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Counterpoint: Music and Art Education

Eileen Kosasih

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Counterpoint: Music and Art Education

Eileen Kosasih
Sotheby's Institute of Art, NYC
Graduate Project
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Abstract

Music education programming is generally not as accessible or available as museum education programming. General music illiteracy and the elitism of music education perpetuate a cycle of inaccessibility and lack of understanding of the value of music education. Meanwhile, the auditory art form is a fundamental component of culture, society, and history. Music's language and history should be understood and appreciated widely. Art museum education programmers can work with music educators, music historians, and classical music programmers to incorporate music education into museum education programming. This project consists of three parts. The first section advocates the inclusion of music education inclusion in museum education programming. The second part provides programming samples. The third section is the business plan.

The company is called Counterpoint. The service provides art museums and other institutions with interactive music and art education programming. Participants are left with a deeper knowledge and appreciation of music and art, and therefore culture. Programming focuses on form, while introducing instruments, elements of history, and important music literature.

Counterpoint services:

- 1) Creates tailored, music + art education programs. The programs should, but not necessarily will, relate to current exhibits in the host institution. Programs are adjustable to the size of the class, budget of the institution, and age of participants. Programs are geared toward Grade 1 children to adults and to institutions in North America.
- 2) Provides the necessary expert musicians, educators, speakers, and ensembles for the first service.

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Part I: Introduction

Grounds

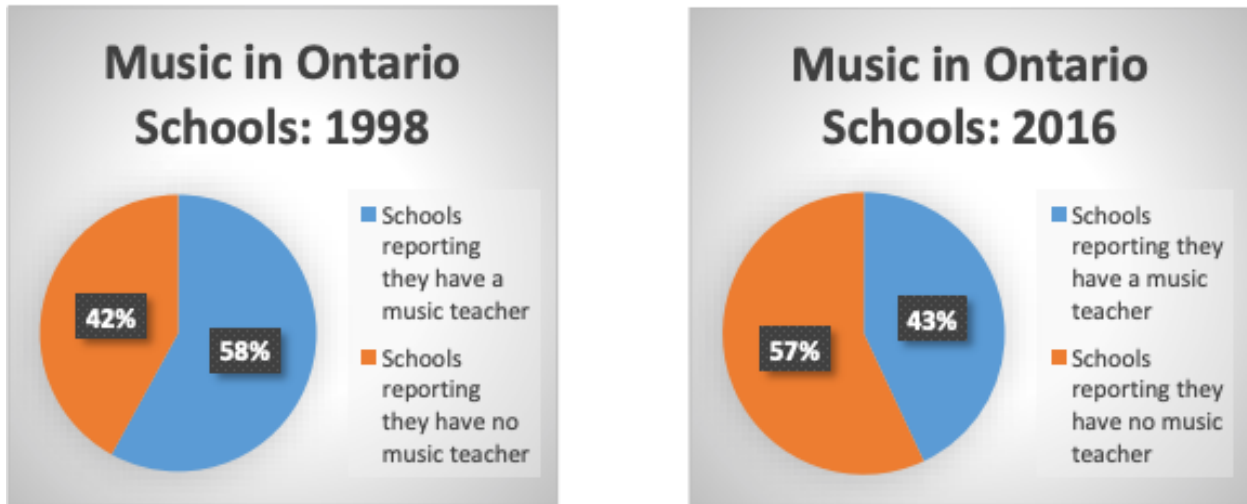
Music and visual art, both studies under the umbrella of art, historically respond to the same social and political forces with aesthetic movements. Humans react to music and art as individuals and as communities. Music, like art, represents social history. Music is linked to our identities as culture, community, and individuals. The art has many intrinsic and acquired functions in society, from signaling (ring tones) to therapy, ceremony (pomp) to worship. The proportion of students receiving arts education has been shrinking drastically especially in the last century.¹ The National Endowment for the Arts' Surveys of Public Participation in the Arts (SPPAs) from 2008 showed a steady decline in rates of adults attending classical and jazz concerts, musicals, operas, and ballets since the 1980s in the United States.

Interestingly, a 1992 SPPA analysis found that arts education is the strongest predictor of arts participation. The same study in 2008 analyzed data from 1982, 1992, 2002, and 2008 and concluded that having any arts education as a child heavily correlates with arts attendance as an adult. Close to 70 percent of adults who had childhood arts education attended benchmark events during the year before the survey. Only 28 percent of adults with no childhood arts education attended such events. The study also concluded that adults taking arts classes were very likely to have had arts education as a child.² An additional finding of the survey is that there exists a long decline of music and visual arts education in schools. There have been many in-depth, national

¹Brian Kisada and Daniel H. Bowen, "New Evidence of the Benefits of Arts Education," Brown Centre Chalkboard, Brookings, last modified February 12, 2019, last accessed July 1, 2021, <https://www.brookings.edu/blog/brown-center-chalkboard/2019/02/12/new-evidence-of-the-benefits-of-arts-education/>.

²Nick Rabkin and E. C. Hedberg, "Arts Education in America: What the declines mean for arts participation," *National Endowment for the Arts, Research Report*, February 2011, <https://www.arts.gov/sites/default/files/2008-SPPA-ArtsLearning.pdf>, 13.

studies conducted that track arts education in the US. They all come to a similar conclusion.³ In Canada, the 2016 People for Education Annual Report showed continued and large decline in the number of music teachers in Ontario elementary schools from 1998.⁴ Music education in Canada and the United States is declining, and the result is a quickly fading interest in benchmark musical performances.



Source: Ontario Music Educators' Association

The list of reasons for the decline of music education are beyond this paper. They range from increased focus on STEM subjects (science, technology, engineering, and mathematics), to the widening gap between income brackets, to the increasing urban-rural divide in quality of education to the commercial privatization of music education. *El Sistema*, the internationally acclaimed and highly publicized social project from Venezuela, has become a model of public music education in the West, though the program more recently has revealed problems. *El*

³ Rabkin and Hedberg, "Arts Education," 14.

⁴ "Disturbing Trends: Recent Data on Music Education in Ontario," Ontario Music Educators' Association, 2016, last accessed June 1, <https://www.omea.on.ca/wp-content/uploads/2016/02/omea-response-to-geography-of-opportunity-p4e-report.pdf>

Sistema institutions ended up targeting upper- and middle-class families and focusing largely on making the program profitable, rather than practicing its advertised wholistic, moral and social teachings.⁵

Music education is important, and this paper creates one way of bringing it back to the public. Music education is part of well-rounded learning and an elemental part of a person and group's cultural equity. Music educators in Canada and the United States continue to struggle to make grounds for public music education, to keep music education non-profits afloat, and to create consistent and impactful programming. As a result, music education continues to privatize and to be accessible only to a special elite. Over the last century, advocacy has been a central topic of formal discussion and as 'shop talk' for music educators in the United States.⁶

As mentioned, classical music and fine art history run parallel in the West. That said, perhaps music and art education can be combined. Formal concepts such as rhythm, lyricism, (color) harmony, and light and dark can be understood both visually and auditorily. Music and art history in the West present similar aesthetic periods that respond to the same social and political movements. They often also have the same important patronages that reflect the changing traditions, politics, and market around each art. Museums have long been important forces in shaping and defining culture. Today, art, history, archeology, paleontology, heritage, and other museums have extensive programming that attracts a broad public of all ages.

Not surprisingly, art lovers are often music lovers. People who enjoy art have the option to attend museums. However, museum programming and art curatorial studies do not have true

⁵ Geoff Baker, "El Sistema: a model of tyranny?" *The Guardian*, Nov 11, 2014,

<https://www.theguardian.com/music/2014/nov/11/geoff-baker-el-sistema-model-of-tyranny>

⁶ David M. Hedgecoth and Sarah H. Fischer, "What History Is Teaching Us: 100 Years of Advocacy," *Music Educators Journal*, Vol. 100, No. 4 (June 2014), Sage Publications, Inc. on behalf of MENC: The National Association for Music Education, 54-58

counterparts in the (classical) music world. While museum curatorship and education programming in the West evolve constantly, classical music's practice performance and content and format of outreach programming has been relatively stagnant. The classical music concerts, or even the classical music world, is often perceived as stuffy and old-fashioned. Classical music programming generally serves a small elite. Orchestras, much more so than museums, are operationally structured to serve boards and wealthy stakeholders that consist of an old and unchanging demographic.⁷ For the purpose of brevity, 'music education' will refer to 'Western classical music education' for the rest of the paper.

As music programming continues to stagnate and music education continues to decline, advocacy for music education is more important than ever. The *Music Educator's Journal* 2014 issue lists four central challenges in music education advocacy in the United States. The challenges also apply to advocacy in Canada and are discussed in the following paragraphs.

The first ongoing advocacy issue is the relevancy of music education and classical music to the public. Performance practice of classical music has not changed for centuries. The audience is expected to dress stiffly, sit quietly for two and a half hours, and stay focused on a seemingly untouchable, transcendent performer and performance. The repertoire must include what has been deemed the top-40 composers of all time (although recent years have seen a new interest in revising that history and tradition). While classical music is seen as serious and cerebral, and its performance is rife with centuries-old European tradition, consumption of music has evolved drastically. Outside of classical music, concerts are interactive, highly social events. Furthermore, access to live classical music is largely limited to concert halls and expensive

⁷ Alysha Bulmer, education programming manager of the Calgary Philharmonic, conversation with the Author, June 9, 2021

recordings.⁸ To become more relevant to the public, classical music needs to be enjoyed at home, in the community, and at school. At home, listening, playing, and discovering could be a more personal, relaxed venture done at a person's own pace. In school and in the community, listening and ensemble playing should be collaborative experiences. Young people naturally connect through and to music. The public, which includes schools, the home, and communities, could use more and richer connections to music.

The second advocacy challenge, which somewhat relates to the first, is the lack of community support for music education, or the lack of a tradition of social music activity. Music is taught in school but is confined within the walls and activities of school, and not available for everyone. Social music activities can bring awareness and eventually more support for music education. Often, when one peeks inside an ethnic community centre, whether Chinese or Ukrainian, there is often traditional ensemble dance or music being practiced. North Americans could gain more support for music education if they have more of a social music tradition.

The third central roadblock is a modern, central topic amongst music education dialogue: the vagueness of the value of music education. Music education has been part of school curricula throughout the late nineteenth and early twentieth centuries in North America. However, quantifiable results are not a goal of art and music educators and are intrinsically hard to measure. How does one consistently measure aesthetic and social intellect? In an era of industry, consumerism, and science, hard numbers communicate value. The value of music education is naturally difficult to prove in such terms.⁹

The last problem music education advocates face is related to the previous: the philosophical nature of advocacy. Music education advocacy is a constant in human society.

⁸ Hedgecoth, 54-57

⁹ Hedgecoth, 55-58

Philosophical and practical questions continuously plague music educators. Music education, especially in relatively young and ambitious North America, has always felt the threat of endangerment. North American music educators continue to push the conversation around and shape the models for high-quality music education. Proactive justification of specifically music education has been a persistent topic of educators, ancient philosophers (Plato) and twenty-first century pedagogues alike.¹⁰

Museums already attract the public and a wide range of demographics. They have the space and resources. Learning art and music together helps a person gain rich insights into culture, tradition, social history, and ideas of form. Therefore, museums, especially art museums, are an ideal venue for music education programming.

Existing Examples of Successful Music + Art Programming

Below are some gems of past and existing programming in North America that combine music and art education for the public.

The Dallas Symphony's (DSO) *The Young Person's Guide to the Orchestra: Activity 3: Pictures in Space (Art) and Time (Music)* guides participants through an exploration of relationships between visual art and music. While the activity asks students to use their imaginations to find narrative in the music, music vocabulary is communicated using orchestral movie music. The program presents Mussorgsky's *Pictures at an Exhibition* as a listening excerpt. Students imagine and draw stories based on what they hear. After each listening and drawing activity, students share their art. Their works are displayed on the wall and the class

¹⁰ Hedgecoth, 55-57

listens again to see if they can find representation of the music in other students' art works.¹¹ Re-listening indirectly further familiarizes the students with the language and benchmark repertoire of Western classical music. The DSO's Young Person's Guide to the Orchestra: Activity 3: Pictures in Space (Art) and Time (Music) is an excellent example of how music and art both can relate to narrative or to literature.

The Metropolitan Museum of Art's "Can You Hear It?" book and CD introduces music and art that focus on narrative, presents instrument groups and their histories using paintings, and features excellent works of fine art. Unique to this book/program is that the artwork featured is from Western and Eastern cultures. This popular book for music educators asks readers to pay attention to musical form (rhythm, timbre, pitch, tempo, etc.) using everyday language while using beautiful paintings as a visual aid.¹²

Chrome Music Lab is an online learning tool that makes music learning accessible through digital, interactive experiments. The Calgary Philharmonic Orchestra (CPO) has incorporated the free 'Kandinsky' activity into their education program, PhilKids. Technology-forward music educators all over North America have been using Music Lab to encourage musical curiosity through visual interaction. The 'Kandinsky' activity, at <https://musiclab.chromeexperiments.com/Kandinsky>, interprets the user's gestures as pitch, texture, and rhythm. According to the creators, the activity is inspired by Kandinsky himself, who greatly and notably related music and art. Here are video examples of ways that educators

¹¹ "A Young Person's Guide: Activity Number 3," Dallas Symphony education program, last accessed June 2, 2021

¹² William Lach, "Can You Hear It?" *The Metropolitan Museum of Art* (New York, New York: Abrams Books for Young Readers, 2006), 1-37

and workshop facilitators use Chrome Music Lab:

<https://twitter.com/i/events/826075807915192320>.¹³

The CPO's PhilKids, mentioned earlier, has embedded successful 'art + music' activities into their programming. Children were taught to relate gesture and colour to sound. They used paint and crayons to 'illustrate' listening examples. One activity resulted in an array of highly complex abstract works.¹⁴ One example is pictured below.

This painting was created by a six-year-old attendee of the CPO's PhilKids (free, afterschool) program. The author created a series of "music and art" videos for PhilKids that partially inspired the idea for Counterpoint. The child artist performed an activity which involved listening and responding to musical forms in a Beethoven piece. The complex work of art to the right is the result of the activity.



Melody, *Für Elise*, 8½ x 11 in., acrylic and water on paper.

Part II: the Program

"'Counterpoint' is a term used in both music and art studies. Art and music have a lot in common! Can you visualize a sound? Can you hear a shape? Counterpoint workshops explore

¹³ "Kandinsky," game, Chrome Music Lab, last accessed November 20, 2021, <https://musiclab.chromeexperiments.com/Kandinsky/>

¹⁴ Author's own report from PhilKids classes, 2020-2021

music and art through formal ideas such as colour, lyricism, and rhythm in a hyper-engaging way!” - excerpt from the Counterpoint brochure

Museum education programming can benefit from working with music educators, historians, and programmers. This service is geared toward helping institutions provide attendees a broader and deeper understanding of art and culture by adding music, the history of music, instruments, and musicology into their education programs. Below are sample programs.

Program # 1, LONG VERSION, part 1 of 3: Lyricism and Rhythmic Motif

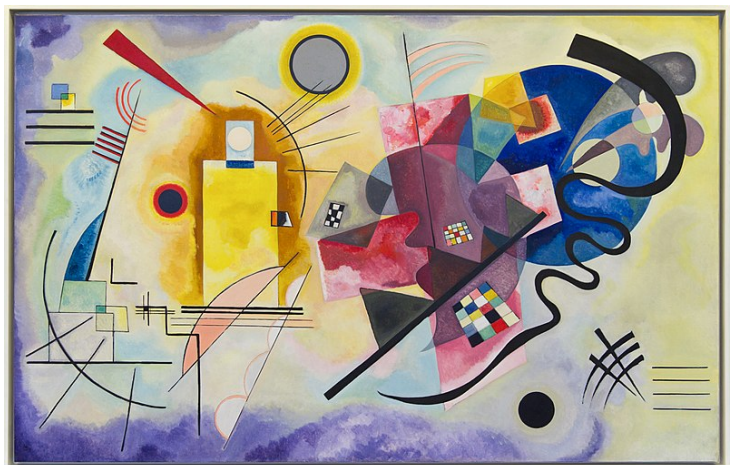
Each of the three parts of Program #1 can be its own program. Each program requires two hours of work, not including driving time.

Materials needed

- device / speakers to play YouTube excerpts – preferably performed by the local symphony
- one colour of paint
- brushes, water, jars
- paper / alternative support (e.g., canvas, cardboard)
- pencils
- paper

Prep – 60 minutes

- print enough take-home activities. Make sure to replace the link with the local symphony if there is a recording of them playing the same excerpt. Attach appropriate photo of painting on display



Wassily Kandinsky, *Jaune Rouge Bleu*, 1925, oil on canvas

relevant to the activity. A JPG of a good example can be provided upon request, but a photo of a work in the institution's collections or on display is best. An excellent example of an appropriate painting is Kandinsky's *Jaune Rouge Bleu*. Close to all, if not all, of Kandinsky's oeuvre is well-suited as the painting examples.

- place a pencil and 2 sheets of paper in each spot
- place a support in each spot
- place a paintbrush in each spot
- spread out cups of one colour of paint, cups/jars of water for cleaning brushes, and rolls of paper towel for sharing


Activity # 1: Vocabulary of formal elements in both music and art – 20 minutes

1. Lyricism / melody

- a. students stand 'conduct' a melodic line – *Beethoven 5th, Andante opening*
- b. students draw a smooth, winding continuous **line** with pencil and paper
- c. tape three or four lines side-by-side on the wall
- d. hum the lines of a few students as a group
 - i. Voices go up and down with the line
 - ii. Take **breaths** between **phrases** / lines
- e. Several volunteer students present and hum their own lines

2. Rhythmic motif

- a. Demonstrate ti and ta – example rhythms, clap and count after the teacher
- b. body percussion – e.g., stomps for tas, slaps or claps for titis
 - i. Titi titi ta ta

- ii. Ta ta titit ta
- iii. Ta titi ta ta (Beethoven 6)
- c. Create body percussion as a group on ta titi ta ta
- d. Listen to Beethoven 6, 1st movement, opening – demonstrate ta titi ta ta
 - i. Motif happens with different notes and instruments – listen again
- e. Draw dots to demonstrate ta titi ta ta
 - i. E.g.,
- f. Draw shapes to demonstrate ta titi ta ta
 - i. E.g., O OO O O, 

Activity # 2: painting demonstration: show students a Kandinsky painting (preferably one that the museum has on display) or any abstract piece on display that demonstrates well rhythm and lyricism – 10 minutes

1. Describe one or two examples of formal elements discussed, in the painting
2. Ask students if they see any other examples in the painting

Activity # 3: paint what you hear! Students paint their own abstract work will listening to Beethoven 5, 1st movement – 20 minutes

1. remind students to listen for rhythmic motif (ta ta ta taaaa) and lyricism (the part that you can hum)
2. several volunteer students can share their works and talk about them

Take-home activity #1

- Students each receive a take-home package – link to orchestral excerpt can be changed to open to a recording of the local symphony performing that excerpt
- Attach a colour photo of a painting on display that features lyricism and rhythmic motifs

TAKE-HOME ACTIVITY #1

Lyricism and Rhythmic Motif

CAN YOU HEAR IT?

Grab any stick. Listen to a few minutes of this Beethoven 7 recording. Can you hear the lyricism at 0:40? That's the part that you can hum and is smooth. Make your stick go up and down with the music
Link: <https://www.youtube.com/watch?v=mgHxmAslNDk>

NOW DRAW IT!

Grab a marker and paper. Listen again, and try drawing the line, or the melody of the music.

CAN YOU HEAR IT?

Listen to this same recording. Can you hear the rhythm? Remember, that's the part you can clap or tap. Can you do body percussion?

NOW DRAW IT!

Grab a marker and paper. Listen again, and draw dots to the rhythm. Space them apart based on how long each note is.

SEE IT!

Lyricism and rhythm are a big part of art as well. Look at the painting attached. Can you see the lyricism (smooth lines) and the rhythm (repeated small shapes)?



Program # 1, LONG VERSION, part 2 of 3: Form in music and painting – Kandinsky and Beethoven: colour and harmony

Materials needed

- device / speakers to play Youtube excerpts – preferably performed by the local symphony
- 6 colours of paint (two colour triads to choose from)
- brushes, water, jars
- paper / alternative support (e.g., canvas, cardboard)
- pencils
- tarp or newspaper if applicable
- one instrument from each: string, brass, wind

OR diagram of one instrument from each instrument family above

Prep: 30 minutes

- spread tarp or newspaper if applicable
- prepare device for listening to Youtube clip of Britten's Young Person's Guide
- paints in sets of 3's (color triads), one set per three students, spread out across tables/floor
- 1-3 brushes per student in varying sizes
- jar of water per 3 students to wash brushes between colors
- paper towel for each student
- 1 support ready per student: paper, canvas (preferable), cardboard, etc.

Activity # 1: Vocabulary of formal elements in both music and art – 30 minutes

1. Color – Timbre

- a. Introduce strings – brass – winds – Young Person’s Guide to the Orchestra excerpts
 - b. Pause recording and ask if students can identify the instrument family
 - c. Show instrument or picture of instrument belonging to family
2. Harmony – two color triads
- a. Explain that harmony in music is when two or more voices since different notes at the same time to make a beautiful sound
 - b. Explain that harmony in art is when two or more colors are put side-by-side to create balance
 - c. Introduce the musical triad: do, mi, so, repeat simple tune on do, mi, so
 - d. Introduce two color triads: Blue – yellow – red, Green – purple – orange

Activity #2: Review & Look at an example - 10 min

1. ask students to describe **line, rhythmic motif, timbre, and harmony**
2. show elements in a Kandinsky or other abstract work on display (see part one for information about requesting a photo of a suggested sample)
3. ask students to point out elements in question

Activity #3: paint what you hear! Students paint their own abstract work will listening to

Young Person’s Guide, 1st movement – 20 minutes

1. remind students to listen for timbre and harmony
2. several volunteer students can share their works and talk about them

Take-home activity #2

- Students each get a take-home package – link to orchestral excerpt can be changed to open to a recording of the local symphony performing that excerpt
- Attach a colour photo of a painting on display that features lyricism and rhythmic motifs

TAKE-HOME ACTIVITY #2

Color and Harmony

CAN YOU HEAR it?

Listen to a few minutes of the Tchaikovsky. Can you hear different **timbres and colors**? That's the sounds of different instruments and groups of instruments. Point to the instrument group you hear (p.2)
link: youtube.com/watch?v=Xd2nTXsivHs&t=37s

NOW DRAW it!

Grab a colored marker for each instrument group. Listen again and scribble the right colour when you hear it.

CAN YOU HEAR it?

Listen to this same recording. Can you hear the **harmony**? That's when different notes are being played at the same time

NOW DRAW it!

Grab two colors that you think look great together. Have one in each hand. Listen again and scribble with one when you hear one voice, scribble with two when you hear harmony!

SEE it!

Color and color harmonies are a big part of art as well. Look at the painting attached. How many colours and colour harmonies can you find?





Program #1, LONG VERSION, part 3 of 3: Texture

Materials needed

- device / speakers to play Youtube excerpts – preferably performed by the local symphony
- string – 3 pieces per student
- legos / blocks – 2 colors
- paper / alternative support (e.g., canvas, cardboard)
- pencils
- tarp or newspaper if applicable
- one instrument from each: string, brass, wind

OR diagram of one instrument from each instrument family above

Prep: 30 minutes

- spread tarp or newspaper if applicable
- prepare device for listening to Youtube clip of Britten’s Young Person’s Guide
- paints in sets of 3’s (color triads), one set per three students, spread out across tables/floor
- 1-3 brushes per student in varying sizes
- jar of water per 3 students to wash brushes between colors
- paper towel for each student
- 1 support ready per student: paper, canvas (preferable), cardboard, etc.

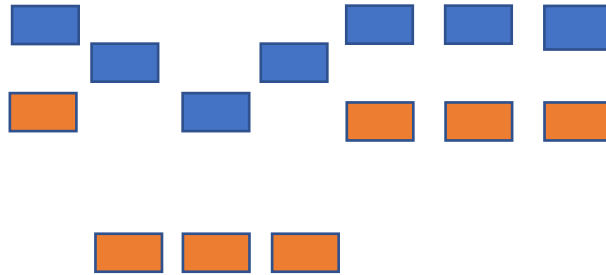
Activity # 1: Vocabulary - Texture

Texture in Music = Thickness, layers. Here are three types:

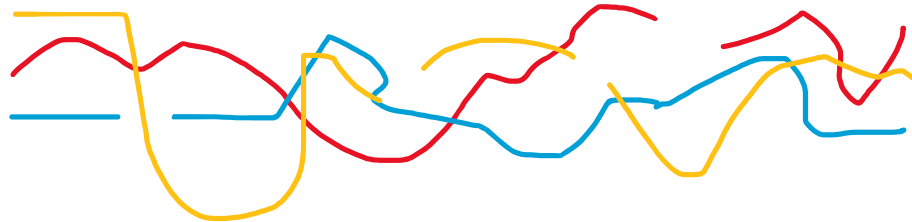
- Monophonic* = one line – demonstrate a melody (like “Mary Had a Little Lamb” or something more age appropriate) on one string



- b. *Homophonic* = vertical, two or more voices on the same rhythm, different notes – demonstrate same tune using colored legos, sing in harmony with another leader. Ask students if voices have same number of notes/legos



- c. *Polyphonic* = two or more different lines at the same time, equal importance – demonstrate using 3 different colors of string on a white background – if there is time – sing round “Row, Row, Row Your Boat”



Activity # 2: Listen

Give each student 3 pieces of string and a handful of legos of 2 colors

1. Listening example # 1:

Actual texture in Art = roughness, something you can feel,

2. Harmony – two color triads

- e. Explain that harmony in music is when two or more voices since different notes at the same time to make a beautiful sound

- f. Explain that harmony in art is when two or more colors are put side-by-side to create balance
- g. Introduce the musical triad: do, mi, so, repeat simple tune on do, mi, so
- h. Introduce two color triads: Blue – yellow – red, Green – purple – orange

Activity #3: Review & Look at an example - 10 min

4. ask students to describe **line, rhythmic motif, timbre, and harmony**
5. show elements in a Kandinsky or other abstract work on display
6. ask students to point out elements

Activity #4: paint what you hear! Students paint their own abstract work while listening to Young Person's Guide, 1st movement – 20 minutes

3. remind students to listen for timbre and harmony
4. several volunteer students can share their works and talk about them

Take-home activity #3

- Students each get a take-home package – link to orchestral excerpt can be changed to open to a recording of the local symphony performing that excerpt
- Attach a colour photo of a painting on display that features lyricism and rhythmic motifs

Other programs in the works

PROGRAM #1, SHORT VERSION:

- All three parts of the program are combined into one, two-hour program.

PROGRAM # 2, LONG VERSION: Texture in Music (2nd definition) and Value in Art

- Focuses on more complex concepts of how tempo, melody, harmony, timbre combine to affect thickness in music.
- Use layers in art to shape and understand ‘thickness’

PROGRAM # 3, CONDUCTING, PAINTING, AND DANCING

- Focuses on ideas around gesture
- How do conducting gestures relate to music?
- How might those same gestures translate with a paint brush?

OTHER PROGRAM IDEAS

- 1) Early Childhood
- 2) Online course (Udemy, Thinkific)
- 3) Senior workshop – French Impressionism in art and music, etc.
- 4) University Courses – Decorative Design’s Impact on the Evolution of Instruments, etc.
- 5) Virtual versions

Sample list of art and artists and musical works that could be used for programs:

Art

1. Any Wassily Kandinsky from c. 1910 for texture, harmony, lyricism, rhythm
e.g., Yellow-Red-Blue, 1925, Musée National d’Art Moderne, Paris
2. Any Franz Kline from c. 1950 for gesture + conducting, rhythm, lyricism
e.g., Chief, 1950, Metropolitan Museum of Art, New York City
3. Any Robert Motherwell from c. 1940 to late 1950s for rhythm

e.g., Elegy to the Spanish Republic, 54 1957-61, Metropolitan Museum of Art, New York City

Music

1. Any movement of any Beethoven symphony for any element of form, especially dynamic contrast, harmonic contrast

e.g., Symphony No. 6, 4th movement (“the Storm”)

e.g., Symphony No. 5, 1st movement for rhythmic motif

2. Tchaikovsky’s “Swan Lake” for lyricism/melody

3. Prokofiev’s “Peter and the Wolf” for timbre, melody

4. Saint-Saen’s “Carnival of the Animals” for timbre, melody

PART III: Business Plan

Target Audience

Ideal institutions that Counterpoint caters to are provincial/state, national-level, and large municipal art, music, and history museums such as the National Music Centre in Calgary, Canada, the Glenbow Museum in Calgary, the Art Gallery of Alberta in Edmonton, the Metropolitan Museum of Art in New York City, and the Remai Modern in Saskatoon, Saskatchewan. While art museums are the most relevant target client, the program can be put on in virtually any type of cultural institution.

The ideal demographics or age groups are grade 1 and 2; grade 3, 4 and 5; grade 6, 7 and 8; high school; and adult. While participants do not need art or music experience, experience certainly does not take away from the benefits of the program. The program is presented by

professional educators who can adapt vocabulary, communication strategies, classroom management styles, and transition activities to the participating demographic. The core material and activities can be understood and enjoyed by all the mentioned age groups.

Getting Started

Initially, Counterpoint will approach local (Calgarian) museums such as the Glenbow and National Music Centre because relationships have been established, and administration is easier to manage in familiar territory. Local music ensembles with education programs, such as the Calgary Philharmonic Orchestra, Instrumental Society of Calgary, Bach Society, Timepoint Ensemble, and New Works Canada will be on the roster as sources for educators and resources for useful connections. The author will take the role of educator as often as possible while the program is local.

The early stages of the company will run out of the home office of the author, Eileen Kosasih. The office is in Calgary, Alberta. As a freelance artist, booking agent, and teacher with clients (individuals, institutions, and corporations) across Canada, the United States, and the Netherlands, Eileen possesses the administrative capabilities to run an agency in its initial stage. The office is equipped with a computer, monitors, microphones, a camera, print station, 5G internet, two pianos, string instruments, a tarped section with art supplies including two easels, and lighting for video recording and video meetings. As the company grows and additional talent/staffing may be required, newly contracted staff can work remotely. One benefit of running an office out of Canada is that e-transfer is the ubiquitous, standard, easy (free) method of payment. In Counterpoint's initial stages, Eileen will take the roles of administrator, director, talent booker, marketing director, and personnel manager. Roles will be outlined in the following paragraphs.

Roles

The **educators** should have at least five years of experience teaching group class of different age groups, speaking, pedagogy coursework, and have at least: a bachelor's degree in music, a B. Music Education, a B. A. Music, or equivalent coursework. These teachers should be inspired by and have deep interest in visual art. Local music educators who come to mind are Claire Butler (Royal College of Music graduate for piano and violin performance, Montessori music specialist, Calgary Boys Choir director, and much more) and Cody Obst (pianist, educator, conductor, Brandon University and University of Calgary graduate). Both are excellent performers and well-respected pedagogues, in addition to being deeply interested in and knowledgeable in fine art.

An **accountant**, or business manager, will be contracted as needed to plan, organize, and administer bookkeeping, file taxes, as well as guide financial planning. The person in this position should have at least three years of experience as an accountant for a small agency and/or sole proprietorship. The accounts will at first be organized by the author using QuickBooks until the job outgrows her skillset and availability.

A contract **marketing director/graphic designer**, also as needed, will advise, design, and maintain a marketing strategy. This multi-faceted job involves researching the market, developing a plan, and creating and maintaining a media presence with the author. Marketing campaigns include the website, social media, and other advisable communications. The ideal candidate will have marketing and graphic design experience. Tokie Brideaux, based in Calgary, is an excellent example of someone who would fit the role. She has graphic design experience and has headed marketing teams for arts institutions such as the University of Calgary Arts

Department, the Calgary Philharmonic Orchestra, Luminous Voices, Calgary Girls Choir, the Calgary Civic Symphony, and more.

As the company requires, a part-time **administrator** can be hired. A reliable, customer service-oriented, self-motivated team player will be required to provide casual (at least two half days per week) administrative, secretarial, light social media, and office management support.

Additional local-to-the-client **talent bookers** may eventually be called upon. This as-needed position is paid a finder's fee per talent hired. This individual should be a good communicator, organized, and well-networked in the music education community. Often, they are musicians and educators themselves.

Contracts will be drawn by the author/founder using her agency contracts and musician's association contracts as examples.

The Company Name and Logo



Wassily Kandinsky, "Free Curve to the Point – Accompanying Sound of Geometric Curves," 1925, Ink on Paper, 15 3/4 x 11 7/8 in., Metropolitan Museum of Art, Rogers Fund



Counterpoint Logo

The counterpoint logo was lifted from the Kandinsky work, “Free Curve to a Point,” 1925, ink on paper. The work was rendered in black and white, flipped horizontally, and portions were erased to create a clean symbol that represents Counterpoint. The compositionally balanced, layered lines of varied textures/thicknesses reflect the behaviour of counterpoint in music. American music critic Edward Rothstein describes Bach’s counterpoint as an embodiment of human interaction: “His fugues construct musical orders in which each individual voice is playfully free – maintaining its identity but capable of the most fantastical diversions – while having its position verified and reinforced by other voices.”¹⁵ Also of importance, Kandinsky’s oeuvre is the quintessence of contrapuntal art in the musical sense. Notes (shapes) are combined to create melodies (lyrical lines). Lines of varying shape, value, colour, hue, size, and intensity are layered to create a beautifully delicate balance.

Counterpoint is also a term of art study. The angles created between the main and the smaller gestures achieve the perpendicularity that defines artistic counterpoint. The main gesture resembles an exclamation mark, which conveys excitement and fun, which the program should provide. The black dot is a play on the ‘point’ in counterpoint. The thinner curved lines resemble sound waves. Kandinsky himself believed that music and art were sister sciences, and often named his paintings using musical terms.¹⁶ The Kandinsky inspiration and his artistry express the relationship between the company and fine art, the company and music, and art and music. Kandinsky’s work is full of abstract shapes that form a delicate balance between extremities of artistic forms, just like music.

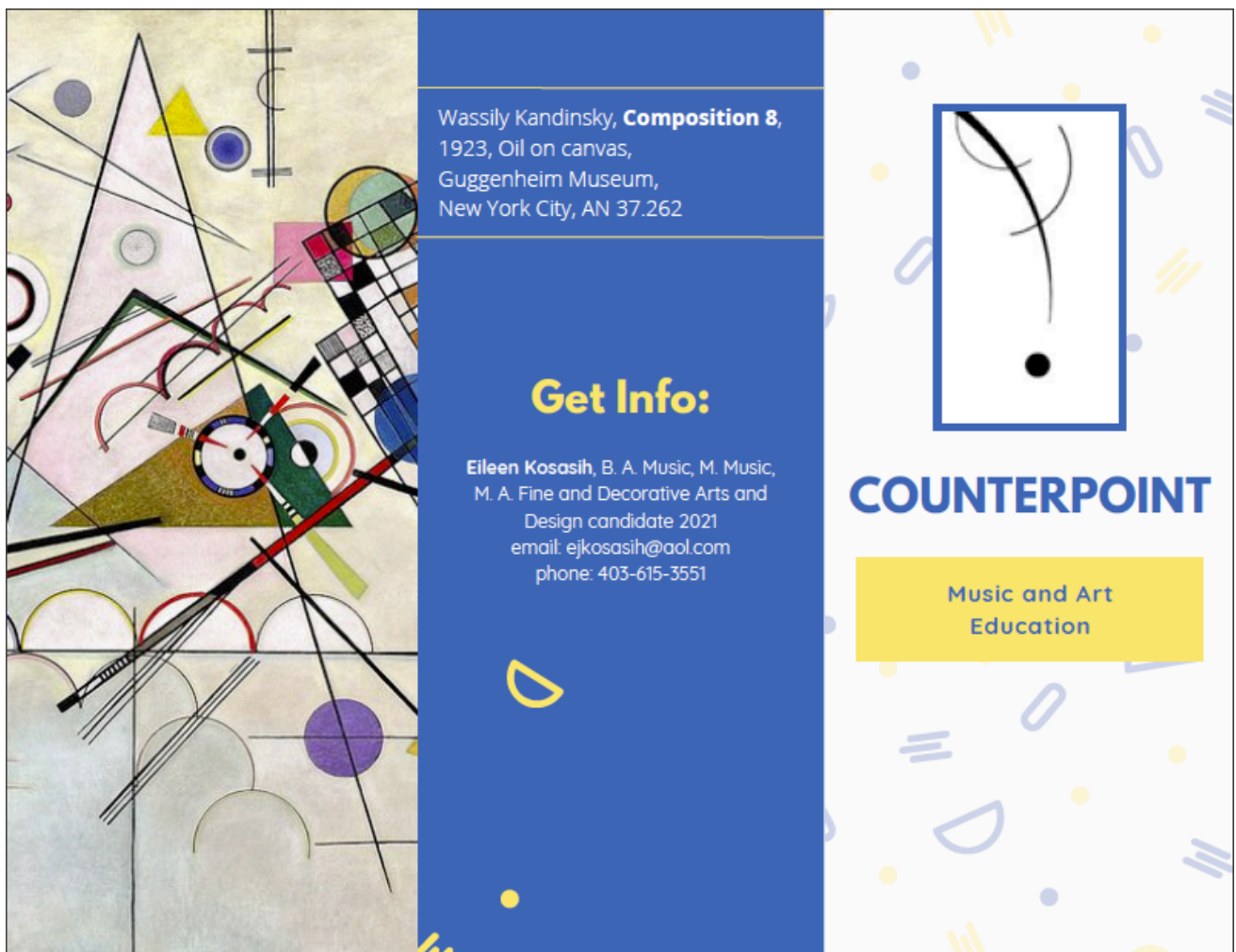
¹⁵ Judith Seligson, “Contrapuntal painting: art as visual conversation,” *Radcliffe Quarterly*, March 1992

¹⁶ Gerard McBurney, “Wassily Kandinsky: the painter of sound and vision,” *The Guardian*, June 24, 2006
<https://www.theguardian.com/artanddesign/2006/jun/24/art.art>

Brochure

Below is a draft of Counterpoint's brochure. The final product will be shared with potential and interested clients via the client's preferred cloud service (Google Drive, iCloud, Microsoft Office 365, etc.). Hardcopies can be printed and distributed as well.

Side A





Side B

Financial Plan

Counterpoint will be a non-profit company. All revenue goes back into the company. Important to note, each program is tailorable to a budget. Material costs and administrative hours are estimates. Art material costs may vary and can be donated in kind or bought at lower prices on consignment (Goodwill) or at dollar stores. Administrative and educator fees are based on the going rate in Canada and the US, in CAD. Overhead and startup costs are negligible. In the extreme case that an additional revenue source is needed, Eileen's other sources of income (investments, rental properties, teaching, performing, and presenting) can cover those costs. The author has successfully been granted funding from both the Alberta Foundation for the Arts and Calgary Arts Development in the past. Those two organizations will be considered first for grant funding.

Payment

While the company is under sole proprietorship and operating in both countries, and as a dual American and Canadian citizen, tax returns will need to be filed in both countries. Payments to American talent will be made via PayPal. The individuals are responsible for claiming their own taxes. Counterpoint will eat the cost of PayPal's service fees. Payments to Canadian talent will be made via e-transfer and Canadian contracted individuals should also claim their own taxes.

How Money is Made

Revenue is earned per program implemented (gig-based). The author will take the administrative/director's fee. Eileen will also take the role of educator and its fees while the program remains in Alberta. Material costs will be minimal, as the Calgary office is stocked with supplies left from previous workshops, clinics, and other programs. When the program reaches beyond Eileen's geographic or time scope, outside educators will be hired. Eileen will continue to take the administrative fee (until an administrator is required and hired).

Pricing

*See 'Financial Plan' section for important notes about cost estimates

*The budget reflects the cost of educator services and materials for each program. While the company is run from an existing home office, office costs are negligible

*Costs are in CAD

*italicized items may not be necessary items are borrowed or donated.

PROGRAM 1: ALL THREE PARTS (three 1-hour days)

| Expense | Cost | Amount | Total |
|----------------------------|----------------------------|----------------------|-----------|
| Music and art educator | 120/hr | 6 | 720 |
| Administrative fees | 30/hr | 2 | 60 |
| <i>Booking/finders fee</i> | <i>50</i> | <i>1</i> | <i>50</i> |
| Paper | 5/ream | 1 | 5 |
| crayons | 10/box | 1 | 40 |
| paint | 15/litre | 4 | 60 |
| Brushes | 2/pack of 8 | ~2 | 4 |
| Pencils | 2/box | 2 | 4 |
| <i>Paper towel</i> | | | |
| <i>Jars</i> | <i>~In kind</i> | 1 per 3 participants | |
| <i>Instrument rental</i> | <i>25/day/inst.</i> | 3 | 75 |
| <i>Newspaper/tarp</i> | <i>~In kind</i> | | |
| <i>String</i> | <i>3/colour</i> | 3 | 9 |
| Legos | <i>borrow</i> | | |
| printing | 5 | 1 | 5 |
| Assistant teacher | 20/hr or student volunteer | 6 | 120 |
| | | | |
| MIN TOTAL | | | 898 |
| MAX TOTAL | | | 1152 |

PROGRAM 1: ANY ONE OF THREE PARTS (one 1-hour day)

| Expense | Cost | Amount | Total |
|----------------------------|-----------|----------|-----------|
| Music and art educator | 120/hr | 2 | 240 |
| Administrative fees | 30/hr | 2 | 60 |
| <i>Booking/finders fee</i> | <i>50</i> | <i>1</i> | <i>50</i> |

| | | | |
|--------------------------|----------------------------|----------------------|------------|
| Paper | 5/ream | 1 | 5 |
| crayons | 10/box | 1 | 40 |
| paint | 15/litre | 4 | 60 |
| Brushes | 2/pack of 8 | ~2 | 4 |
| Pencils | 2/box | 2 | 4 |
| <i>Paper towel</i> | | | |
| <i>Jars</i> | <i>~In kind</i> | 1 per 3 participants | |
| <i>Instrument rental</i> | <i>25/day/inst.</i> | 3 | 75 |
| <i>Newspaper/tarp</i> | <i>~In kind</i> | | |
| <i>String</i> | <i>3/colour</i> | 3 | 9 |
| Legos | <i>borrow</i> | | |
| printing | 5 | 1 | 5 |
| Assistant teacher | 20/hr or student volunteer | 2 | 40 |
| | | | |
| MIN TOTAL | | | 338 |
| MAX TOTAL | | | 592 |

Timeline – Growth, Geographic Scope

2021 – knocking on doors in Calgary

November + December: contact arts institutions with education programs in Calgary that might be interested in the program or have leads to institutions that might be interested

Contact Erin Thrall at Instrumental Society Calgary, Alysha Bulmer at Calgary Philharmonic, Silas Kaufman at Alberta College of Art and Design, Signy Holm at Contemporary Calgary, Esker Foundation, Calgary Arts Development, the City of Calgary Parks and Recreation, Calgary Public Library and Natasha Chaykowski at Bow Arts.

2022 – Calgary and Canada

January - June: Execute upcoming programs, start creating social media posts, research relevant upcoming grants, apply for non-profit status.

Projected for the rest of the season (the music season, like the school year, is Sept – June): one 1-day program per month.

Look to Rosza Foundation, Calgary Arts Development, Alberta Museums Association, and Alberta Foundation for the Arts for relevant workshops and conventions for networking.

January – create free website on WordPress, a Facebook page, and an Instagram page

February – add programming, create online course, early childhood, and adult/senior workshop version (Udemy, Thinkific). Reach out to senior community talent bookers (Jaqui Farr).

Update promotional material and website.

March: start contacting arts and other institutions in Edmonton, Alberta.

Contact Art Gallery of Alberta, University of Alberta Fine Arts, MacEwan University Arts Continuing Education, City Arts Centre, Public Library, and the Edmonton Arts Council. Send a letter out through AMA [main-l].

Contact Vladimir and Fabiola (string professors) at University of Alberta for connections to music educator / network.

April: Apply for Alberta Foundation for the Arts' Artist and Education Funding grant (Application deadline: May 2, 2022)

July - August: Execute programs, purchase creator studio for social media, start expanding outside of Alberta, continue researching grants. Projected for the season: two programs per month.

Look to BC Arts Council for ideas for institutions, Vancouver, Kamloops, Kelowna; use BCMA [listserv], contact Beth Carter for BC ideas.

August: Purchase domain, update promotional material, email signatures, and social to reflect new domain. Invest in a full Docusign subscription and/or YCAB and/or Squarespace.

September: Apply for Calgary Arts Development Structural Change grant
(Application deadline: November 2022)

September – December: continue executing programs (one or two per month), start researching and proposing to larger institutions in Canada.

Contact Remai Modern, Art Gallery of Ontario, Bata Show Museum (use Erin's contact).

Network with local music societies / institutions to have music educators on roster.

Research and apply for larger, national grants – Canada Arts Council.

Update website to reflect major clientele, successful programs, and funding acquired.

2023 – Expand Across Canada and look to the United States

January - December: execute programs across Canada and start promoting in the U.S., apply for charitable status.

Continue to build roster of educators across North America. Projected for 2023: four programs per month. Continue to update website to reflect scope and programming.

Start with New York and Los Angeles. Reach out to former professors, classmates, workshop mates, and fellow music educators.

Contract a part-time arts organization administrator (Tayla Mapatec).

Contract an accountant with an expertise in cross-border business and arts organizations (talk to Elliot Freeman, Paolo Frederico, Johnny Summers, and other musicians who do a lot of freelance work in the U.S.).

Invest in a Bloomerang or similar platform subscription. Create monthly newsletter that keeps network apprised of activity and new programming, thank you letters to clients, donor appreciation letters, etc.

Continue taking pedagogy, communication strategy, technology, and business operations-related workshops.

Consider hiring a grant writer.

Bonus: Music and Art Timeline

Below is an interactive timeline that features links to listening and looking examples of art and music. This was created by the author using Canva. The timeline presents movements and ideas that happened in both music and art history, as well as important figures, patrons, and a few movements that were different. The timeline can be used as reference for the reader, educators, clients, participants, and the public after it is polished and published on Counterpoint's website.

TIMELINE OF WESTERN ART + MUSIC

WITH LISTENING + VIEWING SAMPLES

Music

Art

MIDDLE AGES 400 -1400

EARLY ART RELIGIOUS MOSAICS, ILLUMINATED MANUSCRIPTS, OBJECTS, FRESCOS
EARLY CLASSICAL MUSIC GREGORIAN CHANT: RELIGIOUS PRAYERS AND MASS

central plaque of a cross, c. 1185-85, French

1ST SECULAR MUSIC TROUBADORS AND TROUVERES IN FRANCE: COURTLY LOVE

EARLY POLYPHONY (MORE THAN ONE LINE OF MUSIC AT THE SAME TIME) FROM C. 900

Leonin Organum: Alleluia pascha nostrum, late 12th century, probably France

POPULAR LATE FORM: MOTET, A MORE COMPLEX AND DIVERSE VOCAL COMPOSITION, STILL GENERALLY SACRED

MANY STYLES OF ART AND ARCHITECTURE IN EUROPE: CHRISTIAN AND BYZANTINE, ANGLO-SAXON AND VIKING, INSULAR, CAROLINGIAN, OTTONIAN, ROMANESQUE, AND GOTHIC

Spanish miniatures depicting the Canticies of Holy Mary, c. 14th century

RENAISSANCE 1400-1600

GRAND MOTETS, ORDINARY OF THE MASS, RICHER, MORE COMPLEX HARMONIES, MORE SPECIFIED VOCAL RANGES, AND MORE TECHNIQUE, STILL SACRED

Josquin, Missa Pange Lingua, c. 1510, France

Pérussis Altarpiece, c.1480, French



REBIRTH OF SECULAR ART, MUSIC, THEATRE; MEDICI FAMILY RISES TO POWER AND PATRONIZES DONATELLO, MICHELANGELO, DA VINCI, AND LATER CRISTOFORI (EARLY PIANOS), HANDEL, VIVALDI



POPULAR SECULAR FORM: MADRIGAL, COMPLEX AND FORMALLY DIVERSE VOCAL COMPOSITION

MANNERISM 1527-1580

Bronzino, Eleonora di Toledo, c. 1560, oil on panel, Samuel H. Kress Collection, 1961.9.7

BAROQUE 1600-1750

ORNATE, DRAMATIC, COMPLEX, GRAND, VIRTUOSIC, FORMAL

RISE OF INSTRUMENTAL VIRTUOSITY AND MUSICAL FORMS AND THE SOLO VOICE: ARIAS, EARLY OPERAS, TRAGIC LITERATURE, CONCERTI, SONATAS, FUGUES, GIGUES, ETC.



Artemisia Gentileschi, Self-Portrait as a Lute Player, 1616-1618, oil on canvas Wadsworth Atheneum Museum of Art, Hartford, Connecticut

First hammer-action piano: **Cristofori keyboard** (patronized by the Medicis) 1720 Grand Piano, Metropolitan Museum keyboards still heavily influenced by design

Adagio from solo violin sonata no. 1 in G Minor, J. S. Bach 1720, Germany, for Prince Leopold

Vivaldi's Four Seasons, 1720-1723, written for his employer and talented students at El Pio Ospedale della Pietà, a school for orphaned girls

ROCOCO 1699-1790

Steeple in baroque style in the style of Borromini, designed by Giuseppe Barberi, 18th c., Italy ink on paper, Cooper Hewitt Museum, New York City



Music

Art

CLASSICAL 1730-1820

NEOCLASSICISM 1750-1850

Angelica Kauffman, the Family of the Earl Gower, 1772, oil on canvas, NMWA, Washington D.C.

CLARITY, ORDER, STRUCTURE, SYMMETRY, FORMAL RESTRAINT, CLEAN LINES, BALANCE, 'SHALLOW' BEAUTY, ANTIQUITY THEMES

Mozart Fine Kleine Nachtmusik, 1787. An excellent example of Classical form.



Jacques-Louis David, Napoleon Crossing the Alps, 1801-1, oil on canvas, Chateau de Malmaison, Rueil-Malmaison



Gluck, Orfeo ed Euridice, 1774, Paris

Beethoven, Symphony no. 3 (the 'Eroica'), 1802-4, Vienna, originally written in honour of Napoleon. Beethoven is considered the bridge between Classical and Romantic

ROMANTICISM IN ART 1800-1850

ROMANTIC 1820-1900

INDIVIDUAL EMOTION, EMOTIONAL SUBJECTIVITY, NARRATIVE, ESCAPISM, NATURE, THE SUPERNATURAL

Chopin Nocturnes, 21 works for solo piano, 1827 - 1846. Chopin popularized this intimate, emotional form.

Dvorak 'From the New World' Symphony, (Symphony No. 9), 1892-1895, New York City, dedicated to America. Thematic and formal sources from the old and new worlds, classical and folk traditions.

Verdi 'Sempre Libera' from La Traviata, 1853, Venice

Caspar David Friedrich, Wanderer above the Sea of Fog, ca. 1817, oil on canvas, Alte Nationalgalerie, Berlin



Delacroix, Liberty Leading the People, 1830, oil on canvas, The Louvre Museum

REALISM

IMPRESSIONIST PAINTINGS 1860S

LATE ROMANTIC 1850-1910

MODERN

EARLY 20TH CENTURY

IMPRESSIONISM

Debussy La Mer, 1903-05, Paris

Bartok Concerto for Orchestra 1943, Boston. Excellent example of early 20th century focus on formal elements such as rhythm, use of non-traditional modes and more complex tonality, in a variety of musical forms (elegia, finale, etc.)

IMPRESSIONISM: HARMONY, TEXTURE, SUGGESTION OF FORM

MODERNISM: REJECTION OF RULES, THE PAST, INNOVATION, EXTENDED TECHNIQUES



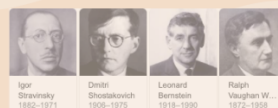
Pissarro, Bords de l'Oise, Environs de Pontoise, 1872, oil on canvas.

CUBISM

SURREALISM

ABSTRACT EXPRESSIONISM 1943-1950S

Stravinsky Rite of Spring, 1913, Paris. An exploration of rhythm and colour, over a theme of prehistoric, ritual sacrifice. The avant garde aspects of the music famously caused an uproar around its premiere

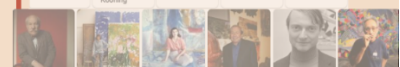
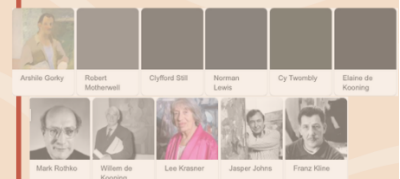


Prokofiev Piano Concerto no.3, 1921 Focus on the extremes of rhythm, dissonance, colour

TWELVE TONE

MUSICAL THEATRE

MUSIQUE CONCRETE



Cy Twombly, The Italians, 1961, oil, pencil, crayon on canvas, MoMA

¹⁸ Marion Feld, “Summary of Western Classical Music History,” Columbia University, last accessed November 30, 2021. <http://www.columbia.edu/itc/music/ito/history/>

¹⁹ Metropolitan Museum, “Central Plaque of a Cross,” last accessed Dec 1, 2021, <https://www.metmuseum.org/art/collection/search/464392>

²⁰ Westbury Arts, “A Brief History of Art in Western Culture,” last accessed Dec 1, 2021, <https://westburyarts.org/brief-history-art-western-culture/>

²¹ Oxford Art, “Medieval Art and Architecture,” last accessed Dec 1, 2021, <https://www.oxfordartonline.com/page/medieval-art-and-architecture>

²² Indiana Public Media, “Three Centuries of Patronage: The Medici Musical Legacy,” last accessed Dec 1, 2021, <https://indianapublicmedia.org/harmonia/centuries-patronage-medici-musical-legacy.php>

²³ Paul, Affelder, introduction, “6 Sonatas and Partitas s. 1001 – s. 1006 for solo violin (Ivan Galamian),” International Music Company, New York, New York

²⁴ Cooper Hewitt Museum, “Drawing, Steeple in Baroque Style in the Style of Borromini,” last accessed December 2, 2021, <https://collection.cooperhewitt.org/objects/18356105/>

²⁵ Connolly Music, “The Story Behind Vivaldi’s Four Seasons,” last accessed December 2, 2021, <https://www.connollymusic.com/stringovation/the-story-behind-vivaldis-four-seasons>

²⁶ Metropolitan Museum, “Grand Piano, 1720,” last accessed December 3, 2021, <https://www.metmuseum.org/art/collection/search/501788>

²⁷ Louvre Museum, “Think Big: Liberty Leading the People,” last accessed December 3, 2021, <https://www.louvre.fr/en/explore/the-palace/think-big>

²⁸ Paul Griffiths, “Stravinsky: Introduction,” from London Symphony Orchestra program notes

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