IN TUNE: WHAT MUSIC SHARES WITH ART

CURRICULUM

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WELCOME AND INTRODUCTION

This curriculum guide is designed to prepare, reinforce and extend learning concepts and ideas from the Class Notes video In Tune: What Music Shares with Art. This video touches upon several fundamental music concepts. In this guide, you will find activities to help students understand connections between visual art and music. The information and standards-based activities in this guide are intended to engage students through music. We hope you will personalize, modify or adjust content to meet the needs of your unique classroom.

PREPARING TO WATCH THE VIDEO

Just as literacy teachers use prereading strategies, music teachers can use prelistening and prewatching strategies. This helps students create a mental framework to organize new ideas, relate new content to prior knowledge and make connections. What you bring to a listening experience will affect what you hear and take away from that experience.

PRELISTENING/PREWATCHING STRATEGIES

1. Preview vocabulary—especially terminology common to both music and visual art. Ask students what each word means in the context of visual art, and then again in terms of music.
   › Color/Timbre
     › In art: the visual perception of a certain quality
     › In music: the unique sound of an individual object, whether it be an instrument or a voice
   › Rhythm
     › In art: the principle of design that suggests movement; often achieved through repeating visual patterns
     › In music: the duration of sound in time; often occurs in patterns
   › Form
     › In art: an element that is three-dimensional
     › In music: the structure or organization of a piece of music
   › Style
     › In art: distinctive visual characteristics that make it possible to group works of art into categories of similarity or difference
     › In music: distinctive sound characteristics that make it possible to group musical work in categories of similarity or difference
   › Texture
     › In art: perceived surface quality in art
     › In music: how various elements (melody, rhythm, harmony, instrumentation) combine to create an overall sound quality
2. Listen to a wide variety of music and look at several different kinds of paintings, sketches and sculpture. Use famous works by established artists but also use artwork that students or their peers have created in order to make it personal and help them connect the experience to their own lives.

While listening and looking, ask them to discuss out loud what they see and hear. Consider creating an observation template that helps guide and structure their experience while simultaneously reinforcing terminology listed above. (Note: Find a printable version of an observation template worksheet in the PRINT PAGES at the end of this guide.)

Here’s a list of some composers and artists who pair well together:

- Dmitri Shostakovich/Russian propaganda art
- Samuel Barber/Edward Hopper
- Erik Satie/Henri Toulouse-Lautrec
- Carlos Chavez/Frida Kahlo
- Gustav Mahler/Gustav Klimt
- Arnold Schoenberg/Egon Schiele
- Edvard Grieg/Edvard Munch
- Giovanni Pierluigi da Palestrina/Raphael
- Joe Hisaichi/Yoshitomo Nara
- Ruth Crawford Seeger/Dorothea Lange

For audio tracks of these composers, go to the Class Notes: In Tune: What Music Shares with Art Lesson Plan Audio page.

REFORCE IDEAS AND CONCEPTS FROM THE VIDEO THROUGH ACTIVE LEARNING

The following activities deal directly with pieces of music and artwork referenced in the In Tune: What Music Shares with Art video. Try these activities shortly before watching the video and very soon after watching and compare the difference in results. How has watching the video influenced the product?

1. Listen and draw/paint.
   a. Go to the recording of Dance of the Blessed Spirits by Christoph Willibald Gluck on the Class Notes: In Tune: What Music Shares with Art Lesson Plan Audio page.
   b. Ask students to create a work of art while listening.
   c. Experiment with a variety of materials. Drawing or painting is obvious but sculpting with modeling clay might yield interesting results.
2. Look and compose.

a. Find a good print or project this public domain image of *Olive Trees with Yellow Sun* by Vincent van Gogh.

![Image of Olive Trees with Yellow Sun by Vincent van Gogh]

b. Ask students to create a composition based on the painting. Depending on the age and experience level of your students, as well as the resources in your classroom, this might seem daunting. However, there are plenty of ways to do this even if your students aren't reading notation. By limiting the parameters, you create a secure environment for them to experiment with composition.

For example, below are some sample questions (in bold, with possible student answers) that can direct and guide the composition process. Questions could be delivered orally during small group work time or in worksheet form or on a smartboard or projector.

```
List the elements you see in the painting. Mountains, trees, sun, dry grass.
Using classroom instruments, or even found objects, find a sound for each element.
  Mountains= hand drum
  Trees= wood block
  Sun= finger cymbals
  Dry grass= maracas
Which element is most prominent? Begin by keeping a steady beat on that instrument. Layer in the other sounds in the way they appear to you in the painting.
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Note: if you have experience using sequencing software, apps or programs, this lesson is easily adaptable to that format.
Here are two ideas for projects in which students can apply skills and terminology learned in the previous activities and through watching the video.

1. **Pictures at an Exhibition**
   
a. Explain that Russian composer Modest Mussorgsky was good friends with the painter Viktor Hartmann. Mussorgsky composed a piece of music—*Pictures at an Exhibition*—made up of many movements that was intended to tell the musical story of walking through a gallery full of Hartmann’s paintings.

b. The entire musical work is comprised of ten “paintings” plus a recurring promenade, or walking music. While listening to the promenade, it’s easy to imagine someone at an art museum walking from one painting to the next.

c. The title of each movement is the title of the painting. Tell students they will listen to a “painting” and then try to guess the title/subject matter.

d. You will find audio for the entire piece by scrolling down to the PICTURES AT AN EXHIBITION tracks on the [Class Notes: In Tune: What Music Shares with Art Lesson Plan Audio](#) page. Create a listening grid like the one below to structure and guide the listening experience, as well as provide a space for guessing. (Note: You can find a printable grid in the PRINT PAGES at the end of this guide.) Integrate other concepts that you might be working on in class, such as instrument identification. Leave room for student comments or impressions, and make sure to leave a row on the far right where they can write in the “correct” answers. Students will be curious to go back and learn the actual title/inspiration. Emphasize that there are not wrong answers since the whole point was to simply guess.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COMPOSER</th>
<th>ADJECTIVES</th>
<th>MAJOR OR MINOR</th>
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e. A couple of practical notes:

i. Movement titles may differ slightly depending on the source/translation.

ii. The piece was originally composed for solo piano but was later orchestrated by several composers, most notably Maurice Ravel.

iii. Doing the listening exercise all at one time is quite time consuming. To make it more manageable, do a few movements each class period.

iv. Even when the experience is broken up over several class periods (as suggested above), it is still a lot of sitting. Break up lengthy periods of sitting by standing up and marching in place each time you hear the Promenade interlude. Encourage students to imagine they are walking through a museum to look at the next painting.

v. Here’s the breakdown of movements, or an answer key.

Promenade
1. The Gnome

Promenade
2. The Old Castle

Promenade
3. Tuileries
4. Bydlo (or, The Old Ox Cart)

Promenade
5. Ballet of the Unhatched Chicks
6. Two Jewish Men

Promenade
7. The Market at Limoges
8. Catacombs
9. The Hut on Fowl’s Legs
10. The Great Gate of Kiev

Students won’t be familiar with all of these words, so it gives you a great opportunity to introduce some new vocabulary. Use the Pictures at an Exhibition Wikipedia page to show some of the images or learn more about the piece.
2. Impressionism Project

Impressionism in art and music makes for especially easy comparison. Use this comparison grid with students to list some common features of music and art side by side.

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<thead>
<tr>
<th>IMPRESSIONISM</th>
<th>MUSIC</th>
<th>VISUAL ART</th>
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<tbody>
<tr>
<td>COLOR</td>
<td>Emphasis on tone color, timbre, sound, influence of non-Western sounds</td>
<td>Pastel, blended tones, emphasis on light</td>
</tr>
<tr>
<td>LINE</td>
<td>Movement, flow, blended harmonies, whole tone scale, chromaticism</td>
<td>Movement</td>
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<tr>
<td>RHYTHM</td>
<td>Free, flexible</td>
<td>Repetition of objects (haystacks, trees, waves)</td>
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<tr>
<td>TEXTURE</td>
<td>Frequent use of pedal in piano repertoire, blended harmonies</td>
<td>Short brushstroke, blurred effect, thick application of paint</td>
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<tr>
<td>FORM</td>
<td>Short forms, moving away from formal structures (sonata, symphony)</td>
<td>Less clarity of form than previous eras</td>
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<tr>
<td>SUBJECT MATTER</td>
<td>Nature, water, the outdoors, dancers, imagery</td>
<td>Nature, water, the outdoors, dancers, imagery</td>
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Point out that some of these characteristics are shared, and some are slightly varied, and some are completely unique to the art form. Once students can easily identify characteristics of the impressionistic genre, try using the side-by-side comparison grid with specific pieces. A comparison of *La Mer* by Claude Debussy and *Water Lilies* by Claude Monet would be a great place to start.

**LEARNING CHECKLIST**

- I can respond to and evaluate creative work by applying criteria.
- I can cite specific elements in music and visual artworks.
- I can compare and contrast specific elements in music and visual artworks.
- I can describe the relationships of musical genres to other artwork from that historical time period.
- I can create or improvise rhythmic and melodic patterns in layers.
OBSERVATION WORKSHEET

Name: __________________________________________________________

Title of Artwork/Piece of Music ______________________________________

Describe how the artist/composer uses color/timbre. ______________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

Does the art/music tell a story, create a mood, or both? _____________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

How does the artist/composer use rhythm? _______________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________

If you are viewing artwork, research the artist and the piece a bit. When and where did he or she live? Search for music composed during that same time and in that same place. Comment on the similarities and differences. Can you tell they were created in the same time/place? Why or why not? If you are listening to a piece of music, simply reverse the process. ______________________________________
____________________________________________________________________________________
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<thead>
<tr>
<th></th>
<th>Guess the painting title.</th>
<th>Name at least one instrument you hear.</th>
<th>Use a few adjectives to describe what you hear.</th>
<th>*ACTUAL TITLE</th>
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