed for Stravinsky's little children to learn and play along with him. However, only the solo *cimbalom* version of the Polka was published. In 1921, Stravinsky reworked the three movements, arranged them for a small orchestra, and published them as the first three movements of "Suite No. 2".

LISTEN FOR:

1. The melodies and how they change throughout the pieces
2. Different rhythm patterns, which can be playful and surprising
3. Changes in volume - Stravinsky uses soft and loud passages to create contrast and interest
4. The way each instrument contributes to the overall sound. Stravinsky's **orchestration** highlights unique timbres and textures
5. The character of each piece, ranging from joyful to whimsical feelings

WHAT DO YOU THINK?

1. Why do you think Stravinsky wrote the music for the children?
2. Do you think Stravinsky's children enjoyed playing music with him?
3. Why do you think Stravinsky's parents did not want him to become a musician?

SELECTION NO. 3

Johann Strauss II, "The *Blue Danube*", Op. 314, Introduction and Waltz 1

THE COMPOSER



Johann Strauss II came from a musical family. He was the eldest son of the composer Johann Strauss I. His father was a very successful violinist and orchestra leader. Because his father wished him to follow a nonmusical profession, he started his career as a bank clerk while secretly studying the violin. In 1844, he conducted his own dance band, and later formed his own orchestra. In 1849, when the elder Strauss died, Johann combined his orchestra with his father's and toured Europe, winning great popularity. In 1870, he handed over leadership of his orchestra to his brothers so he could devote all his time to writing music. In 1872, he conducted concerts in New York City and Boston. By the time of his death in 1899, he had composed a ballet and over 500 waltzes, polkas, and other dance music. In his lifetime, he was known as "The Waltz King." He was largely responsible for the popularity of the waltz in Vienna during the 19th century.

JOHANN STRAUSS II

Yo-Han Strouse

(1825-1899) Austrian

THE MUSIC

Strauss composed light music, particularly dance music and operettas. He composed the waltz "The Blue Danube" during an economic depression following Austria's defeat in the Austro-Prussian War. He wanted to lift the spirits of the people of Vienna. He wanted to boost their morale. Strauss was inspired by a poem where each stanza ends with the line: 'By the Danube, beautiful blue Danube'. The work begins in A major, with trembling strings and a horn quietly outlining the principal theme. The music expands, subsides, and gradually moves from atmospheric uncertainty towards a waltz rhythm. A ***prolonged dominant*** prepares the waltz's arrival (D major). The first pair introduces the melody identified with the entire work. The second section establishes the dance pulse.

The waltz is a traditional ballroom dance known for its graceful, flowing movements and 3/4-time rhythm. Emerging in Europe in the late 18th century, it became popular among aristocrats in Austria and Germany before spreading worldwide. It was often performed in grand ballrooms. Social trends, musical compositions, and dance halls shaped its evolution, transforming it from informal folk movements into a refined and elegant ballroom style. Early waltz dancers faced criticism for the close body contact between partners, but over time the dance became a symbol of sophistication. In the United States, the waltz gained prominence at social events, ballroom competitions, and wedding ceremonies, maintaining its status as a timeless dance form.

LISTEN FOR:

1. The beginning. Is the music quiet or loud?
2. What instruments do you hear first? very quiet strings
shimmering/trembling sound
horns announcing the coming music
gradual increase in volume
the sudden arrival of the waltz
3. When do the horns appear?
4. When does the dance finally begin? When the waltz starts, can you hear the **ONE**-two-three? Feel the strong first beat followed by two lighter beats.
5. Which instrument family has the melody? Do new instruments join the melody?
6. What different instruments take turns playing the main theme?

WHAT DO YOU THINK?

Extras:

Listen for “The Blue Danube” in the movies *Space Odyssey*, *Titanic*, and *The Jungle Book*.

SELECTION NO. 4:

Frédéric Chopin, “Mazurkas”, No. 1

THE COMPOSER



Frédéric Chopin's father was a Frenchman who emigrated to Poland. Frédéric grew up in Warsaw, Poland, where his father taught French at a prestigious secondary school in the Saxon Palace. Chopin and his family lived on the palace grounds. His father played the flute and violin. His mother played the piano and gave lessons to boys in the boarding house that the family ran. Chopin was considered a **child prodigy**. By the age of seven, he had begun giving public concerts and composed two polonaises. Chopin spent his vacations away from Warsaw, and in 1824 and 1825, as a guest of a schoolmate, he encountered Polish rural folk music. After leaving Poland at age 20, he settled in Paris. By the end of 1832, Chopin had established himself among the Parisian musical elite and had earned the respect of his peers. He earned income by publishing his works and teaching piano to affluent students from all over Europe. Chopin seldom performed publicly in Paris. He gave only 30 public performances, preferring the more intimate atmosphere of the salon. He maintained worldwide renown as a leading composer. His funeral, held at the Church of the Madeleine in Paris, was restricted to ticket holders because so many people were expected to attend. Over 3,000 people arrived without invitations, from as far away as London, Berlin, and Vienna, and were excluded.

FRÉDÉRIC CHOPIN

Freh-Deh-Reek Sho-Pan
(1810-1849) Polish

THE MUSIC:

When Chopin wrote the “Mazurkas”, he was going through a period of transition. He left his home, Poland, and began a new life in Vienna, later moving to Paris. This was a time of homesickness and uncertainty, but also an intensely creative phase. “The Mazurkas” reflect Chopin's deep connection to his homeland and his artistic development. “The Mazurkas” in B-flat major, Op. 7 No. 1, is the most famous piece of the set. It begins with a lively theme, marked by large leaps and a dance-like energy. A second theme introduces a calmer, more elegant mood. A third theme follows, whose mysterious and ambiguous character creates a strong contrast. The main theme returns a final time, bringing the piece to a lively and festive conclusion. It shows how Chopin blends folk music with technical sophistication and emotional expression. Chopin's mazurkas and polonaises are particularly notable for their use of nationalistic rhythms. Moreover, during World War II, the Nazis forbade the playing of Chopin's polonaises in Warsaw because of their powerful symbolism.

LISTEN FOR:

1. Orchestration: How many instruments are playing?
2. Color: The piano can sound like: a singer, a little dance band, a bass instrument, bells, something delicate, something powerful
Explain: “Chopin doesn't have an orchestra to change the colors. He has to make the piano create all those different colors.”
3. Dance-like rhythms typical of mazurkas, with strong emphasis on the second or third beat.
4. Melodies that often express Chopin's sense of longing or nostalgia.
5. Changes in volume (Chopin frequently uses dynamics to enhance emotional expression).
6. Articulation: Listen to the way notes are played—some may be staccato (short and detached) while others are legato (smooth and connected), adding to the piece's character.

WHAT DO YOU THINK?

1. What kind of movements do you think the dancer is doing?
little quick steps, sudden accents, hops, turns, pauses, playful movements
2. What did the composer do with the music that made you imagine those movements?
3. What are some of today's popular dances? Do they include some of the same movements?

Mazurka is both a form of instrumental music and a Polish folk dance for a circle of couples, characterized by stamping feet and clicking heels. Developed especially for the upbeat tempo of the music, the mazurka made its way to the United States during the middle 19th century. The fast pace of the dance quickly won over fans of all ages and established itself as the premier type of Polish folk dancing. It had a powerful influence on other forms of dancing as well. Some of the movements translate well into barn dancing and line dancing.

Extras:

Artists like Kanye West and Alicia Keys (“Falling”) have borrowed heavily from Chopin's style, highlighting the way classical music continues to inspire current culture.

SELECTION NO. 5

Robert Diggs, “A Ballet Through Mud”, The Lotus Arrives

THE COMPOSER



Robert Diggs was named after the Kennedy brothers, Robert and John Fitzgerald, both of whom his mother greatly admired. From ages three to seven, Diggs spent summers in North Carolina with his uncle, who encouraged him to read and study. Diggs was introduced to hip-hop music at nine, and by eleven, he was competing in rap battles. He became interested in making his own hip-hop music in 1979 when a friend introduced him to “Rapper’s Delight”. Diggs got involved with petty crime and drug dealing, and was charged with attempted murder. He was acquitted, giving him what he has called a “second chance.” In 1992, he formed a group with two cousins and five childhood friends. They named the group Wu-Tang Clan, after a 1983 kung fu film. Diggs became the de facto leader. They became highly successful, and many of the members pursued solo projects. In 2007, Diggs composed the score for the Japanese anime Afro Samurai, starring Samuel L. Jackson. RZA collaborated with Ramin Djawadi, with whom he co-scored Blade: Trinity, and Blake Perlman for the song “Drift” for the film “Pacific Rim”. In June 2020, the Good Humor ice cream company collaborated with RZA to create a new jingle for their ice cream trucks. Since then, Diggs has collaborated with numerous world-renowned musicians, composers and filmmakers.

Robert Fitzgerald Diggs (RZA)

(1969 -) American

THE MUSIC:

In August 2024, RZA released “A Ballet Through Mud”, an orchestral ballet score inspired by personal experiences. The work was conceived during the COVID-19 pandemic. It was inspired by a notebook of lyrics RZA wrote as a teenager about the struggles he faced in his youth. The score was premiered in 2023 by the Colorado Symphony Orchestra. The ballet traces RZA’s journey from struggle toward creativity, personal growth, and maturity. Its characters are named after Greek musical scales, adding a distinctive musical dimension to the narrative. The story explores the challenges of transitioning from youth to adulthood, while emphasizing the enduring bonds of love and friendship. The final movement, “The Lotus Arrives,” represents resolution and enlightenment. The journey through the mud has finally reached its destination—the lotus. The central message of the ballet: sometimes we must move through difficult, “muddy” experiences before we can emerge transformed, stronger, and renewed.

LISTEN FOR:

1. A strong beginning. What instruments do you hear first? Can you hear one group more than another?
2. Marching idea: A steady, energetic pulse/beat. Does it make you want to walk, march, or dance?
3. Repeated rhythms/melodies: What comes back again?
4. More energy and/or more instruments Is the music getting bigger?
5. Which brass instruments can you hear?
6. Do you hear the music getting louder? Crescendo
7. The Big moment Full orchestral energy What is the orchestra doing together?
8. Resolution The tension releases Does the music sound finished?
9. The Lotus A feeling of arrival/transformation

WHAT DO YOU THINK?

1. Why do you think RZA called this The Lotus Arrives?
2. My favorite sound is: _____
3. The music makes me imagine: _____
4. When the lotus arrives, the music sounds: _____
5. If I were a dancer, I would: _____

(ALTERNATE PLAY 3 TIMES) LISTEN FOR:

Before playing state: "Imagine that someone has been on a difficult journey. At the end of the journey, something beautiful arrives. As you listen, see if you can hear the journey in the music."

First listening: "What does the music make you imagine?"

The composer says the music can sound like an army arriving.

Second listening -listen for:

1. MARCH
2. BUILD
3. ARRIVE

Third listening - Now reveal the title: "The Lotus Arrives"

Explain very briefly: "A lotus is a flower that can grow out of muddy water. RZA uses the lotus as a symbol of becoming something beautiful after going through difficult experiences."

Extra:

Introduce:

piano (p) = soft

mezzo forte (mf) = medium-loud

forte (f) = loud

crescendo = gradually getting louder

diminuendo = gradually getting softer

SOFT → GETTING LOUDER → LOUD → BIGGEST → RESOLVES

Visual Art and Music Vocabulary

Some of the words used to describe both visual art and music are line, form, color, and texture. Here is a brief explanation of some of these words that refer 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: red, blue, green, and yellow. **In music**, we perceive different colors when we hear various instruments, such as violins, horns, bassoons, flutes, and timpani.

In visual art, **texture** can be both seen and felt when different materials are applied to the artwork's surface. **In music**, we can hear different **textures** when lines played by various 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 the purpose of the music?

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/oGgAfoXNonY>

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. Please share it with your group. Ask for suggestions.

Our popular concertmaster discusses his approach to finding energy in whatever he plays. 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?

Please write a message to each student in your group, telling them what you see in their work or asking them 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?

Allow your group to respond to your work with comments like 'I like...' I wish... I see....

What one question about your artwork would you 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

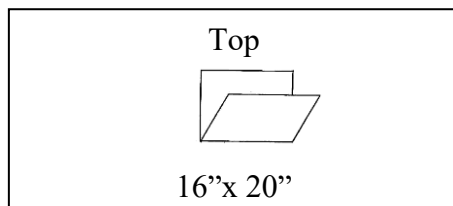
ELIGIBILITY

- 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*** 2025-2027 music selections.

SPECIFICATIONS

Failure to comply with the following specifications will result in the disqualification of entries received from your school.

- **MEDIA:** Any two-dimensional art media is permitted. Colored chalk, pastels, and charcoal are allowed 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 100 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 8, 2027, 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
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
Please call well in advance of the deadline.

NOTE: All artwork mailed via UPS must be received by **Friday, January 22, 2027, at 4 p.m.**, to be eligible.

UPS SUBMISSION

- ALL ARTWORK MUST BE RECEIVED BY 4 P.M., **FRIDAY, JANUARY 24, 2027**, 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 LIGHT THE ART FROM ALL DIRECTIONS EVENLY.
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 CORRECTLY 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 22, 2027.**
- ☐ 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, pen, and ink have done well in the past. In general, however, children 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 you 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 the winning student's family. The invitation will contain the 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 20 to April 27, 2027**.

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, 2027**, 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, and other related materials. We cannot be responsible for incorrect spelling of names or errors resulting from illegible handwriting on the entry.

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.

References:

1. <https://www.classicfm.com/composers/schumann-c/clara-best-pieces-of-music/>

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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.

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.

2026-2027 *Symphony In Color*

Participation in *Symphony In Color* is free of charge and does not require attending a live performance. However, it presents 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.

2027 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 on 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>