

## CAST Model District Unit Template

Unit Title: **Composing Music for an Art Museum Audio Guide**

Subject: **Music**

Grade Level/Course: **Grade 7**

**Brief Description of Unit:** For this unit, students will view the gallery of paintings available from the National Gallery of Art in Washington, DC. A selected number of paintings are available to students in this task (see National Gallery of Art Slide Show.) They will then select one of paintings to illustrate in music. They will analyze the art elements in their painting to design a music composition. **Once they have determined the most important art elements in their painting, they will complete the Create: Imagine and Planning Worksheet.** To help guide their composition, they will complete the **Planning and Making Performance Task Criteria.** Students will use music notation software to score their 16-measure composition and record the musical selection in mp3 format. They will present their composition on the recording and provide peer feedback to each other.

### Standards:

#### Creating:

MU:Cr1.1.7

Generate rhythmic, melodic, and harmonic phrases and variations over harmonic accompaniments within AB, ABA, or theme and variation forms that convey expressive intent.

MU:Cr2.1.7

- a. Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.
- b. Use standard and/or iconic notation and/or audio/ video recording to document personal simple rhythmic phrases, melodic phrases, and harmonic sequences.

MU:Cr3.1.7

Evaluate their own work, applying selected criteria such as appropriate application of elements of music including style, form, and use of sound sources

MU:Cr3.2.7

Musicians' presentation of creative work is the culmination of a process of creation and communication.

#### Performing/Presenting:

MU:Pr6.1.8

Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator's intent.

#### Responding

MU:Re7.1.E.Ia

Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

#### Connecting:

MU:Cn10.1.7

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.1.7

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

#### Media Arts:

MA:Cr3.1.7 Improve and refine media artworks by intentionally emphasizing particular expressive elements to

reflect an understanding of purpose, audience, or place.

### Enduring Understanding(s):

- The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.
- Musicians’ creative choices are influenced by their expertise, context, and expressive intent.
- Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
- Individuals’ selection of musical works is influence by their interest, experiences, understandings, and purposes.
- Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Understanding connections to varied contexts and daily life enhances musicians’ creating, performing, and responding.
- The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.

### Essential Questions:

- How do musicians generate creative ideas?
- How do musicians make creative decisions?
- How do musicians improve the quality of their creative work?
- When is creative work ready to share?
- How do musicians make meaningful connections to creating, performing, and responding?
- When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?
- How do individuals choose music to experience?
- How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?
- What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?

### Knowledge:

- Have experience creating **musical ideas** to match an **expressive idea or feeling**
- Ability to compare the **elements of art and music** to construct **expressive musical ideas**.
- Ability to construct **melody and harmony**.
- Ability to define **simple period structure**
- Recognize and able to convey **expressive intent** in music performance. .
- Able to apply **compositional techniques** for creating **unity and variety, tension and release, and balance** to convey expressive intent.

### Skills:

- Can **read and use** standard notation.
- Able to **create** a simple melody and countermelody/harmony.
- Ability to **manipulate** the music elements for meaningful connections in compositional technique.
- Can **notate** musical ideas using notation software.
- Can **use** music technology to make a recording of original composition.

## CAST Model District Unit Template

### Learning Objectives:

Students will demonstrate their ability to create a short music composition that conveys the expressive intent of a painting by a famous artist.  
 Students will select musical ideas demonstrating a variety of compositional techniques,  
 Students will create the composition, and apply teacher and peer feedback to refine their work, providing a rationale for their choices.  
 Students will present a MP3 recording of their compositions explaining their intent and sharing their compositions with the class. The class will give students feedback about the music compositional elements as related to the art work.

### Learning Plan/Instructional Strategies:

Students will respond to the following prompt:

You have been contracted as a composer to create music for the National Art Gallery in Washington, DC. For every art work in their permanent collection, there is a recorded guided tour with music and a narrator. The narrator gives a cultural and historical description of the artist’s work for each specific piece.

You have been contracted to compose original music to accompany the narrator as he describes the art work. Select an artwork from pieces the gallery of pieces that do not have a guided tour recording. You should select an artwork that inspires your musical composition. By analyzing the art work of your choice, you will compose a musical piece that reflects the mood and style of the art therefore enhancing the listener’s experience at the museum.

After completing a score of your composition using specific criteria, you will play the recording of your piece with the art work visible for the class. They will evaluate your music using the criteria and give your feedback for refinement.

### Resources:

Descriptions of the paintings are from: The National Gallery of Art, Washington, DC  
<https://www.nga.gov/content/ngaweb/exhibitions.html>

**Create: Imagine and Planning Worksheet  
 Planning and Making Performance Task Criteria  
 Student Feedback Rubric  
 Teacher Scoring Rubric**

### Repertoire/Media & Materials

**Create: Imagine and Planning Worksheet  
 Planning and Making Performance Task Criteria  
 Student Feedback Rubric  
 Teacher Scoring Rubric**

[National Gallery of Art Slide Show](#)

### Academic Vocabulary:

CAST Academic Music Vocabulary List(link)

### Other terms include:

**Rhythmic motive:** a pattern that is repeated to unify a piece.

**Period** is a combination of two phrases. The first phrase in some cases poses a musical question which is then answered in the second phrase.

## CAST Model District Unit Template

**Parallel period** - a period in which phrases are nearly identical or share very similar features. Phrases can be labeled parallel even if they only share rhythmic similarity, or if the melodic line is similar.

**Contrasting Period** - a period where the melody shows no marked similarity between the first and second phrases.

### **Differentiation/Modification:**

Students can compose an eight-measure composition.

Students select an easy notation software for the score and recording.

Assessments: Must link to unit standards and objectives. What evidence will be used to demonstrate students have met the standards and achieved the learning objectives?

Summative Assessment\*\* (use Attached template)

Formative Assessment Description:

### **Create: Imagine and Planning Worksheet**

Analysis sheet for the student to compare art elements in the selected painting. Students will compose a 16-measure composition illustrating the painting selected from the gallery.

Student will refer to the following criteria when creating your music.

### **Planning and Making Performance Task Criteria:**

Students compose a 16-measure composition illustrating the painting that you selected from the gallery.

Refer to the following criteria when creating your music.

### **Student Feedback Rubric and Teacher Scoring Rubric:**

Judging the composition recording according to the criteria. Students rate the expressive intent of the composition as it relates to the art elements of the painting and give feedback. Teacher scores the recording according to the compositional structure, expressive content and presentation.

## Planning and Making Performance Task Criteria

Compose a 16-measure composition illustrating the painting that you selected from the gallery.  
Refer to the following criteria when creating your music.

<b>Creating</b>	<i>Imagine, Planning and Making Criteria</i>
<b>Expressive Intent</b>	Clearly describe the expressive intent of the music ideas as they relate to the art elements in the painting.
<b>Music ideas</b>	Musical ideas should clearly illustrate the expressive intent of the painting.
<b>Effective designing of musical ideas into composition (from the recording)</b>	Musical ideas should be organized using a variety of compositional techniques to realize the expressive intent.
<b>Compositional Structure</b>	16-measure melody with a countermelody or simple harmony using period structure format. In standard notation include a key signature, time signature, a rhythmic motive, dynamics and tempo in your composition.



# National Gallery of Art

Washington, DC

# Breezing Up by Homer Winslow





# Narrator Notes from the National Gallery

Winslow Homer developed a penchant for forceful realism early in his career. Following an apprenticeship in a Boston lithography shop, he supported himself as a freelance illustrator, creating a wide variety of popular images that subsequently were published as wood engravings in national periodicals like *Harper's Weekly*. During the early 1860s, his themes ranged from stylish seaside–resort life to the horrors of the battlefield. Following an extended trip to Europe in 1866–1867, Homer adopted a warmer palette, a looser brush technique, and an interest in painting outdoor scenes that owed much to the influence of contemporary French artists such as Courbet, Manet, and Monet.

Upon his return to the United States, Homer turned his attention to lively scenes of sports and recreation, painting warm and appealing images that perfectly suited the prevalent postwar nostalgia for a simpler, more innocent America. *Breezing Up (A Fair Wind)*, painted during the country's centennial year, has become one of the best–known and most beloved artistic images of life in 19th–century America.

# Four Dancers by Edgar Degas



# Narrator Notes from the National Gallery

Edgar Degas (1837-1914) studied his preferred subject in France, ballet performers, in hundreds of works. *Four Dancers*, one of the largest and most ambitious of his late works, exists in several variants that show different kinds and degrees of modification. While Degas suppressed descriptive detail elsewhere in the painting, emphatic dark lines shape the heads and arms, underlining the artist's formal concerns. Theatrical lighting over the off-stage performers recolors the figures and creates a simple color scheme of complementary red-orange and green hues.

# Woman with a Parasol by Claude Monet



# Narrator Notes from the National Gallery

Impressionism evolved in the late 1860s from a desire to create full-scale, multi-figure depictions of ordinary people in casual outdoor situations. At its purest, impressionism was attuned to landscape painting, a subject Monet favored. In *Woman with a Parasol – Madame Monet and Her Son*, his skill as a figure painter is equally evident. Contrary to the artificial conventions of academic portraiture, Monet delineated the features of his sitters as freely as their surroundings. The spontaneity and naturalness of the resulting image were praised when it appeared in the second impressionist exhibition in 1876.

*Woman with a Parasol* was painted outdoors, probably in a single session of several hours' duration. The artist intended the work to convey the feeling of a casual family outing rather than a formal portrait, and used pose and placement to suggest that his wife and son interrupted their stroll while he captured their likenesses. The brevity of the moment portrayed here is conveyed by a repertory of animated brushstrokes of vibrant color, hallmarks of the style Monet was instrumental in forming. Bright sunlight shines from behind Camille to whiten the top of her parasol and the flowing cloth at her back, while colored reflections from the wildflowers below touch her front with yellow.

# Daniel in the Lion's Den by Sir Peter Paul Rubens



# Narrator Notes from the National Gallery

## **Sir Peter Paul Rubens, 1577-1640, Flemish**

The Old Testament prophet Daniel, as chief counselor to the Persian king Darius, aroused the envy of the other royal ministers. Conspiring against the young Hebrew, they forced the king into condemning Daniel to a den of lions. The following dawn Darius, anxious about his friend, had the stone that sealed the entrance rolled away to discover Daniel had been miraculously saved. Rubens depicted this deliverance when, as the beasts squint and yawn at the morning light streaming into their lair, Daniel gives thanks to his God.

The monumental size of the ten lions and their placement close to the viewer heighten the sense of immediacy. Within the asymmetrical, baroque design, Daniel is the focal point even though his position is off-center. Against the brown tones of animals and rocks, his pale flesh is accented by his red and white robes as well as by the blue sky and green vines overhead.

## Final Composition Rubric

<b>Presentation</b>	<b><i>Musical Score, Recording and Presentation</i></b>	<b><i>Rating 1-4 4=exceeds</i></b>	<b><i>Descriptive Feedback</i></b>
<b>Expressive Intent</b>	The expressive intent of the music ideas as they relate to the art elements in the painting.		
<b>Music ideas</b>	Musical ideas clearly illustrate the expressive intent of the painting.		
<b>Effective designing of musical ideas into composition (score and recording)</b>	Musical ideas are organized using a variety of compositional techniques to realize the expressive intent.		
<b>Compositional Structure</b>	16-measure melody with a countermelody or simple harmony using period structure format. In standard notation include a key signature, time signature, a rhythmic motive, dynamics and tempo in your composition.		
<b>Composer Commentary</b>	Your description of the relationship between the art and music elements in the composition is well-defined		