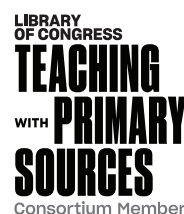




Band Responding Unit, Accomplished Level

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

Teaching with Primary Sources



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OVERVIEW OF THE NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

This unit is based on the 2014 National Core Music Standards (www.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 Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Process of Responding, defined as understanding and evaluating how music conveys meaning. Through the 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 band units is designed to reveal the power of band 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 THE BAND RESPONDING UNIT, ACCOMPLISHED LEVEL

(Equivalent to 7–8 years of study in an ensemble in addition to core or general music)

Students at the Accomplished Level are, with minimal assistance, able to identify or select music based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine music, performances, or presentations that demonstrate technical proficiency, personal communication, and expression. Students at this level use music for personal realization and well-being, and have the necessary skills and interest in participating in music activities beyond the school environment.

The goal of this responding unit is for students to gain knowledge that will help them select music of interest to them, and/or music that serves a particular purpose. In addition, students will gain a deeper understanding of how analyzing, interpreting and evaluating music, informs response to music. The lesson plans reference music representing a variety of subject matters. Three topics of interest included in this unit are: music reflecting social justice, patriotic music and world music. There is a broad range of band music available for each of these topics and suggested repertoire should be used at the discretion of the teacher.

Music can symbolize a form of social awareness to express ideas about war and peace, issues of social justice, and human rights for everyone at all levels of society. It pays homage to those who served in wars and fought for civil rights, such as segregation.

Patriotism is devotion to one’s country and its defense; uplifting citizens who are inspired by its ideals. Patriotic music often memorializes historical events such as wars, the 9/11 attacks, the mass shooting at Columbine, and the explosion of the space shuttle *Challenger*. Music often pays tribute to monuments such as the Statue of Liberty and the Vietnam War Memorial.

Our musical heritage embodies music of people and cultures in every nation. *World music* denotes music from around the globe including Western music, folk music, ethnic music, indigenous music and multicultural music.

The following unit consists of plans for four lessons that take approximately 10–20 minutes each and that include Library of Congress resources and formative and summative assessments. While this unit focuses on the Responding Artistic Process, it is important to incorporate other music opportunities that include areas of Creating, Performing, And Connecting.

INSTRUCTIONAL GOALS/OBJECTIVES

Students will be able to:

- Use Library of Congress primary source material for research of topics
- Select music to study and listen to based on knowledge of the music, purpose and context.
- Explain how analysis of structures and contexts inform response to music.
- Support interpretations of expressive intent citing treatment of elements of music, contexts, and sources of research.
- Evaluate works and performances based on analysis and interpretation of the structure and context using developed criteria.
- Present their analysis and understanding of music’s function as a summative assessment.

PREREQUISITE SKILLS FOR THE UNIT

Students at the Accomplished level should have a basic understanding and knowledge of the Responding Artistic Process at the Accomplished level.

Students should be able to:

- explain why music may interest them.
- recognize the purposes for which music is composed.
- use music vocabulary to describe compositions including: articulation, dynamics, harmony, historical/cultural style, tempo, timbre, texture, instrumentation.
- recognize and evaluate music performances, using appropriate music terms.
- conduct research using a variety of resources.

EMBEDDED INQUIRY MODELS

The formative assessment activities embedded in this unit use the Library of Congress model of inquiry (Observe, Reflect, Question).

Library of Congress Primary Source Analysis Tool (for students)

<http://www.loc.gov/teachers/primary-source-analysis-tool/>

The summative assessment incorporates the RAFT (role, audience, format, topic) model.

ASSESSMENTS

Embedded in lessons

Formative:

- "Music Has Purpose" worksheet
- "Observe, Reflect, Question" worksheet (Library of Congress inquiry tool)
- *Interpret* worksheet
- Performance Evaluation

Summative:

- Benefit Concert (using Role, Audience, Format, Topic (RAFT))

INSTRUCTIONAL PROCEDURES

The following unit consists of plans for four lessons that take approximately 10–30 minutes each.

Time-saver options have been provided to accommodate teachers with limited rehearsal time.

MATERIALS AND LIBRARY OF CONGRESS LINKS

- Library of Congress Inquiry tool for students (Observe, Reflect, Question)
<http://www.loc.gov/teachers/primary-source-analysis-tool/>
- Aaron Copland (photo with Leonard Bernstein)
<http://hdl.loc.gov/loc.music/copland.phot0013>
- "Fanfare for the Common Man" (audio recording)
<https://www.loc.gov/item/ihas.100010429/>
- "Fanfare for the Common Man" (article)
<https://www.loc.gov/item/ihas.100010429/>
- "Fanfare for the Common Man" (original manuscript)
<https://www.loc.gov/item/ihas.100010473/>
- Appalachian Spring (sketches)
<https://www.loc.gov/item/copland.sketch0023/>
- Appalachian Spring (original notes)
<https://www.loc.gov/item/ihas.200154362/>
- Aaron Copland rehearses Appalachian Spring (composer in rehearsal)
<https://youtu.be/WfWMOHKZzfY>
- Copland Conducts Copland: Appalachian Spring, "Allegro" (recording)
https://youtu.be/KTVUjLDM_8I
- "The Achievements of an American Composer" (article)
<https://www.loc.gov/collections/aaron-copland/articles-and-essays/about-aaron-coplans-works/the-achievements-of-an-american-composer/>
- "Bonaparte's Retreat" (original tune for Rodeo)
<https://www.loc.gov/item/ihas.200196309/>

SUGGESTED REPERTOIRE USED IN THIS UNIT

- "A Copland Tribute" by C. Grundman (Level 4)
<https://youtu.be/IFJl44fSkKc>

or

- "A Copland Portrait" by C. Grundman (Level 5)
<https://youtu.be/bCw4CctUXKE>

The band repertoire list below is merely a suggestion of music that could be used to support the topics of interest in this Responding unit. There are numerous other compositions that could be used for this purpose. The director is encouraged to choose music already in the students' folders or other music that fits the topic of interest.

Some compositions could be used effectively for more than one topic. Patriotic music and civil liberties music often overlap; patriotic music and World Music often overlap; and civil liberties music and World Music can overlap. The Accomplished level spans a wide range of abilities so a variety of music from levels 4–6 are included.

REPERTOIRE REPRESENTING CIVIL LIBERTIES, WAR AND PEACE, SOCIAL JUSTICE

World War II

"Fanfare for the Common Man" by A. Copland

Korean War

"Inchon" by Robert W. Smith

Segregation—Rosa Parks

A Movement for Rosa by M. Camphouse

Today is the Gift by S. Hazo

Vietnam War

Heroes Lost and Fallen by D. Gillingham

PATRIOTIC MUSIC

9/11

"Hymn for the Lost and Living" by E. Ewazen

"As All the Heavens Were a Bell" by J. Bocook (*with optional chorus parts*)

Columbine

"An American Elegy" by F. Ticheli

President John F. Kennedy Memorial

"Elegy for a Young American" by R. Lo Presti

Vietnam Memorial

"Black Granite" (concert march) by J. Hosay

Space Shuttle *Challenger* Memorial

"Purple Twilight" by R. Longfield

Statue of Liberty Centennial Celebration

"Liberty Fanfare" by J. Williams

WORLD MUSIC

"American Salute" by M. Gould

Armenian Dances by A. Reed

Cajun Folk Song Suite by F. Ticheli

"Fantasy on a Japanese Folk Song" by S. Hazo

Folk Song Suite in E-flat, and F by G. Holst

"Irish Tune from County Derry" and "Shepherd's Hey" by P. Grainger

Puszta by J. Van der Roost

"Shenandoah" by F. Ticheli

Slavonic Dances by A. Dvorak

Suite of Old American Dances by R. R. Bennett

"Variations on a Korean Folk Song" by J. Chance

NATIONAL CORE ARTS STANDARDS (2014)

RESPONDING

SELECT: *Choose music appropriate for a specific purpose or context.*

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do individuals choose music to experience?

SPECIFIC PERFORMANCE STANDARD

Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context. (*Mu:Re7.1.E.IIa*)

ANALYZE: *Analyze how the structure and context of varied musical works inform the response.*

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

Explain how the analysis of structures and contexts inform the response to music. (*Mu:Re7.2.E.IIa*)

INTERPRET: *Support an interpretation of a musical work that reflect creators'/performers' expressive intent.*

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources. (*MU:Re8.1.E.IIa*)

EVALUATE: *Support personal evaluation of musical work(s) and performance(s) based on analysis, interpretation, and established criteria.*

ENDURING UNDERSTANDING

The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

(MU:Re9.1.E.IIa)

CONNECTING: *Synthesize and relate knowledge and personal experiences to make music.*

ENDURING UNDERSTANDING

Musicians connect their personal interests, experiences, ideas, and knowledge to Creating, Performing, and Responding

ESSENTIAL QUESTION

How do musicians make meaningful connections to creating, performing, and responding?

SPECIFIC PERFORMANCE STANDARD

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. *(MU: Cn10.0.H.IIa)*

LESSON 1: INTRODUCTION & SELECT COMPONENTS

As the introductory lesson for this unit, the teacher will facilitate a class discussion regarding purposes for which music is composed. This discussion could take 5–10 minutes of class time.

In addition, students will complete the formative assessment worksheet “Music Has Purpose” (assigned as homework), categorizing a variety of band compositions. The teacher may wish to incorporate titles of compositions previously performed by the ensemble into this assignment. The objective of this assessment is to help students identify purposes for which music is composed; and to realize that our interests, experiences and understandings influence our selection of music.

OBJECTIVE

- Introduction of responding unit, topics of interest & purpose of compositions.
- Choose music appropriate for a specific purpose or context.

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

How do individuals choose music to experience?

SPECIFIC PERFORMANCE STANDARD

Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context. (*Mu:Re7.1.E.IIa*)

PROCEDURES:

- Brainstorm with students some different purposes for which music is composed. (Example: to honor people, to represent music of different cultures, to express ideas about social awareness, to memorialize historic events, etc.)
- Pass out the “Music Has Purpose” worksheet. Outside of class and before the next lesson, have students place the band selections (from the suggested repertoire list*) into the correct categories: social justice music, patriotic music, World music. Students need to research the titles in order to do this worksheet.

**Instead of the suggested repertoire list, the teacher could use music from past performances or music currently in the folders.*

Time-saver: Alternatively, the teacher could provide the information already filled in on the worksheet. Students would need to answer the questions regarding their interest in the topics at the bottom of the worksheet.

STUDENT PREPARATION FOR LESSON 2 (INTERPRET)

Assign students to read the article on “Fanfare for the Common Man”
<https://www.loc.gov/item/ihas.200000006/> before next lesson.

FORMATIVE ASSESSMENT: “Music Has Purpose” worksheet to be completed before next lesson.
(assigned as homework)

TEACHER PREPARATION FOR RESPONDING UNIT

- Choose **one** of the band selections below:
 - “A Copland Tribute” (Level 4) by Clare Grundman, <https://youtu.be/IFJl44fSkKc>
 - “A Copland Portrait” (level 5) by Clare Grundman, <https://youtu.be/bCw4CctUXKE>(“Fanfare for the Common Man,” *Appalachian Spring* and *Rodeo* are included in both works.)
- Begin rehearsing this piece as part of your ensemble class.

LESSON 2: ANALYZE

In this lesson the teacher will introduce the research process using the Library of Congress method of inquiry. (See link below) Depending on students' prior experience with research, this could take 10–15 minutes. The teacher could help students locate the documents used in this lesson as the demonstration for locating materials through the Library of Congress (See links below for the article and recording of "Fanfare for the Common Man.")

After listening to the recording of "Fanfare for the Common Man", a *student-driven discussion* should follow using the Library of Congress method of inquiry tool in preparation for the formative assessment. This may take 10–15 minutes.

Students will complete a formative assessment, *Observe, Reflect, Question* as homework. The objective of this assessment is for students to analyze how understanding the structure, context and intent of music informs a response.

To preserve rehearsal time for the ensemble, this lesson may be facilitated over two days.

Day 1: Teach the research process, read short article and listen to recording of "Fanfare for the Common Man" (3'32"). This shouldn't take more than 15–20 minutes.

Day 2: Listen to the "Fanfare for the Common Man" recording again, students take notes on observations, reflections and questions regarding purpose, context and intent of the music. This should be followed by a student-driven discussion. The formative assessment *Observe, Reflect, Question* should be completed as homework before the next lesson. Depending on the level of discussion, this could take 10–15 minutes.

OBJECTIVE

- Analyze how the structure and context of varied musical works inform the response.
- Context and intent inform response; listen and use Library of Congress inquiry method for reflection.
- Introduce students to research *using primary sources* through the Library of Congress (www.LOC.gov)

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARDS

Explain how the analysis of structures and contexts inform the response to music. (*Mu:Re7.2.E.IIa*)

Demonstrate an understanding of intent as a means for connecting with an audience through prepared and improvised performances. (*MU.Pr6.1.E.IIb*)

PROCEDURES

- Demonstrate and guide students through the research process using the Library of Congress. ([LOC.gov](https://www.loc.gov))
- Discuss the purpose and context of *Fanfare for the Common Man* (*Library of Congress article*)
Have students decide which purpose/context best fits this music, citing reasons.
- Listen to the audio recording of *Fanfare for the Common Man* (*Library of Congress audio recording*)
- As students listen to the recording, have them make mental notes and observations regarding the music and its relation to the purpose, context and intent of the music.
- As a group discuss observations, reflections and questions regarding this piece of music.
Discussion should be student-driven and follow the Library of Congress method of inquiry tool in preparation for formative assessment. (Refer to formative assessment—Observe, Reflect, Question)

FORMATIVE ASSESSMENT: “Observe, Reflect, Question” worksheet to be completed before next lesson.

LESSON 3: INTERPRET

Students should be familiar with the band selection being used for this unit before proceeding with this lesson.

This lesson helps students explore how the composer’s expressive intent is conveyed through treatment of the elements of music, structure and contexts. While listening to a recording of Copland conducting a rehearsal of *Appalachian Spring*, students will hear first-hand the expressive intent of the composer. Students will record observations on the formative assessment, *Interpret* while listening to the recording. The objective of this assessment is to help students inform their own performance of *Appalachian Spring* within their band music. The recording is 17 minutes long and the composer offers valuable insight into his intentions for the performance of his music. If time does not permit listening to the entire recording, start at the beginning.

A follow-up discussion will allow students to share their observations and insights regarding the interpretation of the music, and how Copland’s intent should inform their own performance.

An optional homework assignment is given regarding Copland’s original notes about *Appalachian Spring* and the premiere performance with the Martha Graham ballet.

OBJECTIVES

- Support an interpretation of a musical work that reflect creators’/performers’ expressive intent.
- Elements of music, structures and context are used to express the composer’s/performers’ intent.
- Listen to Copland rehearsing his own music and application to ensemble’s performance.

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, and varied researched sources. *(MU:Re8.1.E.IIa)*

PROCEDURES

- Listen to “Aaron Copland rehearses *Appalachian Spring*” (composer in rehearsal)
<https://www.youtube.com/watch?v=WfWMoHKZzfY&feature=youtu.be>
This is a recording of Copland in rehearsal with the Columbia Orchestra. The composer offers valuable insight into how he intended his music to be performed. The recording is 17 minutes in length, so if you need to listen to only part of it, start at the beginning.
- While listening to the recording students should use the formative assessment worksheet—Interpret.
- Students report how observations from Copland’s rehearsal should inform their interpretation when performing *Appalachian Spring* with their band. It is important for ensemble members to hear others’ insights about the interpretation of the music.

Time-saver: If time is restricted, listen to only a portion of the recording. Copland's remarks give insight into the composer's intent and can inform the students' performance.

FORMATIVE ASSESSMENT: Interpret worksheet

Optional assignment to be completed outside class:

- Have students review Copland's original notes on the Library of Congress website.
Appalachian Spring (sketches)
Appalachian Spring (original notes)*
- Copland's original notes express his passion for the music and the premier performance with the Martha Graham ballet at the Library of Congress for Mrs. Coolidge. What was the composer's expressive intent cited in his notes? How did the context of the performance influence the performers'/creators' response?

LESSON 4: EVALUATE

This is the final lesson of this unit on the performance standard of Responding to music. The objective of this lesson and the formative assessment is for students to learn to evaluate musical works and performances based on analysis, interpretation and established criteria.

Students will listen to one selection from the recording *Copland Conducts Copland* (see link below). The teacher will explain the formative assessment “Performance Evaluation,” which will be completed outside of class. For homework, students will listen to a second recording of one of the previous selections and make comparisons between the two performances based on their understanding of criteria learned throughout this unit. The class time for this lesson should be around 10 minutes.

A summative assessment is included that can be completed outside of class. This could be a collaborative or individual assessment at the teacher’s discretion. For this assessment students will plan a benefit concert for a charity of their choice. They will inform the audience about the topic and charity event through an explanation of the music including: analysis of context and structure, interpretation of composer’s intent, and personal evaluation of the musical work. The assessment is intended to demonstrate the student’s understanding of this performance standard.

OBJECTIVE

Support personal evaluation of musical work(s) and performance(s) based on analysis, interpretation, and established criteria.

ENDURING UNDERSTANDING

The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context.

(MU:Re9.1.E.IIa)

PROCEDURES

- In class, students listen to one selection from *Copland Conducts Copland* (recording). (*Fanfare for the Common Man, Appalachian Spring and Rodeo* are all on this recording.)
The teacher (or student vote) should decide which piece the ensemble will listen.
- Pass out and explain the formative assessment worksheet “Performance Evaluation” to be completed outside of class. Students will need to find a second recording of the same piece and make comparisons by analyzing, interpreting and evaluating the works.

Time-saver: If time is limited, students can complete this entire assignment outside of class.

FORMATIVE ASSESSMENT: "Performance Evaluation" worksheet

SUMMATIVE ASSESSMENT: "Benefit Concert Assessment" to be completed outside of class.
(This assessment can be done either collaboratively or individually.)

Resources

Assessment: Formative and Summative

MUSIC HAS PURPOSE

Name _____

SOCIAL JUSTICE: Music that symbolizes a form of social awareness to express ideas about war and peace, issues of social justice, and human rights for everyone at all levels of society. It pays homage to those who served in wars and fought for civil rights, such as segregation.

PATRIOTIC: Patriotism is a devotion to one’s country and its defense of the innocent, inspiring citizens who are inspired by its ideals. Patriotic music often memorializes historic events such as; the 9/11 attacks, the mass shooting at Columbine, and the explosion of the space shuttle *Challenger*. Music often pays tribute to monuments such as the Statue of Liberty and the Vietnam War Memorial.

WORLD MUSIC: Our musical heritage embodies music of the people and culture in every nation. *World music* denotes music from around the globe including Western music, folk music, ethnic music, indigenous music, and multicultural music.

Place a check in the appropriate box indicating the purpose or context of the band selections listed below.

Title	Composer	Social Justice	Patriotic	World Music
<i>American Salute</i>	M. Gould			
<i>An American Elegy</i>	F. Ticheli			
<i>Armenian Dances</i>	A. Reed			
<i>As All the Heavens Were a Bell</i>	J. Bocook			
“Black Granite”	J. Hosay			
<i>Cajun Folk Song Suite(s)</i>	F. Ticheli			
“Elegy for a Young American”	R. Lo Presti			
“Fanfare for the Common Man”	A. Copland			
<i>Fantasy on a Japanese Folk Song</i>	S. Hazo			
<i>Folk Song Suite in E-flat and F</i>	G. Holst			
<i>Hymn for the Lost and Living</i>	E. Ewazen			
“Inchon”	R. W. Smith			
“Irish Tune from County Derry” and “Shepherd’s Hey”	P. Grainger			
“Liberty Fanfare”	J. Williams			
<i>Movement for Rosa</i>	M. Camphouse			
“Purple Twilight”	R. Longfield			
<i>Pusztá</i>	J. Van der Roost			
“Shenandoah”	F. Ticheli			
<i>Slavonic Dances</i>	A. Dvorak			
<i>Suite of Old American Dances</i>	R. Bennett			
<i>Today is the Gift</i>	S. Hazo			
<i>Variations on a Korean Folk Song</i>	J. Chance			

1. Which purpose/context interests you the most?
2. Explain why this topic is of interest to you.

OBSERVE, REFLECT, QUESTION

Name _____

Choose one band selection from the list on the "Music Has Purpose" worksheet that you would like to know more about. You could also select a band piece that you already know that would fall into one of the three topics.

Fill in the following information about your selection.

Title:

Composer:

Purpose/Context:

Listen to two recordings of your chosen selection.

1. Performed by:

2. Performed by:

Answer the following questions about your selected piece.

Observe: What are your observations about the composition (such as instrumentation, tonality, rhythm, meter, style, form)?

- 1.
- 2.
- 3.

Reflect: How did the above observations impact the music? Why would listeners relate to this piece? What message(s) is the composer trying to convey to the listener?

- 1.
- 2.
- 3.

Question: What are 3 questions you have about the context, purpose or intent of the composer regarding this composition?

- 1.
- 2.
- 3.

INTERPRET, ELEMENTS & CONTEXT, COMPOSER'S EXPRESSIVE INTENT

While listening to Aaron Copland rehearse Appalachian Spring, you can gain insight into the composer's intent.

What adjectives or phrases did he use to describe the emotional response he desired?

What did Copland want from the orchestra when he used the phrase, "sweetly sentimental"?

What did he mean by playing, "American in spirit"?

How did the composer describe the use of elements and structures of music? Use specific terms or phrases you heard on the recording.

- Rhythm (tempo, articulation, silence):
- Tonality (major, minor, modal):
- Form (repetition, sequence, transitions):
- Instrumentation (solo instruments, instrument families):
- Expression (dynamics, phrasing, tone quality, articulation):

Based on what you know about the context of the piece, how does it affect the expression of the music?

If time permits, with a partner/group, discuss your observations about the composer's intent.

PERFORMANCE EVALUATION

Name _____

1. Choose one selection from the album, *Copland Conducts Copland* (YouTube recording https://youtu.be/KTVUjLDM_8I).

Write the title of the piece here: _____

Find another recording of the piece you selected for comparison. Identify the link or recording.

2. _____

Analyze the recorded examples using the comparison form below (e.g., prominent features, form, compositional devices or techniques, use of harmony, instrumentation, texture, rhythm).

Identify the musical characteristics heard in the first recording

Identify the musical characteristics heard in the second recording

Identify the musical characteristics heard in BOTH recordings

How do the characteristics in the music help you to interpret what the composer/performer intended to express?

Describe your emotional response to each recorded performance, and explain the criteria used to make this decision.

BENEFIT CONCERT

A charity benefit concert is scheduled to raise awareness and funds for the charity of your choice.

The goal is to compare, contrast, and inform the audience about your topic (charity) through the music and your explanation of the music that you select for the concert. You can select music from the “Music Has Purpose” worksheet (from Lesson 1), or use band music from other sources.

Delivery depends on your role, format, audience, and topic. You may record a radio broadcast, perform a guided concert for your peers, present your written word, etc.

Using the RAFT method, make selections below that will facilitate your finished product.

Choose a **Role**

- newspaper reporter
- performer
- radio show host/DJ
- music critic
- other

Choose an **Audience**

- newspaper readers
- concert and theatre audience
- radio listener
- students/parents
- others

Choose a **Format**

- letter to editor/news article
- interview
- concert performance
- concert review
- other

Choose your **Topic** (refer to “Music Has Purpose” worksheet from Lesson 1)

- Social justice: war, peace, suffrage, segregation, LGBT rights, immigration
- Patriotism: 9/11 attacks, war memorials
- Defense of the innocent: Columbine
- World music: multicultural music, indigenous music, ethnic music, folk music

ESSENTIALS TO INCLUDE IN YOUR PRESENTATION (refer to the following attached rubric)

- Inform the audience about your topic and charity event through your explanation of the music.
- Analysis: Compare at least two band selections, citing how the composer’s treatment of elements of music, context, and structure inform the audience response.
- Interpret: Using a variety of researched sources, make connections to interpretation of the music and composer’s expressive intent.
- Evaluate: Explain emotional response including analysis and interpretation of the context and structure, and an understanding of performers’ options for interpretation.

(Teacher: Copy the **Model Cornerstone Assessment—Responding/Accomplished Level** onto back of Benefit Concert assessment.) https://nafme.org/wp-content/files/2014/11/Ensemble_Responding_MCA.pdf

Responding Scoring Device - Accomplished

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Responding Standards
Accomplished					
Select	Cited specific characteristic from the music without tying them to prescribed criteria as to why the work was selected.	Applied specific criteria in the selection of music and cited characteristic in the music to support the selection.	Justified selection with specific criteria that demonstrated a high level of knowledge of characteristic in the music.	Justified selection with specific and insightful criteria that demonstrated intricate knowledge of characteristic in the music.	MU:Re7.1.E.1a Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context .
Analyze	Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener.	Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.	Comparisons demonstrated an advanced analysis of the structure and context of the work exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.	Comparisons demonstrated an advanced and detailed analysis of the structure and context of the work exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.	MU:Re7.2.E.1a Explain how the analysis of structures and contexts inform the response to music.
Interpret	Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.	Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.	Cited understandings gleaned from a variety of researched sources and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.	Cited understandings gleaned from a variety of researched sources and made advanced connections to interpretation of the music, expression of meaning as it pertains a variety of settings, or addressing composer's intent.	MU:Re8.1.E.1a Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts , (when appropriate) the setting of the text , and varied researched sources .
Evaluate	Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.	Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.	Explanation of affective response as a result of musical interpretation was clearly based on knowledge attained from a researched source and exposed an understanding of options for the performer's interpretation.	Provided an insightful explanation of affective response as a result of musical interpretation was clearly based on knowledge attained from a researched source and exposed an understanding of options for the performer's interpretation.	MU:Re9.1.E.1a Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria , including analysis and interpretation of the structure and context .



REPERTOIRE LIST

REPERTOIRE REPRESENTING CIVIL LIBERTIES, WAR/PEACE, SOCIAL JUSTICE

World War II

"Fanfare for the Common Man" by A. Copland

Korean War

"Inchon" by Robert W. Smith

Segregation—Rosa Parks

"A Movement for Rosa" by M. Camphouse

"Today is the Gift" by S. Hazo

Vietnam War

"Heroes Lost and Fallen" by D. Gillingham

PATRIOTIC MUSIC

9/11

"Hymn for the Lost and Living" by E. Ewazen

"As All the Heavens Were a Bell" by J. Bocook (optional chorus parts)

Columbine

"An American Elegy" by F. Ticheli

President John F. Kennedy Memorial

"Elegy for a Young American" by R. Lo Presti

Vietnam Memorial

"Black Granite" (concert march) by J. Hosay

Space Shuttle *Challenger* Memorial

"Purple Twilight" by R. Longfield

Statue of Liberty Centennial Celebration

"Liberty Fanfare" by J. Williams

WORLD MUSIC

"American Salute" by M. Gould

Armenian Dances by A. Reed

Cajun Folk Song Suite by F. Ticheli

"Fantasy on a Japanese Folk Song" by S. Hazo

Folk Song Suite in E-flat, and F by G. Holst

"Irish Tune from County Derry" and "Shepherd's Hey" by P. Grainger

Puszta by J. Van der Roost

"Shenandoah" by F. Ticheli

Slavonic Dances by A. Dvorak

Suite of Old American Dances by R. R. Bennett

"Variations on a Korean Folk Song" by J. Chance



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