



Band Responding Unit, Proficient 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 NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

These units are based on the 2014 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 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, PROFICIENT LEVEL

Music has been used to reflect on various moments in history as a form of coping and bringing hope to the interruptions and impacts of unfortunate events. At times it has been created to show empathy and capture the emotion in such events that changed our lives. This unit explores these moments from different times in the history of the United States. They include such topics as the September 11, 2001, attacks, the assassination of President John F. Kennedy, and the history of the Underground Railroad.

There are four lessons in this Responding Unit that have been created with the intent of completing one lesson every 10 weeks (at the discretion of the teacher) during ensemble classes/rehearsals. The lessons each focus on one component of the Responding Standard: Select, Analyze, Interpret, or Evaluate. Formative assessments have been included, and after Lesson 4 is a summative assessment that can be used as a final evaluation for the entire unit.

The following concert works are used as the focus of Lessons 1–4:

(*Note:* Other pieces may be substituted that address the same themes; however, some of the lesson content may need to be adjusted.)

- "Swing Low, Sweet Chariot," arr. Steve Rouse
- "Elegy for a Young American" by Ronald Lo Presti
- "As All the Heavens Were a Bell" by Jay Bocook
- "Hymn for the Innocent" by Julie Giroux

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. Curricular extension ideas that incorporate these areas are listed at the end of the instructional procedures.

Note: There are music examples in this unit that may contain language that can be controversial to some students. Please visit www.tolerance.org to find resources on how to approach sensitive issues.

PREREQUISITE SKILLS

Students at the Proficient level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and prepare them for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and make connections among the art form, history, culture, and other learning.

For students to be successful in this unit, they should have completed 4–5 years of study on their instrument. The music listed in this unit ranges from medium easy to medium advanced. Students should have basic music analysis skills using the elements of music and understanding expressive intent.

INSTRUCTIONAL GOALS/OBJECTIVES

Students will be able to:

- Use Library of Congress primary source materials.
- Gather facts and information on events that took place in American history.
- Select articles, interviews, and videos to study based on their experiences, interests, and understanding of selected events in American history.
- Respond sensitively to music from different events, times, and places.
- Respond sensitively to music during rehearsal using guided prompts from the director to aid in analysis.
- Perform the musical selections as part of their ensemble.
- Identify, analyze, and reflect on the selected pieces and their expressive impact.
- Present their analysis and understanding of the music's function in a summative assessment in the form of a performance presentation.

EMBEDDED INQUIRY MODELS

The main inquiry tool in this unit is the **Library of Congress Primary Source Analysis Tool: "Observe, Reflect, Question."** The links provided in each lesson are a starting place for the students to begin their research on the topic in the lesson. Students should use the Library of Congress Primary Source Analysis Tool to deepen their research on the subject matter beyond the links that have been provided.

<http://www.loc.gov/teachers/usingprimarysources/guides.html>

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

The **K-W-L** learning model (Donna M. Ogle, "K-W-L: A Teaching Model that Develops Active Reading of Expository Text," *Reading Teacher* 39, no. 6, 564–70) is another inquiry-based tool that guides students in answering questions in three overarching areas: what we **K**now, what we **W**ant to learn more about, what we **L**earned or still need to learn.

ASSESSMENTS

Embedded in lessons.

Formative

- Music for Every Occasion worksheet
- Music Imagery—extension listening activity
- Observe, Reflect Question—inquiry guide
- Research Connection to Musical Ideas
- Elements of Music analysis
- Teacher observations of group work
- Reflection questions
- Student and classroom discussions.

Summative

A small-group, collaborative assessment and report is included that summarizes essential understandings from the entire unit. It also allows students to create and decide on program notes for concerts in which the included repertoire is performed.

NATIONAL CORE ARTS STANDARDS (2014)

The Responding Artistic Process components in this unit are shown below.

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?

RESPONDING STANDARD

Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context. (Mu:Re7.1.E.I)

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 influence a response?

RESPONDING STANDARD

Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (Mu:Re7.2.E.I)

INTERPRET: Support interpretations of musical works 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?

RESPONDING STANDARD

Explain and 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 personal research. (MU:Re8.1.E.I)

EVALUATE: Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

ENDURING UNDERSTANDING

The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

ESSENTIAL QUESTION

How do we judge the quality of musical works and performances?

RESPONDING STANDARD

Evaluate works and performances based on personally– or collaboratively– developed criteria, including analysis of the structure and context. (MU:Re9.1.E.I)

CONNECT: 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?

RESPONDING STANDARD

Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music. (MU: Cn11.0.E.I)

MATERIALS AND LIBRARY OF CONGRESS RESEARCH LINKS EMBEDDED IN THIS UNIT (TEACHERS ARE ADVISED TO PREVIEW LINKS BEFORE USING THEM IN THE LESSONS)

LESSON 1

- NAfME Position Statement on using sacred music in public schools,
bit.ly/NAfMESacredMusic
- Portrait of Harriet Tubman,
<https://www.loc.gov/resource/cph.3a10453/>
- African American Spirituals (article),
<https://www.loc.gov/item/ihas.200197495/>
- Original recording by recording by the Fisk University Jubilee Quartet of “Swing Low, Sweet Chariot,”
<http://www.loc.gov/jukebox/recordings/detail/id/1797>
- “Swing Low, Sweet Chariot,” arr. Steve Rouse,
https://www.manhattanbeachmusic.com/html/swing_low.html (program notes)
<https://www.manhattanbeachmusic.com/audio/swing-low-sweet-chariot-hs.mp3> (sound recording)
- “Swing Low, Sweet Chariot,” article by Harry Thacker Burleigh,
<https://www.loc.gov/item/ihas.200185375/>

LESSON 2

- U.S. Presidential Inaugurations, John F. Kennedy—Web guide,
<https://www.loc.gov/rr/program/bib/inaugurations/kennedy/index.html>
- Today in History—November 22, “John F. Kennedy Assassinated” (article),
<https://www.loc.gov/item/today-in-history/november-22/>
- Photo of President Kennedy,
<https://www.loc.gov/item/2013646030/>
- Program notes of “Elegy for a Young American” by Ronald Lo Presti,
<https://www.marineband.marines.mil/Portals/175/Docs/Programs/160824.pdf?ver=2016-08-15-084247-423>
- “Elegy for a Young American,” sound recording by “The President’s Own” United States Marine Band.
<https://www.youtube.com/watch?v=BI2N8g7ouYw>

LESSON 3

- “As All the Heavens Were a Bell” by Jay Bocook—sound recording, Milton High School Wind Ensemble and Chorus, <https://www.youtube.com/watchv=lovMrEyrCY4>
- Witness and Response: September 11th Acquisitions at the Library of Congress, Web guide, <https://www.loc.gov/exhibits/911/911-object.html>
- FDNY Memorial Wall (images and article), <http://www.fdneytenhouse.com/fdneywall/about.htm>
- “I Felt a Funeral in My Brain” by Emily Dickinson, poem analysis, http://www.stcolmcilles.ie/uploads/1/3/9/5/13957485/i_felt_a_funeral_in_my_brain_by_dickinson.pdf

LESSON 4

- “Hymn for the Innocent” by Julie Giroux, sound recording and program notes, <http://juliegiroux.www2.50megs.com/hymnfortheinnocent.html>

LESSON 1

INTRODUCTION OF *SELECT* COMPONENT

Lesson 1 introduces the Select component of the Responding Standard. The intent of this lesson is to help students connect with music that has been composed for certain purposes or events and to realize that our interests, experiences, and understandings influence our selection of music. Students will develop an understanding of how music affects our lives and provides a feeling of connectedness and hope.

Music associated with the Underground Railroad is used as an example of the role music plays when composed for a given purpose or occasion. This lesson requires two to three days; however, the lesson can be taught in shorter segments over a period of more classes at the discretion of the teacher.

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?

RESPONDING STANDARD

Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context. (Mu:Re7.1.E.Ia)

CONCERT BAND MUSIC

"Swing Low, Sweet Chariot" arr. by Steve Rouse—Level 3

Alternative Selection: Other pieces may be substituted that address the same themes; however, some of the lesson content may need to be adjusted.

"Down in the River," Jay Bocook—Level 4

LESSON 1/DAY ONE

- Share with students the objectives of this lesson: (1) to help them identify purposes for which music is composed, and (2) to realize that our interests, experiences, and understandings influence our selection of music.
- Brainstorm with students about occasions that music has been used to help people cope or bring hope to a challenging or traumatic event. Make a list of occasions that are mentioned by students to keep for future reference. (Formative assessment—*Music for Every Occasion*)
- Introduce African American spirituals as examples of the way that music serves a purpose in historical context, by referring to the article “African American Spirituals” from the Library of Congress. The position statement from the National Association for Music Education on using sacred music in the schools can be found at bit.ly/NAfMESacredMusic
- Students may know spirituals from the time period associated with the Underground Railroad such as “Swing Low, Sweet Chariot,” “This Train,” “Wade in the Water,” “Sometimes I Feel Like a Motherless Child,” and “Go Down Moses.”

KEY POINTS FROM “AFRICAN AMERICAN SPIRITUALS,” LIBRARY OF CONGRESS ARTICLE, <https://www.loc.gov/item/ihas.200197495/>

- Harriet Tubman “used spirituals to signal slaves that she was in the area ... and would help anyone who wanted to escape.”
- “As Africanized Christianity took hold of the slave population, spirituals served as a way to express the community’s new faith, as well as its sorrows and hopes.”
- “Spirituals are typically sung in a call-and-response form, with a leader improvising a line of text and a chorus of singers providing a solid refrain in unison.”
- “Because the Underground Railroad of the mid-nineteenth century used terminology from railroads as a secret language for assisting slaves to freedom, it is often speculated that songs like ‘*I got my Ticket*’ may have been a code for escape.”
- “Freedom songs based on spirituals have also helped to define struggles for democracy in many other countries around the world including Russia, Eastern Europe, China, and South Africa. Some of today’s well-known pop artists continue to draw on the spirituals tradition in the creation of new protest songs. Examples include Bob Marley’s ‘Redemption Song’ and Billy Bragg’s ‘Sing Their Souls Back Home.’”

Teacher preparation for Lesson 1, Day Two

- Students will listen to a recording and begin rehearsing “Swing Low, Sweet Chariot” arr. by Steve Rouse for Concert Band.
- The publisher of this work, Manhattan Beach, has a recording, comprehensive program notes, and performance notes at this link: “Swing Low, Sweet Chariot” arr. Steve Rouse,
https://www.manhattanbeachmusic.com/html/swing_low.html (program and performance notes)
<https://www.manhattanbeachmusic.com/audio/swing-low-sweet-chariot-hs.mp3> (recording)

Some of the lesson material on Day Two relies on this information.

LESSON 1/DAY TWO

Time-Saver Option: Summarize the history of “Swing Low, Sweet Chariot” for the students as described in the Library of Congress article that follows. Proceed to bullet three.

- Introduce the piece “Swing Low, Sweet Chariot,” and play the recording by the Fisk University Jubilee Quartet, <http://www.loc.gov/jukebox/recordings/detail/id/1797> (original recording)
- Read the short article on the history of this piece, <https://www.loc.gov/item/ihas.200185375/> (article)
- The band arrangement of “Swing Low, Sweet Chariot” arranged by Steve Rouse includes program notes that explain the meaning of the lyrics and offer numerous performance notes. The composer’s notes may be accessed using the following link.

“Swing Low, Sweet Chariot,” arr. Steve Rouse,

https://www.manhattanbeachmusic.com/html/swing_low.html (program notes)

- Citing Steve Rouse’s program notes, inform students about the meaning of coded music and the Underground Railroad.

“Swing Low, Sweet Chariot” is considered to be a code song or coded song, and is one of a Coded Songs handful of spirituals that refer directly to the Underground Railroad. The Underground Railroad was neither a railroad nor underground, but was instead a loose and mysterious web of people and places serving the common goal of helping those bound by slavery to escape. Those fleeing slavery often moved northward from hiding place to hiding place under cover of darkness and disguise.

- Pass out the document “Coded Songs and the Underground Railroad” located at the end of this unit, to use as reference while listening to the piece. Coded songs, https://www.manhattanbeachmusic.com/html/swing_low.html
- Prepare students for performing “Swing Low, Sweet Chariot” by listening to the recording. “Swing Low, Sweet Chariot,” <https://www.manhattanbeachmusic.com/audio/swing-low-sweet-chariot-hs.mp3> (sound recording)

LESSON 1/DAY THREE

FORMATIVE ASSESSMENT:

Music for Every Occasion

- Using the list of occasions created by the students in Lesson 1, Day One, have students complete the formative assessment with their band section or in groups at the teacher's discretion.
- Have groups share their work with the class, offering insights and comments about the selection of music.

EXTENSION ACTIVITY (OPTIONAL)

- This activity could be used to challenge upper level students who are ready to explore the Interpret component of the Responding Standard. It incorporates the composer's program and performance notes which share the composer's interpretation of the music.

LISTENING ACTIVITY—MUSIC IMAGERY

- Begin rehearsing "Swing Low, Sweet Chariot" using the Music Imagery worksheet to help students recognize the music characteristics used by the composer to help inform their performance.

LESSON 2: INTRODUCTION OF *ANALYZE* COMPONENT

Lesson two introduces the *Analyze* component of the Responding Standards. The intent of this lesson is to help students understand how analyzing the structure of music and the way the composer uses the elements of music informs the response. This lesson requires one to two days; however, the lesson can be taught in shorter segments over a period of more classes at the discretion of the teacher.

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 influence a response?

RESPONDING STANDARD

Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (Mu:Re7.2.1a)

CONCERT BAND MUSIC

"Elegy for a Young American" by Ronald Lo Presti—Level 4

Alternate suggestions: Other pieces may be substituted that address the same themes; however, some of the lesson content may need to be adjusted.

"Elegy" by John Barnes Chance—Level 4

"An American Elegy" by Frank Ticheli—Level 4

LESSON 2/DAY ONE

CLASS DISCUSSION

As a class define the term elegy: a song or poem expressing sorrow or lamentation for someone who is dead.

What are some ways humans honor someone's death? Memorial service, funeral, donations, flowers, eulogy, etc.

Are there other art forms that can help people cope with grief and enhance the healing process? Music, poetry, speeches, sculptures, dramatic works, etc.

If you were to compose a piece of music commemorating someone's death, what musical characteristics would they expect to use? Prompts could include: melody, rhythm, instrumentation, harmony/tonality, expression, etc.

SMALL-GROUP WORK

Allow students to engage in research on the JFK presidency and assassination using these Library of Congress links.

<https://www.loc.gov/item/today-in-history/november-22/> (assassination)

<https://www.loc.gov/rr/program/bib/inaugurations/kennedy/index.html> (presidency)

In small groups, allow students to share information they learned from their research about John F. Kennedy as president and his assassination using the **Observe, Reflect, Question Worksheet** (Library of Congress Primary Source Analysis Tool).

Share results with the class. "**Observe, Reflect, Question**"

LESSON 2/DAY TWO

LISTENING AND PERFORMING

- Using the program notes from the Marine Band recording, give the students a brief summary of the composer, Ronald Lo Presti and his purpose for writing the piece “Elegy for a Young American.”
Program notes,
<https://www.marineband.marines.mil/Portals/175/Docs/Programs/160824.pdf?ver=2016-08-15-084247-423>
- Play the recording of “Elegy for a Young American” recorded by “The President’s Own” Marine Band.
“Elegy for a Young American,” recording,
<https://www.youtube.com/watch?v=BI2N8g7ouYw>
- If you are performing this piece, have students sight-read it at this time.

ANALYSIS—USING ELEMENTS OF MUSIC

- “Elegy for a Young American” portrays the feelings of grief felt by many Americans and people worldwide for the loss of the 35th president of the United States, John F. Kennedy. The composer expresses various stages of grief by manipulating the elements of music and communicating denial, anger, remorse, and acceptance.
- Have students work in small groups (perhaps by section) to complete the formative assessment at the end of this unit.
- Each group will report back to the entire ensemble with their results.

Time-Saver Option: Each small group could be assigned **one** of the elements of music to analyze in the formative assessment below. Students could take notes based on the findings of each group to complete the analysis.

Formative Assessment:

“Elegy” Analysis

LESSON 3: INTRODUCTION OF *INTERPRET* COMPONENT

Lesson three introduces the *Interpret* component of the responding standard. The intent of this lesson is to help students realize how we discern the composer's expressive intent by citing the treatment of the elements of music, context and personal research. This lesson requires two days; however, the lesson can be taught in shorter segments over a period of more classes at the discretion of the teacher.

This lesson will guide the students in how composers convey meaning to an audience through their treatment of the elements of music and expressive elements. The students will explore a composition commissioned after 9/11 to memorialize the fallen firefighters. The title is based on a line from a poem by Emily Dickinson, "I felt a Funeral, in my Brain (340), Stanza IV: "As all the Heavens were a Bell." The treatment of this line by the composer through the use of instrumentation and vocals allows the audience to experience the seriousness and hope that is realized through the voicing of "America."

INTERPRET: Support interpretations of musical works 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?

RESPONDING STANDARD

Explain and 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 personal research. (MU:Re8.1.E.1a)

CONCERT BAND MUSIC

"As All the Heavens Were a Bell" by Jay Bocook—Level 4–5
(includes optional chorus parts, cued in the band parts)

Other pieces may be substituted that address the same theme; however, some of the lesson content may need to be adjusted.

LESSON 3/DAY ONE

- There is a vast amount of material covering the tragic terrorist events of September 11, 2001. Have students use the Library of Congress website to research fire fighters and memorials related to the events on 9/11. There are many ways to guide this learning.
 - K-W-L activity including research
 - research assignment prior to beginning the lesson
 - Observe, Reflect, Question tool including research
 - teacher-directed instruction

The teacher should decide what method of instruction works best for the class

The following Library of Congress links will help guide research:

<https://www.loc.gov/exhibits/911/911-object.html>

<http://www.fdneytenhouse.com/fdneywall/about.htm>

SMALL GROUP

- In small groups, have students share information learned during researching the 9/11 attacks, and what musical ideas they might use to memorialize this day and to bring hope to the survivors and future generations.
Use the worksheet at the end of the unit:
Research Connections to Musical Ideas.
- Introduce the concert band piece “As All the Heavens Were a Bell.”
“As All the Heavens Were a Bell” by Jay Bocook was commissioned as a tribute to the fire department of New York City following the terrorist attacks on September 11, 2001. The piece was composed for concert band and chorus. The vocal parts are cued in the instrumental parts, but voices lend a haunting and powerful treatment of “America.”
- The title is derived from a line in a poem by Emily Dickinson, “I Felt a Funeral In My Brain.”
As with most of Dickinson’s work, the analysis is not simple: There are many interpretations to be found. A common thought is that “As all the heavens were a bell” refers to the sounds of church bells consuming her being. Further analysis of the poem can be found with the following link. This could provide an extension activity for those who find it useful.

***Extension Activity**—optional analysis of Dickinson’s poem “I Felt a Funeral in My Brain,”

http://www.stcolmcilles.ie/uploads/1/3/9/5/13957485/i_felt_a_funeral_in_my_brain_by_dickinson.pdf

LISTENING

- Prepare students for performing “As All the Heavens Were a Bell” by listening to the recording. This recording has a chorus and wind ensemble performing. (There are recordings available that have only the concert band performing.)
<https://www.youtube.com/watch?v=lovMrEyrCY4>

LESSON 3/DAY TWO

LISTENING GUIDE

- Listen to a recording of “As All the Heavens Were a Bell” again. You may want to use a different recording than in the previous lesson. There are recordings with and without the chorus, which may be interesting for students to hear.
- While listening to “As All the Heavens Were a Bell,” have students fill out the listening guide at the end of this unit. This document could be used as a formative assessment, if desired, or done in groups or partner work.

Expressive Intent Listening Guide, p. 31.

PERFORM: “As All the Heavens Were a Bell” by Jay Bocook—Level 4

DISCUSSION QUESTIONS

- What did you observe while performing the selected piece?
- What musical connections did you associate with the 9/11 terrorist attacks while performing?
- Which part of the music interests you or causes you to ask more questions?

LESSON 4: INTRODUCTION OF THE *EVALUATE* COMPONENT

Lesson four introduces the *Evaluate* component of the responding standard. This is the final lesson of the **Responding** Band unit. The objective of this lesson is for students to learn to evaluate musical works and performances based on collaboratively developed criteria. The summative assessment for this unit will follow this lesson.

This lesson requires one to two days to complete.

EVALUATE: Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.

ENDURING UNDERSTANDING

The personal evaluation of musical works and performances is informed by analysis, interpretation, and established criteria.

ESSENTIAL QUESTION

How do we judge the quality of musical works and performances?

RESPONDING STANDARD

Evaluate works and performances based on personally or collaboratively developed criteria, including analysis of the structure and context. (MU:Re9.1.E.I)

CONCERT BAND MUSIC

Hymn for the Innocent by Julie Giroux—Level 4,
<http://juliegiroux.www2.50megs.com/hymnfortheinnocent.html>

ALTERNATE SUGGESTION:

For this lesson, any of the band pieces previously used in lessons 1–3 could be substituted for this advanced work, particularly for ensembles at the beginning end of the Proficient level. A concert band work that your students have performed (not used in this unit) could work equally well. The lesson material will not be affected by an alternate selection of music.

LESSON 4/DAY ONE

CLASS DISCUSSION

- Review material from the previous lessons with students. They will need to recall information learned in order to collaboratively use a rubric for evaluating music works.

The following information should be reviewed:

- how connections to purpose, interest, and context inform response (Lesson 1)
 - how manipulation of the elements of music inform response (Lesson 2)
 - how interpretations of the expressive intent of the composer informs response (Lesson 3)
 - how personal research, context, and treatment of elements of music support the composer's expressive intent (Lesson 3)
- If students are unfamiliar with rubrics, you may want to show them a few examples for reference.

LISTENING

- The following is an excerpt from Julie Giroux's program notes.

"Hymn for the Innocent was composed as a tribute to all the innocent lives that are lost whether by accident, disease, or acts of violence. It also includes all those who serve, here and abroad, military and domestic who have sworn to protect the innocent."

- Introduce *Hymn for the Innocent*, by Julie Giroux, using the following link to the composer's program notes and recording.

<http://juliegiroux.www2.50megs.com/hymnfortheinnocent.html>

*As mentioned in the preface to this lesson, if your ensemble will not be performing this piece, another composition may be substituted without sacrificing lesson content.

SMALL-GROUP FORMATIVE ASSESSMENT

At the teacher's discretion, the collaborative group work may be divided between day one and day two. Alternately, this work can be completed individually rather than in groups.

- Divide students into small groups of 4 or more students. Students will work collaboratively to complete the assessment.
- When group work is completed, (15–20 minutes) the spokesperson for the group will share information with the entire class.

FORMATIVE ASSESSMENT: EVALUATE

SUMMATIVE ASSESSMENT RESPONDING UNIT

Student Name(s) _____

1. In a small group of four, select and discuss a topic from the types of pieces studied in Lessons 1–4. Discuss the topic of coping and hope expressed through compositions written in tribute of or to memorialize historic events in American history.

Choose your topic and music to present (make sure each topic is represented by at least one group)

- Underground Railroad—Coping with slavery/racism; deliverance to freedom
- Assassination of JFK—Coping with loss and grief; hope for the future
- September 11th Attacks—Coping with destruction/loss; hope for strength and courage
- Innocence—Coping with guilt/loss; hope endures with peace of mind

2. Each group will make a presentation to the class, with each group member reporting on one of the four topics, above.

3. Each group's presentation must include the following:

- Discussion of the musical techniques and elements the creator used to convey the message
 - Discussion of the effectiveness of the message
 - Final Written Reflection: How did the topic and music you selected, demonstrate empathy and capture the emotion in the events that changed our lives?
4. As a class, select one presentation for each topic to be used as program notes for a concert of each of the four pieces studied in this unit.

Use rubric from Ensemble Responding Model Cornerstone Assessment, p. 5, for Summative Assessment.

Resources

Band Proficient Unit

LESSON 1, DAY TWO: MUSIC FOR EVERY OCCASION

Student Name(s) _____

1. List one occasion or event mentioned in class that interests your group.

Event: _____

2. What is your interest in this occasion? Give specific reasons you chose this occasion.

3. What type of music would you select to represent this event?

From the list below, choose characteristics that would support the purpose of the event, and evoke an appropriate response from the participants or listeners. Circle all that apply.

Solemn

Slow

Melodic

Rhythmic

Joyful

Loud

Instrumental

Legato

Fast

Quiet

Vocal

Accented

Other words that describe this music:

4. What song or piece of music would represent the event you selected?

PROGRAM NOTES BY STEVE ROUSE

“SWING LOW, SWEET CHARIOT” ARRANGED FOR BAND BY STEVE ROUSE

CODED SONGS AND THE UNDERGROUND RAILROAD

“Swing Low, Sweet Chariot” is considered to be a *code song* or *coded song* and is one of a handful of spirituals that refer directly to the Underground Railroad. The Underground Railroad was neither a railroad nor underground, but was instead a loose and mysterious web of people and places serving the common goal of helping those bound by slavery to escape. Those fleeing slavery often moved northward from hiding place to hiding place under cover of darkness and disguise.

“Swing Low, Sweet Chariot” was a favorite spiritual of Harriet Tubman (1820–1913), who escaped from slavery in 1849 and is widely considered to be the most famous leader of the Underground Railroad, the Moses of those seeking freedom from slavery. In the 1850s, she made many rescue trips into Maryland to help about 300 slaves enslaved people escape to freedom.

Most of the code words in the spirituals refer to escape from slavery; the code words were used to hide the underlying, secret meaning of the lyrics. Coded songs were a way for slaves to share the dream of freedom openly with one another, drawing inspiration and hope from the texts. Because they did not know the code, slaveowners believed that the lyrics had very different, nonthreatening meanings.

The refrain and first verse of “Swing Low, Sweet Chariot,” for example, might have been understood in the following ways:

LYRICS	LITERAL MEANING	CODED (SECRET) MEANING
<i>Refrain:</i>		
Swing low,	Come down from above,	Come into the slaveholding states,
sweet chariot,	heavenly vehicle,	the “Underground Railroad,”
Comin’ for to carry me home ...	Coming to take me to heaven ...	Come to take me to freedom in the North or in Canada ...
<i>Verse 1:</i>		
I looked over Jordan, and what did I see?	I looked over the River Jordan (in Biblical Israel), and what did I see?	I looked over the Mississippi River (or the Ohio River), and what did I see? (“Jordan” is the code word for the Mississippi or Ohio rivers.)
A band of angels	A group of angels	The workers of the Underground Railroad
’comin after me ...	coming to take me to heaven ...	helping me to reach the North ...

LESSON 1—DAY TWO

EXTENSION ACTIVITY LISTENING ACTIVITY: MUSIC IMAGERY

Student Name _____

Composers use music characteristics that reflect the emotions and imagery of the piece to create a connection for the listener. While listening to “Swing Low, Sweet Chariot” as arranged by Steve Rouse, choose the section of music on the left that best reflects the imagery at the right.

Introduction

1st Refrain (measures 3–10)

1st Verse (measures 11–19)

2nd Refrain (measures 20–28)

Bridge (measures 36–39)

Final Refrain (measures 40–46)

Closing (measures 47–end)

Final measure

(a)... a peaceful, floating quality, the static harmonies and the constant sounding of fragments of the melody give this passage something of a dreamlike character. This is similar to the observations of clouds drifting by in the sky overhead.

(b)... an exhalation or “Amen” in the flutes and clarinet 1, supported by the chime stroke and quiet timpani roll. Collectively, this gesture might be considered one final breath before resting peacefully.

(c)... the mystery moments of the piece, gradually building the tension that will be fully released in the section that follows. This passage might be thought of as suggesting a final, perilous uncertainty in the movement toward freedom.

(d) This section might represent a settling into the quiet peacefulness of the experience of freedom, almost like sighs of relief and gratitude.

(e) The melody is given to first clarinet and first alto saxophone in unison.

(f) The solo trumpet might represent the condition of hopefulness in the face of oppression. It might also represent the voice of a leader that is echoed by the people.

(g) The image of the descent of a heavenly chariot floating down from above.

(h) ... a celebration and majestic exultation. If the image of the journey to freedom is considered, this section might be a kind of hallelujah and rejoicing praise upon reaching that freedom.

LESSON 2, DAY ONE

OBSERVE, REFLECT, QUESTION

After researching the presidency and assassination of President John F. Kennedy, share information with your group by filling in the chart below.

OBSERVE

Find something small but interesting ...

REFLECT

What can you learn from examining this?

QUESTION

What do you wonder about why this happened?

LESSON 2, DAY TWO

ANALYSIS OF "ELEGY FOR A YOUNG AMERICAN"

Student Name _____

A composer can manipulate the elements of music to help the listener cope with a given situation or emotion of an event. In "Elegy for a Young American," Ronald Lo Presti communicates different stages of grief for a mourning nation through the use of the elements of music. With your group, describe how the composer uses the elements of music to express the tragedy of the assassination of President Kennedy.

- Select a group spokesperson who will report your findings back to the class.
- In the boxes below, describe how the composer uses the elements of music to express different stages of grief in "Elegy for a Young American."
- Use music vocabulary and measure numbers when filling in the chart below.
- Report your results to the full ensemble.

	DENIAL & REMORSE	ANGER	ACCEPTANCE & RESOLUTION
Melody or melodies - melodic shape - instruments that play - motives			
Harmony/Tonality - major/minor/other			
Rhythm - complexity - meter - tempo			
Expression - dynamics - tempo - phrasing - instrumentation			
Form/Structure -sections -phrases -texture (instrumentation)			

LESSON 3, DAY ONE

RESEARCH CONNECTIONS TO MUSICAL IDEAS

Student Name _____

As a group discuss information learned from researching the 9/11 terrorist attack. Narrow the group's information down to three important facts.

1. _____

2. _____

3. _____

Reflecting on what you have learned about analyzing how a composer uses the elements of music to produce a response, what musical ideas would you incorporate to memorialize this day and bring hope to the survivors and future generations?

Fill in the chart below, using your research to inform your decisions.

RESEARCH FACT	MUSICAL IDEAS USED TO REPRESENT THE EVENT

LESSON 3, DAY TWO

INTERPRET, EXPRESSIVE INTENT

While listening to "As All the Heavens Were a Bell," what were your first impressions?
Use three adjectives or phrases to describe your emotional responses.

1. _____

2. _____

3. _____

What musical characteristics or elements of music (melody, rhythm, form, expression, harmony, instrumentation, lyrics) did the composer use to elicit the emotional responses listed above?

1. _____

2. _____

3. _____

What impact did the use of the song "America" have? Why do you think the composer selected this song to pay tribute to the firefighters?

Based on your research of 9/11, what impact did the use of human voices have in this piece?

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

LESSON 4

EVALUATE

Student Name _____

Listen to the recording of “Hymn for the Innocent” (or other musical work selected by the teacher).

As a group, develop criteria to explain the listener’s affective response as a result of musical interpretation.

Include analysis of the elements of music, expressive intent of the composer, and context.

1. What was the composer’s purpose or context for which this musical work was composed?

Cite musical characteristics that support connections to the purpose for which it was composed.

2. Provide an analysis of how the composer used the elements of music to inform a musical response in the listener. Cite specific elements of music to support the answer.

3. Provide a personal evaluation of the effectiveness of the musical choices the composer used to express her musical intent.

SUMMATIVE ASSESSMENT

RESPONDING UNIT

Student Name _____

1. In a small group of four, select and discuss one topic each from the types of pieces studied in Lessons 1–4. Discuss the ideas of coping and hope expressed through compositions written in tribute of or to memorialize historic events in American history.

Choose your individual topic and music to present

- Underground Railroad: Coping with slavery/racism; deliverance to freedom
- Assassination of John F. Kennedy: Coping with loss and grief; hope for the future
- September 11th Attacks: Coping with destruction/loss; hope for strength and courage
- Innocence: Coping with guilt/loss; hope endures with peace of mind

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4. As a class, select one presentation for each topic to be used as program notes for a concert of each of the four pieces studied in this unit.

Responding Scoring Device - Proficient

Achievement Category	Level 1 Emerging	Level 2 Approaches Criterion	Level 3 Meets Criterion	Level 4 Exceeds Criterion	Responding Standards
Proficient					
Select	Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.	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.	Applied specific criteria in the selection of music that demonstrated a high level of understanding of characteristic in the music to support the selection.	MU:Re7.1.E.1a Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose , and context .
Analyze	Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how elements of music are manipulated by a composer or performer.	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 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 passages and understanding the way the elements of music are manipulated inform the response to music.
Interpret	References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer's interpretation.	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 personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.	MU:Re8.1.E.1a Explain and 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 personal research .
Evaluate	Description of interest, effect of knowledge and analysis on affective response to music was evident.	Explained the influence of experience, knowledge and analysis impact affective response to an 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 developed criteria and exposed an understanding of options for the performer's interpretation.	MU:Re9.1.E.1a Evaluate works and performances based on personally- or collaboratively-developed criteria , including analysis of the structure and context .



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