Orchestra Responding Unit, Intermediate Level

A Curriculum Project of
the National Association for Music Education (NAfME)
and the Library of Congress of the United States (LOC)

Teaching with Primary Sources
ACKNOWLEDGMENTS

PERSONNEL, LIBRARY OF CONGRESS GRANT — WRITING RESPONDING UNITS 2017–2018

PROJECT DIRECTOR

• Johanna J. Siebert

BAND WRITING TEAM

• Armalyn De La O, San Bernardino, CA, Team Chair
• Jesse D. Espinosa, Houston, TX
• Theresa Hulihan, Phoenix, AZ
• Jenny Neff, Collegeville, PA
• Amanda Tierson, Webster, NY (ret.)

ORCHESTRA WRITING TEAM

• Susan Davis, Queens, NY, Team Chair
• Beth Fortune, Seattle, WA
• Rebecca Holmes, Reserve, LA
• Patricia Ritchie, Omaha, NE
• Laura Smith, San Diego, CA

Special thanks to the Library of Congress for the generous grant on Teaching with Primary Sources (TPS), which made this resource possible.
# TABLE OF CONTENTS

Overview of NAfME/LOC Responding Units ......................................................... 4
Overview of Orchestra Responding Unit: Intermediate ................................. 4
Unit Design ........................................................................................................... 4
Using the Inquiry Models in the Lessons ......................................................... 4
The Lessons ......................................................................................................... 5
Materials Needed ................................................................................................. 6
Assessment ........................................................................................................... 6
Prerequisite Skills ............................................................................................... 6
Standards Addressed in This Unit ....................................................................... 7

## UNIT LESSONS

- Lesson 1: The Aural Tradition ......................................................................... 8
- Lesson 2: Orchestrated and Arranged Music .................................................. 13
- Lesson 3: My Instrument and the Musical Me ............................................... 19
- Lesson 4: Record Store .................................................................................. 22

## RESOURCES

### Lesson 1:
- Student Analysis Tool: Fisher’s “Hornpipe” .................................................... 27
- Envelope Dump Cards: Form ........................................................................... 28
- Exit Tickets, Day 1 and Day 2 ......................................................................... 29
- Discussion Diamond ....................................................................................... 30

### Lesson 2:
- Student Analysis Tool: W. A. Mozart “Allegro” from Eine kleine Nachtmusik 32
- Envelope Dump Cards: Eine kleine Nachtmusik .......................................... 33
- Exit Tickets, Day 1 and Day 2 ......................................................................... 29
- Sonata Form Listening Map ........................................................................... 35

### Lesson 3:
- Music Made Me Do It! Entrance Activity ...................................................... 36
- My Instrument and The Musical Me ............................................................... 37
- Exit Ticket ........................................................................................................ 39

### Lesson 4:
- Record Story Project Description ................................................................... 40
- Partner Profile Analysis Tool .......................................................................... 41
- Liner Notes Planning Tool .............................................................................. 43
- Hey, Check out my Record Store Find! ......................................................... 46
- Partner Response to Curated Selections ......................................................... 48
OVERVIEW OF NAfME/LOC RESPONDING UNITS

These units are based on the 2014 National Music Standards (nafme.org/standards). These Standards are all about music literacy, since they emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage; they cultivate a student’s ability to carry out the three Artistic Processes of Creating, Performing, and Responding while aligning with the ideals of Connecting to their world and the world around them. These are the processes that musicians have followed for generations, even as they connect through music to themselves and their societies.

This Library of Congress (LOC) Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Process of Responding, defined as understanding and evaluating how music conveys meaning. Through use of inquiry-based instructional strategies linked to essential questions inherent in the Responding process components (select, analyze, interpret, evaluate), students are guided to develop understandings about how creators/performers manipulate the elements and structures of music to convey expressive intent related to specific contexts (social, cultural, historical). Acquisition of musical skills and knowledge leads to students becoming independent thinkers and musicians.

This collection of orchestra units is designed to reveal the power of orchestral music to tell a story—to convey multiple and diverse meanings and perspectives—for students to engage with artistically by responding, performing, and connecting. Each of the units explores a different aspect of storytelling through music.

OVERVIEW OF ORCHESTRA RESPONDING UNIT: INTERMEDIATE PERFORMANCE STANDARD

Students at the Intermediate Level are continuing study in a chosen specialized art form. Their development continues in artistic understanding and technical and expressive skills enabling the student to begin to independently and collaboratively create, perform, and respond at their given skill level. Their presentation and performance opportunities in ensembles at school and in the community increase, and students actively participate in rehearsals.

Orchestra directors who conduct performance ensembles with personnel of varying levels of experience should consider this description of the Intermediate Level carefully when choosing which level is appropriate for their ensembles to pursue.

UNIT DESIGN

This unit is made up of four separate learning experiences that can be taught and assessed separately or as an entire unit (Note: Lesson 4 requires components of Lesson 3). Through the unit, students will be practicing various modes of inquiry, and all elements of the Intermediate Responding content standard will be addressed, practiced, and assessed (using a modified rubric that is based on the Model Cornerstone Assessment Responding Rubric for the Intermediate Level).

LOC links are included within each lesson; it is recommended that the teacher preview each link before using with students to assure workability.

USING THE INQUIRY MODEL(S) IN THE LESSONS

The National Core Music Standards (NCMS) address teaching our students not only to play instruments, sing, and read music in the ensemble setting but also empowering them to think independently and creatively as artists, developing important skills—dispositions—such as critical thinking, communication, and collaboration, that will help them find success in any of life’s endeavors. Using inquiry as a driver for student learning is a great way to connect all aspects of the NCMS.
There are many different methods for inquiry-based learning. This unit uses:

- Know/Want to Know/Learned (KWL)
- Discussion Diamond
- Library of Congress Primary Source Analysis Tool
- Questioning designed to allow students to explore, question, and decide. All worksheets and entrance/exit activities are designed to elicit inquiry.

The overarching objective is student ownership of music in their lives, in whatever form it takes. In teaching these lessons (which require a departure from the ensemble-rehearsal format), students may not quite understand the importance of engaging in these types of activities. There may be value in, at the outset of each lesson, having a discussion with students about the Essential Questions (listed with each lesson), about the dispositions that apply, and how inquiry helps students move toward lifelong music-making.

THE LESSONS

**Lesson 1** is an exploration of fiddle tunes and fiddle tune form. Fiddle tunes are an “aural” type of music played by stringed instruments. How and why people would learn and play fiddle tunes and aural music will be discussed.

**Lesson 2** examines characteristic string orchestra repertoire (Mozart’s *Eine kleine Nachtmusik*) and sonata form (Exposition, Repeated Exposition, Development, Recapitulation/AABA) String orchestras generally use music that has been “orchestrated” or written out using notation. How and why musicians would learn and play orchestrated music will be discussed.

**Lesson 3** offers an opportunity for students to think and share about who they are musically by taking inventory of all of the things that have influenced them on their musical journey (orchestrated and aural), including their instrument, their experience playing that instrument in the orchestra setting, and the music they choose to listen to and play outside of the orchestra classroom. Students will identify five criteria that “make music good.”

**Lesson 4**, which is meant to also serve as a summative assessment, is a chance for students (in partnerships) to identify and choose (curate) two musical selections that they think their partner would like based on the information their partner has shared with them in their “Musical Me” profile (from Lesson 3). One selection will be from the “aural tradition” and the other selection will be “orchestrated.” Students will create “liner notes” for each of their selections that will be presented to their partner. Musical recordings will be chosen using the Library of Congress “Jukebox” and other affiliated resources.
MATERIALS NEEDED

• Space with an Internet connection, music resources, and room for research
• Earphones and or/speakers for listening to music
• Projection system/multiple writing surfaces for collecting students’ thoughts
• LOC research links
• Copies of written assessments and graphic organizers
• Materials for a KWL chart (either poster-size Post-Its for each breakout group of students or a blank piece of regular paper divided into three sections for a KWL chart)
• Regular-sized Post-Its for KWL chart
• “Envelope Dump” materials for each break-out group (an envelope with paper cards, one with the word “Kickoff” printed on it, four cards with the letter “A” on them, and three cards with the letter “B” on them—in Appendix—copy and cut out)
• [Alternative assessments] Computer or tablet with presentation, podcasting, word-processing, video, and recording capabilities.

ASSESSMENT

• The Formative/Summative rubric is an edited version of the Intermediate Core Arts Standards Model Cornerstone Assessment Rubric for Responding. This can be altered to fit your needs.

• Each lesson states:
  – Whether the rubric should be used as a formative/summative assessment.
  – Which categories on the rubric to use for each lesson.
  – Which activities in the lesson to score on the rubric.

• Lessons 1–3 are designed to generate formative data.

• Lesson 4 is designed so that all components of the Intermediate Responding standard can be summatively assessed.

PREREQUISITE SKILLS

For students to be successful in this unit, they will need knowledge and experiences in the following areas:

• Publisher’s Ensemble Grade Level 2–3
• Some mode of inquiry-based learning: teacher-lead discussions, KWL, Think-Pair-Share
• Making use of proper musical terminology when describing music or performance
• Knowledge of Form (e.g., ABA, AB).

Note: This unit contains old recordings that have been digitized from the Library of Congress collections. It may be necessary to discuss old recording technology with students before beginning the unit so they understand that the crackle and hissing sounds are not part of the original performances but are a result of the technology of the period.
STANDARDS Addressed IN UNIT:

- **Respond–Select**: Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context. *(MU:Re7.1.E.8a)*

- **Respond–Analyze**: Describe how understanding context and the way the elements of music are manipulated inform the response to music. *(MU:Re7.2.E.8a)*

- **Respond–Interpret**: Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text. *(MU:Re8.1.E.8a)*

- **Respond–Evaluate**: Explain the influence of experiences, analysis, and context on interest in and evaluation of music. *(MU:Re9.1.E.8a)*
LESSON 1: THE AURAL TRADITION
(Two sessions of approximately 40 minutes each)

OBJECTIVES

• I can identify why/how someone would listen to, learn, or play a fiddle tune.
• I can articulate how the fiddle tune “Fisher’s Hornpipe” is structured.
• [Optional] I can use what I know about the history, context, and intended audience to contribute to an orchestral interpretation of the tune.

ENDURING UNDERSTANDINGS

• An individual’s selection of musical works is influenced by their interests, experiences, understandings, and purposes.
• Response to music is informed by analyzing context (social, cultural, historical), and how creators and performers manipulate the music.

ESSENTIAL QUESTIONS

• How do individuals choose music to experience?
• How does understanding the structure and context of the music influence a response?
• How do we discern the musical creators’ and performers’ expressive intent?

STANDARDS

• **Respond-Select:** Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context. *(MU:Re7.1.E.8a)*
• **Respond-Analyze:** Describe how understanding context and the way the elements of music are manipulated inform the response to music. *(MU:Re7.2.E.8a)*
• **Respond-Interpret:** Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text. *(MU:Re8.1.E.8a)*

MATERIALS

• **LOC Online Resources:**
  - [https://www.loc.gov/item/afcreed000041/](https://www.loc.gov/item/afcreed000041/) (hand transcribed notation of “Fisher’s Hornpipe in D”)
  - [https://www.loc.gov/item/afcreed000143/](https://www.loc.gov/item/afcreed000143/) (solo fiddle recording of “Fisher’s Hornpipe in D”)

OTHER NEEDED ONLINE RESOURCES:

- [https://www.youtube.com/watch?v=qBDQeW8KB5A](https://www.youtube.com/watch?v=qBDQeW8KB5A) (recording of an ensemble playing the tune—version from the movie *Pirates of the Caribbean: Dead Man’s Chest*)
- [http://tunearch.org/wiki/Annotation:Fisher%27s_Hornpipe](http://tunearch.org/wiki/Annotation:Fisher%27s_Hornpipe) (History of “Fisher’s Hornpipe”)
• Materials for a KWL chart & Post-Its
• Worksheet: “Student Analysis Tool: ‘Fisher’s Hornpipe’”
• Worksheet: “Discussion Diamond”
• “Envelope Dump” materials for each break-out group
• Exit Ticket—Lesson 1, Day 2 (half-sheet)
• Assessment Rubric
• Suggested Additional Resources:

STUDENTS WILL:
• Analyze and interpret a fiddle tune to understand performer intent, or the music’s purpose (why the performer would select a fiddle tune, and this tune in particular).
• Analyze the form of a recording of “Fisher’s Hornpipe.”

USE THESE DOCUMENTS AS FORMATIVE ASSESSMENTS:
• KWL chart
• Discussion Diamond
• Student Analysis Tool: “Fisher’s Hornpipe”
• Exit Ticket—Lesson 1, Day 2

Formative/ Summative Rubric—Score each document above for Select, Analyze, and/or Interpret with comments.
PROCEDURES:

DAY 1—Fiddle Tune Exploration (N.B., Day 1 can be broken up into two days if time is a concern. In that case, do the Entry Activity and Activity 1 on the first day, and Activity 2 and the Exit Activity on Day 2)

ENTRY ACTIVITY (5 MINUTES):

Give each student 2 blank Post-Its upon entry. Ask students, “What do you already know about fiddle tunes?” and “What do you want to know about fiddle tunes?” Have each student write answers to each question on one Post-It per question.

Activity 1—Fiddle Tune Exploration (5–15 minutes depending on class and group discussion)

• Inquiry Method: KWL Chart—http://www.nea.org/tools/k-w-l-know-want-to-know-learned.html

• Divide students into groups of four.

• Give each group a piece of poster paper, divide it into three sections, and have them make a "Know, Want to Know, Learned" chart out of it.

• Members of the group discuss the items on each Post It. What was the same, what different? Each group reports to the group as a whole a list of things they already know about fiddle tunes, and what they want to know about them [optional].

• Students can stick their Post-Its on the K and W sections of their group’s KWL chart. Save the partially-completed KWL chart for later.

Activity 2—“Fisher’s Hornpipe” (15–20 minutes)


• http://www.loc.gov/teachers/usingprimarysources/resources/Primary_Source_Analysis_Tool.pdf (student worksheet)

• Students stay in their groups of four.

• Teacher plays the two recorded examples while showing the notated fiddle tune on the screen:
  – https://www.loc.gov/item/afcreed000041/ (hand-transcribed notation of “Fisher’s Hornpipe in D”)
  – https://www.loc.gov/item/afcreed000143/ (fiddle recording in D)
  – https://www.youtube.com/watch?v=qBDQeW8KB5A (recording of an ensemble playing the tune—version from the movie Pirates of the Caribbean: Dead Man’s Chest)

• [Optional] After listening to each recording, the teacher can lead a class discussion, generating questions using the LOC Sound Recording Teacher’s Guide and filling student responses into the proper columns on the Primary Source Analysis Tool worksheet (projected using a document camera).

• [Optional] Teacher displays the historical background entry from the Traditional Tune Archive and volunteers read aloud each paragraph of the entry.
  – http://tunearch.org/wiki/Annotation:Fisher%27s_Hornpipe (History of Fisher’s Hornpipe)
• Note: this entry is fascinating, but dense and wordy. It may be better for the teacher to read the entry ahead of time and iterate key points about the history of the tune to the students (for instance, that the tune may have originally been composed as a classical melody by a friend of Mozart’s, that it probably came from the British Isles or Ireland, that it was played for dancing various types of dances, that it was popular in America around the time America became an independent nation.)

• Students individually or collaboratively complete the “Student Analysis Tool: Fisher’s Hornpipe” worksheet and turn it in (teacher displays the notated fiddle tune on the screen while students work). 

N.B. If time is a concern, this activity can be done as individual homework.

EXIT ACTIVITY—WHAT I LEARNED (5 MINUTES)

• Students are given one more Post-It and are to write something that they learned on it

• Student will stick these Post-Its in the L category on their KWL before leaving.

• Students will turn in completed KWLs

DAY 2: The Journey of this Fiddle Tune (purpose and FORM)

( N.B., Day 2 activities can be spread across two days if time is a concern. In that case, do Activity 3 on one day, and do Activity 4 and the Exit Activity on the following day.)

ACTIVITY 1—DISCUSSION DIAMOND (20 MINUTES, SERVES AS ENTRY ACTIVITY)

• Inquiry Method: Discussion Diamond

• Students reconvene in the same groups of four and will respond to the following questions (projected on the screen or written on the board) using the Discussion Diamond protocol and worksheet (directions are included with the worksheet). Group worksheets are turned in.

  – Why did people play this music when it was popular in America (late 1700s)?

  – Think about the title and sound of this tune—was it written for a specific audience or played by a certain group of people? Why do you think that?

  – Do people still play this music now? How has it changed?

ACTIVITY 2—ENVELOPE DUMP—FORM (10 MINUTES)

• Each group of four is given an envelope with numerous paper cards inside of it (copy and cut these out— included in Appendix):

  – One card needs to say “Kickoff.”

  – Four cards that have “A” on them

  – Three cards that have “B” on them

• The teacher will play the solo fiddle recording for the class at least two times.

• While listening, students will arrange the paper cards (on a table or on a flattened-out music stand) in the order of the form of this recording (Kickoff, AABBAAB)

  – https://www.loc.gov/item/afcreed000143/ (fiddle recording in D)

• While this is happening, the teacher will be moving around the room observing whether or not students have arranged their paper cards in the right order.
• After students have completed this activity, the teacher will play the recording one more time and write on the board the correct letters as they occur (Kickoff, AABBAAB). Students can check for accuracy and rearrange their paper cards to fit the fiddle-tune form.

EXIT ACTIVITY (2–3 MINUTES):

• Make enough copies (two per whole sheet of paper to cut in half) of the Exit Ticket Lesson 1, Day 2 document (half-sheet)

• Each student will fill out this exit ticket and turn it in to the teacher upon exit of the classroom or the conclusion of the activity

ENRICHMENT/ CONTINUATION IDEAS:


Here are some examples:


LESSON 2: ORCHESTRATED AND ARRANGED MUSIC
Two Sessions of Approximately 40–45 Minutes Each

OBJECTIVES

• I can identify why/how someone would listen to, learn, or perform orchestrated music.

• I can articulate how Mozart’s orchestrated music piece “Allegro” from *Eine kleine Nachtmusik* is structured.

• I can use what I know about the history, context, and intended audience to contribute to an orchestral interpretation of the piece.

ENDURING UNDERSTANDINGS

• Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.

• Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate elements of music.

• Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

ESSENTIAL QUESTIONS

• How do individuals choose music to experience?

• How does understanding the structure and context of the music influence a response?

• How do we discern the musical creators’ and performers’ expressive intent?

STANDARDS

• **Respond-Select:** Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context. (*MU:Re7.1.E.8a*)

• **Respond-Analyze:** Describe how understanding context and the way the elements of music are manipulated inform the response to music. (*MU:Re7.2.E.8a*)

• **Respond-Interpret:** Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text. (*MU:Re8.1.E.8a*)

REQUIRED MATERIALS:

• **LOC Online Resources:**
  - https://archive.org/details/MozartEineKleineNachtmusikAllegro (recording, Internet Archive)

• **Other Needed Online Resources:**
  - https://www.britannica.com/topic/Eine-kleine-Nachtmusik (a brief history of *Eine kleine Nachtmusik*)
• Materials for a KWL chart & Post-Its
• Worksheet: "Student Analysis Tool: W. A. Mozart, Eine kleine Nachtmusik: Allegro"
• Worksheet: "Discussion Diamond"
• "Envelope Dump" materials for each breakout group— an envelope with four paper cards (copy and cut these out—included in the Appendix):
  – Exposition/A
  – Exposition/A
  – Development/B
  – Recapitulation/A
• Exit Ticket—Lesson 2, Day 2 (half-sheet)

SUGGESTED ADDITIONAL RESOURCES:
• https://www.alfred.com/search/products/?query=Phillips%2C+Eine+Kleine+Nachtmusik (Alfred orchestral arrangement of Mozart’s Eine kleine Nachtmusik by Bob Phillips, grade level 2.5)
• https://www.loc.gov/resource/ihas.200033157.0?q=mozart&st=gallery (images of manuscripts of Mozart’s violin sonatas)

PREREQUISITE SKILLS:
• **Knowledge of sonata form:** it may be helpful to preteach students about how sonata form is similar to the fiddle-tune form from Lesson 1 (that AABA stands for Exposition, Development, Recapitulation). If further scaffolding is needed, make use of the additional “Sonata Form Listening Map” (in the Appendix) as a visual aid while the class listens to the piece, being sure to review what to do when encountering symbols such as repeats, or double bar lines. It may also be helpful to show the students the orchestral score (if you have one) with markings indicating where the Exposition, Development, and Recapitulation are located.

Students will:
• **Analyze and Interpret** a piece of art music in order to assess performer intent, or the music’s purpose (why the composer/performer would select to write a piece in this manner/structure).
• **Analyze the form** of a recording of Mozart’s Eine kleine Nachtmusik.

USE THESE DOCUMENTS AS FORMATIVE ASSESSMENTS:
• KWL chart
• Discussion Diamond
• Student Analysis Tool: "Allegro" from Eine kleine Nachtmusik
• Exit Ticket—Lesson 2, Day 2

**Formative/Summative Rubric**—Score each document above for Select, Analyze, and/or Interpret with comments
PROCEDURES

DAY 1 – Orchestrated Music Exploration (N.B., Day 1 activities can be spread across two days if time is a concern. In that case, do the Entry Activity and Activity 1 on the first day, and complete Activity 2 and the Exit Activity on Day 2.)

Entry Activity (5 minutes):

Give each student two blank Post-Its upon entry. Ask students, “What do you already know about orchestrated music?” and “What do you want to know about orchestrated music?” Have each student write answers to each question on one Post-It per question.

ACTIVITY 1—ORCHESTRATED MUSIC EXPLORATION (5 MINUTES)

- Divide students into groups of four.
- Give each group a piece of poster paper and have them make a KWL chart out of it.
- Members of the group discuss the items on each Post-It. What was the same, what different? Each group reports out to the group as a whole a list of things they already know about orchestrated music, and what they want to know about orchestrated music.
- Students can stick their Post-Its in the K and W section of their group’s KWL chart. Save partially-completed KWL chart for later.

ACTIVITY 2—“ALLEGRO” FROM EINE KLEINE NACHTMUSIK (20 MINUTES)

- http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sheet_Music_and_Song_Sheets.pdf (printed music)
- http://www.loc.gov/teachers/usingprimarysources/resources/Primary_Source_Analysis_Tool.pdf (student worksheet)
- Students stay in their groups of four.
- Teacher displays piano score on screen:
- Teacher plays the recorded example:
  - https://archive.org/details/MozartEineKleineNachtmusikAllegro (recording, from Internet Archive)
- Optional: After listening to each recording, and looking at the notation, the teacher can lead a class discussion, generating questions using the LOC sound recording/ printed music Teacher’s Guide and filling student responses into the proper columns on the Primary Source Analysis Tool worksheet (projected using a document camera)
• **Optional:** Teacher displays the historical background entry from the *Encyclopedia Britannica* and volunteers read aloud each paragraph of the entry.

• Students collaboratively complete the “Student Analysis Tool: "Allegro" from *Eine kleine Nachtmusik* worksheet and turn it in (teacher displays the piano score notation for *Eine kleine Nachtmusik* on the screen while students work). *N.B.*, If time is a concern, this activity can be done as individual homework.

**EXIT ACTIVITY—WHAT I LEARNED (5 MINUTES)**

• Students are given one more Post-It and are to write something that they learned on it.

• Student will stick these Post-Its in the L category on their KWL before leaving.

• Students will turn in completed KWLs.

**DAY 2—The Journey of this Famous Piece (purpose and FORM)** (*N.B.*, activities for Day 2 can be spread across two days if time is a concern. In that case, do Activity 3 on one day, and complete Activity 4 and the Exit Activity during the next class period.)

**ACTIVITY 1—DISCUSSION DIAMOND (20 MINUTES; SERVES AS ENTRY ACTIVITY)**

• Inquiry Method: Discussion Diamond

• Students reconvene in the same groups of four and will respond to the following questions (projected on the screen or written on the board) using the Discussion Diamond protocol and worksheet (directions are included with the worksheet). Group worksheets are turned in.
  - Why did people play this type of music when it was popular (at the time when the United States was in its infancy)?
  - Do we still play this music now? How has it changed?
  - How can the understanding and skill of playing fiddle tunes inform an interpretation of a classical piece like *Eine kleine Nachtmusik*?

**ACTIVITY 2—ENVELOPE DUMP—SONATA FORM (20 MINUTES)**

• Project the piano score (or use an orchestral score if you have one), and point to the areas where the form components happen, while listening to the recording of the piece (use the sonata form Listening Map resource in the Appendix if additional scaffolding is needed)
  - [https://archive.org/details/MozartEineKleineNachtmusikAllegro](https://archive.org/details/MozartEineKleineNachtmusikAllegro) (recording, from Internet Archive)
• Give student groups an envelope with paper cards printed with each of these bullet points (copy and cut out cards included the Appendix):
  – Exposition/A
  – Exposition/A
  – Development/B
  – Recapitulation/A

• The teacher will play the recording of the piece for class at least two times.
  – https://archive.org/details/MozartEineKleineNachtmusikAllegro (recording, from the Internet Archive)

• While listening, students will arrange the paper cards (on a table or on a flattened out music stand) in the order of sonata form

• While this is happening, the teacher will be moving around the room observing whether or not students have arranged their pieces of paper in the right order.

• After students have completed this activity, the teacher will play the recording one more time write on the board the correct terms at the right times. Students can check for accuracy and rearrange their paper cards to match the order of sonata form.

EXIT ACTIVITY (5 MINUTES):

• Make enough copies (two per whole sheet of paper to cut in half) of the Exit Ticket Lesson 2 Day 2 document (half-sheet)

• Each student will fill out this exit ticket and turn it in to the teacher upon exit of the classroom or the conclusion of the activity

ENRICHMENT/ CONTINUATION IDEAS:

• Program the original or an orchestral arrangement of Mozart’s Allegro from Eine kleine Nachtmusik in the orchestra’s repertoire which would also incorporate all Intermediate Performing Standards: Select, Analyze, Interpret, Rehearse/Evaluate/Refine, Present (MU:Pr4.1.E.8a, MU:Pe4.2.E.5a, MU: Pr4.3.E.8a, MU: Pr5.3.E.8a, MU: Pr6.1.E.8a, MU: Pr6.1.E.5b). Here is an example of one arrangement:
Sonata the Right Moves (movement activity):

- Students in small groups are each assigned a component/subcomponent of sonata form. Each group gets approximately 3 minutes to decide on and practice a physical “move” that represents their component of sonata form.
  - Exposition
  - Development
  - Recapitulation

- While listening to the piece as a large group (small groups seated together), small groups perform their move at the beginning of/during the section of the music that is being played at the time.

- Make use of the “Sonata Form Listening Map” included in the Resources section for Lesson 2. It can be projected for a whole-class listening activity or given to students for small group listening.

- Enjoy and discuss these amazing pictures of Mozart’s original manuscripts of his Violin Sonatas:
  - https://www.loc.gov/resource/ihas.200033157.0?q=mozart&st=gallery (images of Mozart’s violin sonatas manuscripts)
LESSON 3: MY INSTRUMENT AND THE MUSICAL ME
1 Session of Approximately of 30–40 Minutes

OBJECTIVES:

• I can create a personal profile that outlines the role music plays in my life based on interests, experiences, understandings and purposes

• I can identify contextual (social, cultural, historical) clues that have guided me on my musical path

• I can establish personal criteria that help me identify my favorite types of music

ENDURING UNDERSTANDINGS:

• Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.

• Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate elements of music.

• Personal evaluation of musical work(s) and performances(s) is informed by analysis, interpretation, and established criteria

ESSENTIAL QUESTIONS:

• How do individuals choose music to experience?

• How does understanding the structure and context of the music influence a response?

• How do we judge the quality of musical work(s) and performance(s)?

STANDARDS:

• **Respond-Select:** Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context. *(MU:Re7.1.E.8a)*

• **Respond-Analyze:** Describe how understanding context and the way the elements of music are manipulated inform the response to music. *(MU:Re7.2.E.8a)*

• **Respond-Evaluate:** Explain the influence of experiences, analysis, and context on interest in and evaluation of music. *(MU:Re9.1.E.8a)*

REQUIRED MATERIALS:

• [https://www.youtube.com/watch?v=nT3O93-nxDc](https://www.youtube.com/watch?v=nT3O93-nxDc) (short segment from PBS: "Why Does Music Move Us?")

• Worksheet: “The Music Made Me Do It!” – entrance activity

• Exit ticket – “Describe one new thing you have learned today about your partner’s musical life”

• Worksheet: “My Instrument and the Musical Me”

• The teacher will share their own responses to this worksheet to the class before students begin working, so the teacher must fill out this worksheet beforehand

• Some way for students to know the name of the partner they will be assigned to work with for this lesson and the next lesson. The teacher could prearrange partnerships and project a list on the screen so that students can see who they need to sit next to upon arrival.
Students will:

- Describe the music with which they identify
- Describe how their role as an instrumentalist plays into their choice of music to listen to every day
- Create criteria for “what makes music good” in their opinion

USE THIS DOCUMENT AS A FORMATIVE ASSESSMENT:

- My Instrument and the “Musical Me” worksheet

Formative/Summative Rubric — score the document above for select, analyze, and evaluate with comments

PROCEDURES

Entrance Activity:

- As students arrive to class, instruct them to sit with their assigned partner (pair)
- Students independently complete the entrance activity: “Music Made Me Do It!” (think)
- Students discuss with partners what they wrote (share)
  - The teacher can have a few of the groups share out to the entire class what “Music Made Them Do”

MAIN BODY OF THE LESSON:

- Inquiry Method: specific questioning designed to allow students to explore and tell their own musical story
- Hand out “My Instrument and the Musical Me” profile worksheet to every student
- Teacher shares the answers to his or her own “My Instrument and the Musical Me” questions with the class
- Teacher gives students time to work alongside their partner (independently) answering the questions with intervals built in to pause for sharing with each other some answers
  - This could also be done in a way where partners “interview” each other using these questions, and fill out the profile for their partner
  - If time is a concern, students could do this activity as homework (in which case the exit activity may not work as well)
EXIT ACTIVITY:

- At the end of the session, have students reflect for a short time on what they have learned about their partner’s musical life.

- Use the “Exit Ticket Lesson 3” to have students describe one new thing they have learned about their partner and their partner’s musical life, to be turned in.

*Remind students that they will be using this profile for the next segment of the unit (which is a summative assessment), so they must make sure that they have answered each question as thoroughly as possible, while using musical terminology wherever appropriate.
LESSON 4: RECORD STORE (3 SESSIONS)
Session 1: approx. 35 minutes, At-home work period: one night to one week; Session 2: approx. 15 minutes, At-home work period: one night; Session 3 (optional): at least one class

OBJECTIVES

- I can curate a selection of two musical recordings for my partner based on their interests, experiences, understandings, and the music’s purposes.

- I can analyze context (social, cultural, and historical) and consider how creators and performers manipulate the elements of music as a part of my selection process.

- In order to interpret the music’s expressive intent, I can examine the elements and structure of the two musical selections.

- I can use analysis, interpretation, and established criteria to evaluate the appropriateness of chosen musical selections for my partner and myself.

ENDURING UNDERSTANDINGS

- Individuals’ selection of musical works is influenced by their interests, experiences, understandings, and purposes.

- Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate elements of music.

- Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

- Personal evaluation of musical work(s) and performances(s) is informed by analysis, interpretation, and established criteria

ESSENTIAL QUESTIONS

- How do individuals choose music to experience?

- How does understanding the structure and context of the music influence a response?

- How do we discern the musical creators’ and performers’ expressive intent?

- How do we judge the quality of musical work(s) and performance(s)?

STANDARDS

- **Respond-Select:** Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context. *(MU:Re7.1.E.8a)*

- **Respond-Analyze:** Describe how understanding context and the way the elements of music are manipulated inform the response to music. *(MU:Re7.2.E.8a)*

- **Respond-Interpret:** Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text. *(MU:Re8.1.E.8a)*

- **Respond-Evaluate:** Explain the influence of experiences, analysis, and context on interest in and evaluation of music. *(MU:Re9.1.E.8a)
REQUIRED MATERIALS

- **LOC Resources:**
  - LOC online Audio Collection—[https://www.loc.gov/audio/?q=audio+collection](https://www.loc.gov/audio/?q=audio+collection)

- **Other Resources:**

- **Partner Profile Analysis Tool**

- **Hey, Check Out My Record Store Find!** Document (in electronic & paper format)

- Access to the internet (at home, on a personal device, in a computer lab)

Students will:

- **Select** two musical recordings for their partner based on criteria the partner created.

- **Analyze** their chosen music for appropriate structure, and appropriate content based on their partner’s criteria and the parameters of the assignment.

- **Interpret** the music’s expressive intent by examining the elements, structure, and lyrics (if present) of the two musical selections.

- **Evaluate** the appropriateness of the music chosen for them, based on self-created criteria.

**USE THESE DOCUMENTS AS SUMMATIVE ASSESSMENTS:**

**Formative/Summative Rubric**—Score the document above for select, analyze, interpret, and evaluate with comments:

- Partner Profile Analysis Tool

- Liner Notes Planning Tool

- **Hey, Check Out My Record Store Find!** Document

- Partner Response to Curated Selections

**PROCEDURES**

**Record Store—inquiry Method:** Specific questioning and activities designed to allow students to learn about and explore their partner’s musical tastes and choose music for their partner based on specific criteria.
DAY 1

ENTRANCE ACTIVITY (5–10 MINUTES)

- Teachers should create and hand out to each student a photocopied, stapled “packet” that includes the following documents:
  - Project Description (1 page)
  - Partner Profile Analysis Tool (2 pages)
  - Liner Notes Planning Tool (3 pages)
  - Hey, Check Out My Record Store Find! Document (2 pages)
  - Partner Response to Curated Selections (2 pages)

- Students reconvene in assigned pairs and examine all documents in the packet
- Students give their “Musical Me” profile to their partner
- Each student in the partnership fills out a “Partner Profile Analysis Tool” and takes time to ask their partner clarifying questions

*If time is a concern, this activity can be done as homework, but students will need to write down questions that they have for their partner, and time will need to be allotted for question-asking/answering during the next class period.

PROJECT ROLLOUT (15–20 MINUTES)

- Teachers can use the “Project Description” page to describe the project to the entire class (projected electronically)
- Teacher may want to take some time to visit recommended websites on the “Project Description” page with the class to show students how to navigate each location

EXIT ACTIVITY (5 MINUTES)

- Students examine the “Partner Profile Analysis Tool” one more time, and add anything new they have discovered or any ideas that they may want to pursue.

GIVE SOME TIME UNTIL NEXT SESSION FOR AT-HOME WORK (SUGGESTED—2 DAYS TO ONE WEEK)
DAY 2 (15 MINUTES)

- To begin class, students reconvene in pairs.
- Each student presents their selections and liner notes to their partner with a verbal explanation of their choices.

GIVE ONE NIGHT FOR PARTNERS TO PROCESS AND RESPOND

- As homework, students will listen to the recordings curated for them, read the “liner notes,” and then will fill out the “Partner Response to Curated Selections” rubric that captures their thoughts about the music that was chosen on their behalf (a peer assessment that is linked to Responding Standards Select and Evaluate).
- Students will turn in entire project for teacher evaluation.

DAY 3—PRESENTATIONS [OPTIONAL]: THIS WILL TAKE AT LEAST ONE CLASS PERIOD.

No specific entrance or exit activity in order to preserve time

- Student pairs can present their selections to the class and talk from the perspective of the “giver” and the “receiver” using all of their written materials as reference for building a coherent presentation
  - They can play “excerpts” of their recordings for the class.
- After their presentations, students will turn in entire project for teacher evaluation.

DIFFERENTIATION IDEA

If the idea of “Record Store” does not sound like something that would be appealing to students, this idea could be repackaged as “Playlist Project” or something more relevant.

LINK SOURCES:

- [https://www.loc.gov/item/afcreed000041/](https://www.loc.gov/item/afcreed000041/) (hand-transcribed notation of Fisher’s “Hornpipe in D”)
- [https://www.loc.gov/item/afcreed000143/](https://www.loc.gov/item/afcreed000143/) (solo fiddle recording of Fisher’s “Hornpipe in D”)
- [https://www.youtube.com/watch?v=qBDQeW8KB5A](https://www.youtube.com/watch?v=qBDQeW8KB5A) (recording of an ensemble playing the tune—version from the movie *Pirates of the Caribbean: Dead Man’s Chest*)
- [http://tunearch.org/wiki/Annotation:Fisher%27s_Hornpipe](http://tunearch.org/wiki/Annotation:Fisher%27s_Hornpipe) (history of “Fisher’s Hornpipe”)
- [KWL Chart—http://www.nea.org/tools/k-w-l-know-want-to-know-learned.html](http://www.nea.org/tools/k-w-l-know-want-to-know-learned.html)
- [http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf](http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf) (Primary Source Tool for Sound Recordings)
• http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sheet_Music_and_Song_Sheets.pdf (Primary Source Tool for Printed Music)

• http://www.loc.gov/teachers/usingprimarysources/resources/Primary_Source_Analysis_Tool.pdf (Primary Source Tool—Student Worksheet)

• www.ambitiousscienceteaching.org/discussion-diamond/ (Discussion Diamond)

• https://www.loc.gov/item/afcreed000041/ (hand-transcribed notation of Fisher’s “Hornpipe in D”)

• https://www.loc.gov/item/afcreed000143/ (Fisher’s “Hornpipe,” fiddle recording in D)

• https://www.youtube.com/watch?v=qBDQeW8KB5A (recording of an ensemble playing “Fisher’s Hornpipe”—version from the movie Pirates of the Caribbean: Dead Man’s Chest)

• http://tunearch.org/wiki/Annotation:Fisher%27s_Hornpipe (history of “Fisher’s Hornpipe”)

• https://www.jwpepper.com/Fisher%27s-Hornpipe/2478790.item#/submit (J.W. Pepper Orchestral score in D—“Fisher’s Hornpipe”, arr. Clinesmith)

• https://www.jwpepper.com/Two-Hornpipes/10461647.item#/ (J.W. Pepper Orchestral Score in D—Two Hornpipes, arr. Moore)

• https://archive.org/details/MozartEineKleineNachtmusikAllegro (recording, from Internet Archive)

• https://archive.org/details/imslp-kleine-nachtmusik-k525-mozart-wolfgang-amadeus (piano score, Internet Archive)

• https://www.britannica.com/topic/Eine-kleine-Nachtmusik (a brief history of Eine kleine Nachtmusik)


• https://www.loc.gov/resource/ihas.200033157.0?q=mozart&st=gallery (images of manuscripts of Mozart’s violin sonatas)

• https://www.youtube.com/watch?v=nT3O93-nxDc (short segment from PBS: “Why Does Music Move Us?”)

• Inquiry Method—Think-Pair-Share: http://www.readingrockets.org/strategies/think-pair-share

• The National Jukebox—http://www.loc.gov/jukebox/

• LOC online Audio Collection — https://www.loc.gov/audio/?q=audio+collection

• The American Archive of Public Broadcasting—http://americanarchive.org/

• The Internet Archive—http://archive.org/index.php

EXTERNAL RESOURCES:
Rollins, S. P. (2014). Learning in the Fast Lane: 8 Ways to Put ALL students on the Road to Academic Success. ASCD. (Envelope Dump Activity in Lesson 1 and 2)
“Discussion Diamond” AST, ambitiousscienceteaching.org/discussion-diamond/.
RESOURCES—LESSON 1

Student Analysis Tool: “Fisher’s Hornpipe”

Name(s): __________________________________________________________

Identify characteristics you heard in the first recording (solo fiddle):

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Identify characteristics you heard in the second recording (ensemble):

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Identify characteristics you observed in the written notation (transcription):

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Identify characteristics that were common to both of the recordings:

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

How do the characteristics in the notated transcription help you interpret what the writer/performer intended to express?

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

How do the characteristics heard in the solo fiddle recording help you to interpret what the performer intended to express?

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

How do the characteristics heard in the ensemble recording help you to interpret what the performers/arranger intended to express?

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Do you prefer one recording over the other? Why (explain key differences):

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
Lesson 1 Day 2: “Fisher's Hornpipe”/Fiddle Tune Form: Envelope Dump Cards (Copy and Cut Out for All Needed Envelopes)

<table>
<thead>
<tr>
<th>A</th>
<th>A</th>
<th>B</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A</td>
<td>B</td>
<td>KICK-OFF</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
<td>B</td>
<td>KICK-OFF</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
<td>B</td>
<td>B</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
<td>B</td>
<td>KICK-OFF</td>
</tr>
</tbody>
</table>
EXIT TICKET LESSON 1 DAY 2

Name ______________________________________________________________

What is the FORM of the solo fiddle recording of the fiddle tune "Fisher’s Hornpipe?"
_____________________________________________________________________________________________

Questions I have (if any) about this fiddle tune’s FORM:
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
Discussion Diamond

Accountability Structure for Group Talk

This simple format creates individual accountability for group talk as well as space for group consensus/summary of talk. There is one sheet per table group of four students. You can also use newsprint or butcher paper if you want students to have more room to write/draw in their corners.

Directions:

1. Pose an open-ended question to the class that you’d like groups to engage with for about 10 minutes.

2. Allow about 3 minutes for silent thinking and writing time. Each student writes in their corner of the paper. Using the template in this file, students have a bit more room than a Post-It note.

3. As students write, circulate and press deeper for students who claim they’re done or help others get started who seem stuck.

4. After time is up, give the direction to the class to share out to the group. Each member reads and adds onto what they wrote in response to the question for a total of around 4 minutes. After each person shares, there is some time for other students to ask questions, add on, or connect to what they wrote (and share their corner).

5. After all students have shared their corners, one member records a summary of what the group discussed and agreed on (or disagreed on). Teams work together to help the recorder do this in 1–2 minutes. This portion can be enhanced with specific sentence starters or questions to focus students on the kind of information you prefer to have from each group.

Each table group then has an artifact of individual thinking and notes from the group conversation — only 7–8 pages per class period to review as artifact of student work. This could work as an entry task format or as an exit ticket to synthesize what was learned/discussed that lesson.

Management Tip: If positions in each table group of four are numbered 1, 2, 3, and 4, then it is easy to change up who will be the recorder today by simply saying, “Number 3 records today.”
RESOURCES—LESSON 2

• Lesson 2 also uses the Discussion Diamond

Student Analysis Tool: W.A. Mozart, *Eine kleine Nachtmusik*: Allegro

Name(s): _______________________________________________________

Identify characteristics you heard in the recording:
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Identify characteristics you observed in the notated piano score:
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Identify the form of this place:
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

How do the characteristics in the notated score (including form) help you interpret what Mozart intended to express?
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

How do the characteristics of the recording help you to interpret what Mozart intended to express?
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Identify characteristics listed in the brief history of the piece that you read from the *Encyclopedia Britannica*:
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

How do the characteristics described in the encyclopedia entry support or refute your hypotheses above?
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
### LESSON 2, DAY 2: EINE KLEINE NACHTMUSIK/SONATA FORM: ENVELOPE DUMP CARDS (copy and cut apart for all needed envelopes)

<table>
<thead>
<tr>
<th>Exposition/ A</th>
<th>Exposition/ A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development/ B</td>
<td>Recapitulation/ A</td>
</tr>
<tr>
<td>Exposition/ A</td>
<td>Exposition/ A</td>
</tr>
<tr>
<td>Development/ B</td>
<td>Recapitulation/ A</td>
</tr>
</tbody>
</table>

<<YAELE—COULD YOU PLEASE ADD A COMMA AFTER “Lesson 2” ABOVE? THANKS!—ELLA>>
EXIT TICKET LESSON 2 DAY 2

Name ______________________________________________________________

Write the components of sonata form
______________________________________________________________________________________________

Describe one difference between fiddle tunes and orchestrated music.
______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________
Sonata Form Listening Map

|   |   | A |   | B |   | A¹ |   |

ADDITIONAL RESOURCE: LESSON 2
RESOURCES: LESSON 3
MUSIC MADE ME DO IT! ENTRANCE ACTIVITY, LESSON 3

Name ______________________________________________________________

Put a checkmark next to a behavior that "Music Made You Do" in the last week:
___ Laugh/Feel happy
___ Cry/Feel sad
___ Think/Wonder
___ Have a memory
___ Anticipate (look forward to something)
___ Feel peaceful/relaxed
___ Feel anxious
___ Other: __________________________________________________________

What music? ______________________________________________________

Why do you think the "Music Made Me Do It?"
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________

Name ______________________________________________________________

Put a checkmark next to a behavior that "Music Made You Do" in the last week:
___ Laugh/Feel happy
___ Cry/Feel sad
___ Think/Wonder
___ Have a memory
___ Anticipate (look forward to something)
___ Feel peaceful/relaxed
___ Feel anxious
___ Other: __________________________________________________________

What music? ______________________________________________________

Why do you think the "Music Made Me Do It?"
____________________________________________________________________
____________________________________________________________________
____________________________________________________________________
MY INSTRUMENT AND THE MUSICAL ME
(my musical story)

Name ___________________________________________________________ Partner: _______________________________________________________

Instrument(s) I play: ________________________________________________________________________________________________

Briefly describe the moment when you decided to play your stringed instrument for the first time:
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

How many years have you played your stringed instrument?__________________________________________

Do you plan to continue playing your instrument in high school and beyond?
_____________________________________________________________________________________________
_____________________________________________________________________________________________
Do you plan to continue playing your instrument in high school and beyond?
_____________________________________________________________________________________________

When you play your instrument, how do you prefer to learn new music? Do you usually play/learn by reading notes and orchestrated music, do you usually play music that you learn by ear, or a combination of both?
_____________________________________________________________________________________________

If given a choice, would you rather play orchestrated music or music you learned by ear?
_____________________________________________________________________________________________

Why?
_____________________________________________________________________________________________

Identify 2 goals that you have for yourself as a performing musician.

1. ____________________________________________________________________________________________
2. ____________________________________________________________________________________________

In your life outside of the music classroom, what types of music do you choose to listen to?
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
Does your “go-to” music generally include the instrument that you play in school orchestra?

_____________________________________________________________________________________________________________________________________________________________

**Why or why not?**

_____________________________________________________________________________________________________________________________________________________________

Does your “go-to” music have a specific purpose (e.g. a waltz is music that is played while people engage in a specific type of dance—waltzing)? What is that purpose?

_____________________________________________________________________________________________________________________________________________________________

**Where** or from **whom** did you pick up your interest in this music?

_____________________________________________________________________________________________________________________________________________________________

Name two ways that the music you choose to listen to outside of the orchestra classroom is SIMILAR to the music you play in orchestra:

1. _______________________________________________________________________________________________

2. _______________________________________________________________________________________________

Name two ways that the music you choose to listen to outside the orchestra classroom is DIFFERENT than the music you play in orchestra:

1. _______________________________________________________________________________________________

2. _______________________________________________________________________________________________

Name 5 elements (criteria) that make a particular type of music “good” in your opinion (please use musical terminology where applicable):

1. _______________________________________________________________________________________________
   **Why?** _______________________________________________________________________________________________

2. _______________________________________________________________________________________________
   **Why?** _______________________________________________________________________________________________

3. _______________________________________________________________________________________________

4. _______________________________________________________________________________________________
   **Why?** _______________________________________________________________________________________________

5. _______________________________________________________________________________________________
   **Why?** _______________________________________________________________________________________________
EXIT TICKET LESSON 3

Name ____________________________ Partner’s Name: __________________________

Write the components of sonata form

_____________________________________________________________________________________________

Describe one new thing you have learned about your partner and his or her musical life.

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
RESOURCES: LESSON 4
RECORD STORE PROJECT DESCRIPTION

Imagine your partner and you have entered the “record store of your dreams.”

Together, you decide to pick out two recordings for each other at this record store that you each think your partner will love:

• Based on your partner’s interests (using their “Musical Me” profile)
• Are inclusive of bowed strings (not limited to violin, viola, cello, or bass)
• One choice will feature music that has been orchestrated or arranged (like Eine kleine Nachtmusik)
• One choice will feature music that comes from the aural tradition (like “Fisher’s Hornpipe”)
• The “Record Store” is The National Jukebox on the LOC website (or other recorded libraries affiliated with the LOC):
  – LOC online Audio Collection—https://www.loc.gov/audio/?q=audio+collection
• You can also use this resource:

Materials Needed:

• Your partner’s “Musical Me” profile
• An Internet-accessible device

To Be Completed as a Summative Assessment:

• Partner Profile Analysis Tool
• Liner Notes Planning Tool
• Record Store Find (final essay)
• Partner Response to Curated Selections Rubric

Project Due Date: ________________________________
PARTNER PROFILE ANALYSIS TOOL

Write responses to the following prompts after examining your partner’s “MUSICAL Me” profile. When you get to the QUESTIONS section, compose your questions, ask them to your partner, and then write down the answers.

OBSERVE:

1. What do you notice first about your partner’s profile?

_____________________________________________________________________________________________
_____________________________________________________________________________________________

2. What do you notice that you didn’t expect?

_____________________________________________________________________________________________
_____________________________________________________________________________________________

3. What do you notice that you can’t explain?

_____________________________________________________________________________________________
_____________________________________________________________________________________________

4. Read the profile again. What do you notice now that you didn’t earlier?

_____________________________________________________________________________________________
_____________________________________________________________________________________________

REFLECT:

1. Based on the profile alone, what can you tell about your partner’s musical point of view?

_____________________________________________________________________________________________
_____________________________________________________________________________________________

2. Based on what you can see in the profile, what is your partner’s favorite music:

To play: __________________________________________________________________________________

To listen to: ________________________________________________________________________________

3. What else can you learn from reading this profile?

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
QUESTIONS: (ask your partner the questions you create, and record the answers)

1. What do you wonder about who, what, when, where, why, how?
   ___________________________________________________________________________________________
   ___________________________________________________________________________________________
   Answer ______________________________________________________________________________________
   ___________________________________________________________________________________________

2. What more do you want to know and how can you find out?
   ___________________________________________________________________________________________
   ___________________________________________________________________________________________
   Answer ______________________________________________________________________________________
   ___________________________________________________________________________________________

3. Additional questions/answers:
   ___________________________________________________________________________________________
   ___________________________________________________________________________________________
   ___________________________________________________________________________________________
   ___________________________________________________________________________________________
   ___________________________________________________________________________________________
   ___________________________________________________________________________________________
Your Name ______________________________  Your Partner’s Name: ___________________________________

Answer the questions to these prompts as thoroughly as possible and using proper musical terminology where applicable. Use the information on this worksheet to create two coherent paragraphs that include all required information. These paragraphs will serve as the liner notes for one of your musical selections. You must complete this process for each musical selection.

Liner notes have come to serve the important role of educating the listener about the music’s details. At the very least, liner notes should include the title of the piece, any songwriting credits, who performed the piece, recording details, and lyrics (if there are any). So, let’s get that information down now:

DETAILS:

Exact Web address:
_____________________________________________________________________________________________

Piece Title:
_____________________________________________________________________________________________

Composer/Arranger/Songwriter:
_____________________________________________________________________________________________

Performing Artist/Ensemble:
_____________________________________________________________________________________________

Recording—Where/When:
_____________________________________________________________________________________________

Form of the Piece (for example, Sonata form, AABA form, etc.):
_____________________________________________________________________________________________

Is this piece “orchestrated arranged,” or does it come from the “aural tradition”?
_____________________________________________________________________________________________

Name the type(s) of stringed instruments used in this recording:
_____________________________________________________________________________________________
Lyrics (if any) — Use additional paper to list the lyrics.

CONTEXT:

With the help of the Internet, your next task is to research the music selection and see if you can interpret the composer’s/artist’s meaning for the piece. Search the LOC website first.

See if you can find:

Any major events happening in the world at the time of the recording:

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Any important historical information about the artist/composer/ensemble:

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Any background information (context) on anything in the selected music with social/cultural references to places, things, or people; or any information about the music’s specified purpose:

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

Any response to the piece (positive or critical) found in past reviews of the music:

_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
FORMAT: (Selection Details, and Two Paragraphs):

Now you need to boil it all down into an informative, two-paragraph essay that describes the selection, its meaning/significance/influence, and why this selection is perfect for your partner.

Selection Details—Use the information gathered on page 1 of this document for this list

Introduction Paragraph—Set the scene and hook the reader in by referencing any relevant historical, social, or cultural information about the world and the artist at the time of the composition or recording, and any meaning or purpose you have extracted from your research about the piece (page two of this document)

Curatorial Paragraph—In this paragraph, specifically explain why this selection was chosen for your partner. Reference your partner’s “Musical Me” profile, and your “Profile Analysis Tool” to make sure you are staying on track, including all pertinent information, and catering to your partner’s preferences and listed criteria of “what makes a musical piece good.”
HEY, CHECK OUT MY RECORD STORE FIND!

Your Name ___________________________ Your Partner’s Name: ________________________________

Fill out one of these forms for each musical selection that you choose for your partner. Be sure that you are copying down web address properly so that they can be typed into a browser exactly.

Web Link:

______________________________________________________________________________________________________

Title of Piece:

______________________________________________________________________________________________________

Composer/Arranger/Songwriter:

______________________________________________________________________________________________________

Performing Artist/Ensemble:

______________________________________________________________________________________________________

Recording—Where/When:

______________________________________________________________________________________________________

Form of the Piece (for example, sonata form, AABA form, etc.):

______________________________________________________________________________________________________

Is this piece “orchestrated,” or does it come from the “aural tradition”?

______________________________________________________________________________________________________

Name the type(s) of stringed instruments used in this recording:

______________________________________________________________________________________________________

Lyrics (if any):

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________

______________________________________________________________________________________________________
### PARTNER RESPONSE TO CURATED SELECTIONS

**Selection Rated**

**Your Name** ____________________________  **Your Partner’s Name:** ____________________________

<table>
<thead>
<tr>
<th>Achievement Level</th>
<th>Level 1 Just Starting</th>
<th>Level 2 Approaching Standard</th>
<th>Level 3 Meeting Standard</th>
<th>Level 4 Exceeding Standard</th>
<th>Performance Standards</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Select</strong></td>
<td>Reasons for selecting the music were general and not clearly curated for me</td>
<td>Reasons for selecting the music were clearly defined but musical characteristics were not described in terms of my interests</td>
<td>Cited specific characteristics from the music as to why the piece was selected for me.</td>
<td>Specific characteristics cited from the music demonstrated a depth of understanding about me and the music that was selected</td>
<td>Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.</td>
<td><strong>(MU:Re7.1.E.8a)</strong></td>
</tr>
<tr>
<td><strong>Evaluate</strong></td>
<td>The musical selection did not take into account my interests, past experiences or criteria. The musical selection does not describe me.</td>
<td>The musical selection contains some evidence that my interests, past experiences, and criteria were taken into account. The musical selection somewhat describes me.</td>
<td>The musical selection took into account my past experiences, interests, and criteria. The musical selection describes me.</td>
<td>The musical selection takes into account my past experiences, my interests, and my criteria on an advanced level. The musical selection describes me on an advanced level.</td>
<td>Explain the influence of experiences, analysis, and context on interest in and evaluation of music.</td>
<td><strong>(MU:Re9.1.E.8a)</strong></td>
</tr>
</tbody>
</table>

1. If the selection did **not** describe you very well, identify the musical characteristics in the selection that led you to this conclusion.

____________________________________________________________________________________________

____________________________________________________________________________________________

____________________________________________________________________________________________

____________________________________________________________________________________________

2. If the selection **did** describe you very well, identify the musical characteristics in the selection that led you to this conclusion.

____________________________________________________________________________________________

____________________________________________________________________________________________

____________________________________________________________________________________________

____________________________________________________________________________________________