



UNDERSTANDING RELATIONSHIPS BETWEEN ART AND MUSIC



A Teaching Unit
For Art, Music and Classroom Teachers

Developed by The Jackson Symphony

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Content standards for the Jackson-Madison County school system include, beginning as early as the Kindergarten level

Students understand the relationships between music, the other arts, and disciplines outside the arts.

The National Standards for Arts Education, developed by the Consortium of National Arts Education Associations, as well as the state of Tennessee guidelines, include this content standard.

Beginning with Pre-K

Students are to know and be able to begin to relate musical studies with other arts and disciplines.

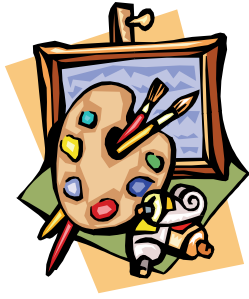
By the intermediate grades

Students are to know and be able to recognize similarities and differences in the meanings of some of the common terms used in the various arts (line, form, contrast, color and texture).

This unit is most appropriate for third through eighth graders, but some of the ideas presented in the unit can be adapted for younger children. Young children will enjoy “drawing” a melody in the air. They are capable of understanding simple rhythms in music, and can see how rhythms can be expressed in art work. They will “see” colors in the music they hear. Music can certainly inspire young children to express their ideas in a work of art.

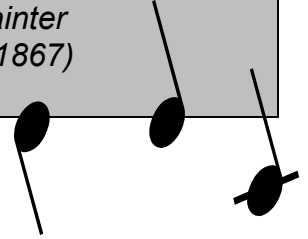
The culminating activity for this unit involves the creation of a work of art for the Jackson Symphony League’s ***Color of Music*** Art Contest. If you are unable to participate in the art contest, it is our hope that you will obtain one of the suggested musical selections and provide an opportunity for your students to interpret what they hear.





“If I could make musicians of you all, it would be to your advantage as painters. All is harmony in nature, a little too much, or a little less, disturbs the scale and strikes a discordant note. One has to learn to sing true with the pencil or brush, just as with the voice; correct form is like correct sound.”

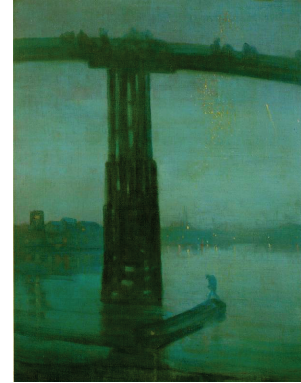
*Advice to his students, from French painter
Jean-August-Dominique Ingres (1780-1867)*



The correlation between music and the visual arts is fascinating and inspiring. Picasso’s **The Old Guitarist**, Chagall’s **The Fiddler**, Manet’s **The Fifer** and Renoir’s **Two Young Girls at the Piano** are but a few of many well-loved paintings that feature musicians as subjects. Composers may be inspired by a painting to write a piece of music. Paul Hindemith’s composition **Mathis der Maler** was inspired by Matthias Grünewald’s **Altarpiece at Isenheim**. Modest Mussorgsky wrote his work for piano, **Pictures at an Exhibition** after viewing a collection of Victor A. Hartman’s works. Artist Arnold Böcklin’s work **Isle of the Dead** inspired Sergei Rachmaninoff to compose an orchestral work with the same name. Composer Maxwell Davies wrote a set of works entitled **Five Klee Pictures**, which are graphic illustrations of some of Klee’s works.

An artist may be inspired by a piece of music to create artwork. One example is Whistler’s **Nocturne in Blue and Gold**, inspired by Chopin’s *Nocturnes*. We hope that your students will be inspired by this year’s selections, and will enjoy illustrating the music in the **Color of Music** project. We look forward to seeing their masterpieces!

View this and other famous artworks at Mark Harden’s Archive: http://www.artchive.com/ftp_site.htm



Many terms are common to both music and the visual arts. There are similarities as well as differences in the meanings of these common terms when used in the various arts. We have selected a few works which demonstrate each of these terms. Your students may enjoy finding other examples on their own.

An * indicates works which will be played at the March 7, 2007 Jackson Symphony School Concert **Exploring Melody**. Visit our website: <http://www.TheJacksonSymphony.org> for information about the concert and a reservation form. *Tickets are only \$5 per student, and chaperones are admitted free of charge.*

TERMS COMMON TO MUSIC AND VISUAL ARTS

- Line
- Form
- Contrast
- Color
- Texture
- Balance
- Rhythm
- Harmony

LINE

In music: the shape or contour of the melody (“melodic line”). A melody combines a series of notes. These may ascend (go up), descend (go down) or repeat. The space between notes is called an “interval”. Small intervals give the melody a more flowing line and large intervals give it a more angular line. The direction in which the melody moves and the intervals determine the line.

*Dance of the Comedians” from *The Bartered Bride* by Bedrich Smetana

*Playful Pizzicato (from *Simple Symphony*) by Benjamin Britten

*The Appian Way (from *The Pines of Rome*) by Ottorino Respighi

Jupiter” (from *The Planets*) by Gustav Holst

“Pas de Deux “ (from ballet *The Nutcracker*) by Peter I. Tchaikovsky

Symphony No. 9, “New World”, First Movement, by Antonín Dvořák

Peer Gynt Suite No. 1 “Morning Mood” by Edvard Grieg

The Flight of the Bumble-bee by Rimsky-Korsakov

In art: a continuous mark made on a surface by a moving point. It may define space, create an outline, a contour or define a silhouette. As in music, lines may go up, go down, or create patterns or movement.

In Vincent Van Gogh’s **The Starry Night**, the swirling lines can be juxtaposed to the elongated, yet elegant lines in Amedeo Modigliani’s **Portrait of Jeanne Hebuterns in a Large Hat**. These works might also be compared to the “dots” that replace lines in Seurat’s **La Grande Jatte**.



FORM

In music: the over-all structure of a piece of music. The shape or outline that the composer uses as the ground plan for his composition. For example, ABA (a very common form) consists of a section (A), a contrasting section (B) and a return of the original section (A).

The following pieces are examples of the ABA form in music.

*Playful Pizzicato (from *Simple Symphony*) by Benjamin Britten

“Pas de Deux “ (from ballet *The Nutcracker*) by Peter I. Tchaikovsky

“Minuet” (from *Royal Fireworks*) by George Frideric Handel

On the Beautiful Blue Danube by Johann Strauss, Jr.

Eine Kleine Nachtmusik, First Movement, by Wolfgang Amadeus Mozart

In art: refers to the total structure, the combination of all the visible aspects of the work and the way in which they are put together. It also refers to the element of art which is three-dimensional (height, width, depth) and encloses volume.

CONTRAST

In music: the quality of difference or lack of similarity. Contrast in music may be created in a variety of ways. *Dynamics* may be used to create contrast – a loud section of music contrasts with a quiet section. *Style* can create contrast – a smooth, singing section contrasts with a choppy, rhythmical section. *Orchestration* may create contrast – a section played by the brass will contrast with a section played by the strings.

*The Dance of the Adolescents” from *The Rite of Spring* by Igor Stravinsky

*Dance of the Comedians” from *The Bartered Bride* by Bedrich Smetana

*“In the Hall of the Mountain King” from *Peer Gynt Suite* by Edvard Grieg
Finale (from *Firebird*), by Igor Stravinsky

”Jupiter” (from *The Planets*) by Gustav Holst

Minuet (from *Royal Fireworks*) by George Frideric Handel

In art: combining art elements to stress the differences between them. A painting might have bright colors which contrast with dull colors, or angular shapes which contrast with rounded shapes.

In Matisse’s **Madame Matisse, Portrait with a Green Stripe** (shown here), cool and warm colors create startling contrast. George Da La Tour’ **Joseph the Carpenter** uses light and dark contrast to create a warm, tender atmosphere.

COLOR

In music: “Tone color” refers to the unique sound of each orchestral instrument. For example, if an oboe and a flute each play the same exact pitch, the instruments will produce a unique sound due to the difference in tone color, and the listener can tell which instrument is playing. Composers can use various combinations of instruments to produce “orchestral colors.”

*“In the Hall of the Mountain King” from *Peer Gynt Suite* by Edvard Grieg

*The Appian Way (from *The Pines of Rome*) by Ottorino Respighi

Voiles by Claude Debussy

“Finale” (from *Firebird*), by Igor Stravinsky

Symphony No. 9, “New World”, First Movement by Antonín Dvořák

Symphony No. 5, First movement, by Ludwig van Beethoven

The Four Seasons “Spring,” Allegro Movement, by Antonio Vivaldi

Peer Gynt Suite No. 2 “The Abduction (Ingrid’s Lament) by Edvard Grieg

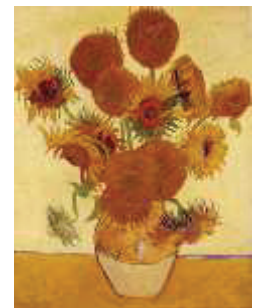
Aladdin: Suite “Oriental Festive March” by Carl Nielsen

In art: Color refers to:

1. **Hue:** the actual color - for example, red, yellow, blue.
2. **Intensity:** strength of the color – dull red or bright red
3. **Value:** describes the lightness or darkness of a color

The amazing variations of yellow and gold Van Gogh’s **Sunflowers** beautifully illustrate any lesson in color intensity. Juxtapose this to William H. Johnson’s **Li’l**

Sis, a whimsical yet powerful painting which employs only six colors to create a modern masterpiece. The subtle variations of earth tones used in Paul Gauguin’s **The Meal** make this work yet another excellent example of both color and harmony in a painting.



TEXTURE

In music: refers to the woven fabric of the music, consisting of the horizontal and vertical elements. The horizontal (notes sounded successively) forms the melody and the vertical (note sounded simultaneously)

forms the harmony. Musicians sometimes refer to a “thick texture” which implies a lot of musical lines being played at once, as opposed to a “thin” texture which has very little activity underneath the melody.

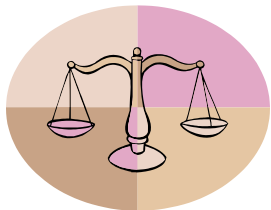
- *Dance of the Comedians” from *The Bartered Bride* by Bedrich Smetana
- *“In the Hall of the Mountain King” from *Peer Gynt Suite* by Edvard Grieg
- *The Appian Way (from *The Pines of Rome*) by Ottorino Respighi
- *The Dance of the Adolescents” from *The Rite of Spring* by Igor Stravinsky
- Finale (from *Firebird*), by Igor Stravinsky
- ”Jupiter” (from *The Planets*) by Gustav Holst
- Symphony No. 9*, “New World” , First Movement by Antonín Dvořák
- Eine Kleine Nachtmusik*, First Movement, by Wolfgang Amadeus Mozart
- Bacchanale* by Camille Saint-Saëns
- “The Marketplace in Ispahan” from *Aladdin: Suite* by Carl Nielsen

In art: The surface quality or “feel” of an object. A work of art may feel or look smooth or rough. The texture may be actual or simulated; actual textures can be felt with the finger, while simulated textures are suggested by the way the work has been painted.



Albrecht Durer’s **The Young Hare** is noted for the realistic texture of fur, created by hundreds of tiny, fine lines. Jan van Eyck’s **The Annunciation** is noted for its brilliant textural patterns in the glass windows, the tile floor and the ornate jeweled robe of Gabriel.

BALANCE



In music: the level of quality between sections. For example, the conductor will adjust the volume of the brass section to equal or “balance” the volume of the string section. It is important to be able to hear all the musical lines being played even though one might be more dominant at the time.

- *Dance of the Comedians” from *The Bartered Bride* by Bedrich Smetana
- *The Appian Way (from *The Pines of Rome*) by Ottorino Respighi
- *“In the Hall of the Mountain King” from *Peer Gynt Suite* by Edvard Grieg
- *The Dance of the Adolescents” from *The Rite of Spring* by Igor Stravinsky
- Eine Kleine Nachtmusik*, First Movement, by Wolfgang Amadeus Mozart
- Symphony No. 9*, “New World” , 1st Movement by Antonín Dvořák
- Slavonic Dance in G minor*, by Antonín Dvořák
- Baléro* by Maurice Ravel

In art: the elements are arranged to create a feeling of stability. Balance can be symmetrical, asymmetrical or informal.

Georges Braque’s **Still Life: Bottle, Fruit and Napkin** use form and color to create balance and contrast. In Piero Della Francesca’s painting **The Nativity**, the angels are balanced with the earthly characters, while Mary’s cloak links the two sides.

RHYTHM

In music: the grouping of musical sounds by duration. Time in music is usually organized to establish a regular pulse or beat, and the subdivision of that beat into regular groups creates rhythm. Rhythm can influence the character of a piece of music by making it very simple and relaxing or by creating a dance-like, festive atmosphere.

*Dance of the Comedians” from *The Bartered Bride* by Bedrich Smetana
 *“In the Hall of the Mountain King” from *Peer Gynt Suite* by Edvard Grieg
 *Playful Pizzicato (from *Simple Symphony*) by Benjamin Britten
 *The Dance of the Adolescents” from *The Rite of Spring* by Igor Stravinsky
 ”Jupiter” (from *The Planets*) by Gustav Holst
Bacchanale by Camille Saint-Saëns
Symphony No. 5 , First Movement, by Ludwig van Beethoven
 “Overture” to *Carmen* by Georges Bizet

In art: A visual tempo or beat and the look and feel of movement can be produced by repeating elements that make the eye jump rapidly or glide smoothly from one to the next.



Joan Miro's **Dragonfly with Red Wings Chasing a Serpent** and Jose Clemente Orozco's **Zapatistas** are wonderful examples of visual rhythm. The visual tempo is produced by repeating lines that invite the eye to glide smoothly from one element in the painting to the next. George Seurat's highly immobile **La Grande Jatte** might be compared to Miro's free-flowing work or Pieter Brueghel's dynamic **Children's Games** to demonstrate visual rhythm.

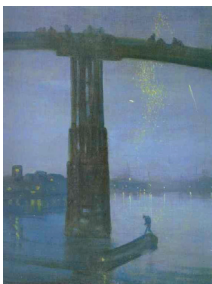
HARMONY

In music: the combining of notes simultaneously to produce chords. A combination of notes may sound pleasing (consonance) or they may clash (dissonance). The lack of harmony in which a lone melody plays is also very effective.

*The Dance of the Adolescents” from *The Rite of Spring* by Igor Stravinsky (dissonance)
Symphony No. 9, “New World” , First Movement by Antonín Dvořák
Symphony No. 5 (Finale) by Felix Mendelssohn
Fanfare for the Common Man by Aaron Copland
Symphony No. 9 (Finale) by Ludwig van Beethoven

In art: a principle of design in which elements of art are combined to emphasize their similarities and bind the parts into a whole. Repetition and simplicity help to achieve harmony.

Several paintings by James Whistler beautifully illustrate the relationship between art and music. It was Chopin's nocturnes that, in fact, inspired Whistler to paint **Nocturne in Blue and Gold**. Both Whistler's **Harmony in Gray and Green: Miss Cicely Alexander** and **Symphony in White** are excellent examples of harmony. With the application of subtle variations of shades of white in **Symphony in White No. III**, Whistler uses repetition and simplicity to achieve harmony.



Nocturne in Blue and Gold



Symphony in White



Symphony in White No. 3