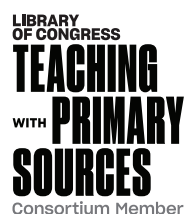




Composition/Theory Responding Unit, Proficient Level

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

Teaching with Primary Sources



ACKNOWLEDGMENTS

PERSONNEL, LIBRARY OF CONGRESS GRANT — WRITING RESPONDING UNITS 2018–2019

PROJECT DIRECTOR

- Johanna J. Siebert

COMPOSITION/THEORY WRITING TEAM

- Carolyn Bennett, North Stonington, CT, Team Chair
- Terrence E. Bacon, North Chili, NY
- Lisa Cookson, Wichita, KS

GENERAL MUSIC WRITING TEAM

- Wendy Barden, Minnetonka, MN, Team Chair
- Steve Kennedy, New Orleans, LA
- Richard Maxwell, Phoenix AZ
- Susan Osborn, Bear, DE
- David Potter, Lansing MI
- Matt Warren, Webster, NY

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

Cover photo: Composer Benjamin P. Wenzelberg.

TABLE OF CONTENTS

Overview of NAFME/Library of Congress Responding Units	4
Overview of the Composition/Theory Responding Unit, Proficient Level	4
Prerequisite Skills	5
Instructional Goals	5
Embedded Inquiry Models	5
Process Components	6
Assessment Overview	8
Materials and Library of Congress Resources	9
Instructional Procedures	10
Lesson 1: <i>Exploring</i>	12
Nursery-Rhyme Melody Illustrations	13
Lesson 2: <i>Analyzing</i>	14
Primary Source Nursery-Rhyme Melodies for Analysis	15
Lesson 3: <i>Comparing</i>	16
Nursery-Rhyme Comparison Songs	16
Lesson 4: <i>Composing</i>	17
Lesson 5: <i>Refining</i>	18
Lesson 6: <i>Presenting</i>	19
Unit Extension Ideas	19
Index of Handouts	
Lesson 1, Appendix A: Melodies for Analysis	20
Lesson 3, Appendix B: Traditional Melodies for Comparison	25
Lessons 1–3, Handout 1: Melody Study	26
Lessons 4–6, Handout 2: Melody Composition Rating Scale	28
Lessons 4–6, Handout 2: Responding Standards-Based Rating Scale	29

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 ideal of *Connecting* to the students' world and the world around them. These are the processes that musicians have followed for generations, even as they connect through music to their selves and their societies.

This Library of Congress Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Processes of (1) Responding, defined as understanding and evaluating how music conveys meaning, and (2) Creating, the application of musical concepts to develop original musical ideas. Through application of inquiry-based instructional strategies linked to essential questions embedded in the Responding and Creating Process components (select, analyze, interpret, evaluate/imagine, plan and make, revise and evaluate, present), students understand how creators manipulate the elements of music to convey expressive intent related to specific contexts (social, cultural, historical). Acquisition of music knowledge and skills leads to students' becoming independent thinkers and creators.

The Process components need not be linear in instruction and student learning; rather, they can be presented in an order appropriate to the integration of specific content and knowledge as determined by each grade level and curricular focus.

OVERVIEW OF COMPOSITION/THEORY RESPONDING UNIT, PROFICIENT LEVEL

Music is used as a means to connect to children and instruct them in life's lessons. The Library of Congress collections document songs for children from the early 20th century. This unit explores nursery songs, focusing on how the lyrics relate to the melody. In this unit, students will analyze nursery songs and use the insights they gain to compose an original melody for a nursery rhyme.

Guiding students in developing skill in analysis is an important prerequisite as well as a vital part of these lessons plans. Teachers may wish to have students organize their observations through the Elements of Music as presented in the **NCCAS Glossary** (http://www.nationalartsstandards.org/sites/default/files/NCCAS_GLOSSARY_for_Music_Standards-new_copyright_info.pdf) or another preferred paradigm such as the acronym **MEMEHAMEFOSTYCOTEXT**. The acronym stands for **ME**lody, **ME**dium, **HA**rmony, **ME**ter, **FO**rm, **STY**le, **CO**ntext and **TEXT**. As students listen to music or examine a score, they should use a systematic approach to the elements of music to describe what they hear and see.

The lessons in this unit last approximately 35–45 minutes. Students may need additional class time during the composition and revision phases. Suggestions for how to adapt the unit in length and ideas for differentiation are described in the Instructional Procedures.

PREREQUISITE SKILLS

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

- Students can read, write, and audiate notation in both treble and bass clef.
- Students can analyze a score by describing its use of elements of music.
- Students can develop criteria individually and as a group for analyzing, evaluating, and creating.
- Students can make musical choices and describe their reasoning for their choices.
- Students know about literary devices such as meter and rhyme.
- Students can compare two or more musical compositions.
- Students have basic research and inquiry skills using credible resources such as the Library of Congress collections and their own school library.

INSTRUCTIONAL GOALS/OBJECTIVES

Using Library of Congress primary source material, students will be able to

- Analyze melodies of nursery rhymes.
- Compose a melody inspired by primary sources.
- Articulate ways the musical characteristics of a primary source can inform and inspire a contemporary composition.

EMBEDDED INQUIRY MODELS

The formative assessment worksheet embedded in this unit uses a modified Primary Source Analysis (Observe, Reflect, Question) model. Instructional strategies embedded in the unit include a modified Zoom-In Inquiry model and the Visible Thinking reflecting routine (I used to think ... Now I think ...) model.

PROCESS COMPONENTS

The **Creating Artistic Process Components** addressed in this lesson unit are detailed in the charts below.

<i>Imagine:</i> Generate musical ideas for various purposes and contexts.	
Enduring Understanding	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
Essential Question	How do musicians generate creative ideas?
Performance Standard	MU:Cr1.1.C.1a – Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

<i>Plan and Make:</i> Select and develop musical ideas for defined purposes and contexts.	
Enduring Understanding	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
Essential Question	How do musicians make creative decisions?
Performance Standard	<p>MU:Cr2.1.C.1a – Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.</p> <p>MU:Cr2.1.C.1b – Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part, cyclical, or binary).</p>

<i>Evaluate and Refine:</i> Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria.	
Enduring Understanding	Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
Essential Question	How do musicians improve the quality of their creative work?
Performance Standard	MU:Cr3.1.C.1a – Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

<i>Present:</i> Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality.	
Enduring Understanding	Musicians' presentation of creative work is the culmination of a process of creation and communication.
Essential Question	When is creative work ready to share?
Performance Standard	<p>MU:Cr3.2.C.1a – Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.</p> <p>MU:Cr3.2.C.1b – Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.</p>

The **Responding Artistic Process Components** addressed in this lesson unit are detailed in the charts 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?
Performance Standard	MU:Re7.1.C.1a – Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.

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?
Performance Standard	MU:Re7.2.C.1a – Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.

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 musical creators' and performers' expressive intent?
Performance Standard	MU:Re8.1.C.1a – Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.

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 work(s) and performance(s)?
Performance Standard	<p>MU:Re9.1.C.1a – Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.</p> <p>MU:Re9.1.C.1b – Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.</p>

The **Connecting Artistic Process Components** addressed in this lesson unit are detailed in the chart below.

<i>Connect: Relate musical ideas and work to varied contexts and daily life to deepen understanding.</i>	
Enduring Understanding	Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.
Essential Question	How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?
Performance Standard	MU:Cn11.0.1a – Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Note: Students may choose to use technology during the composition process. If this unit is completed with music technology, the corresponding **Music Technology Standards** (https://www.nationalartsstandards.org/sites/default/files/Music_resources/Music%20Tech%20Strand%20at%20a%20Glance.pdf) may be relevant.

ASSESSMENT OVERVIEW

Assessment procedures and materials are embedded in lessons.

Formative:

- Melody Study Guide (Lessons 1–3, Handout 1)
- Visible Thinking Routine
- Peer-Review Procedure

Summative:

- Melody Composition Rating Scale (Lessons 4–6, Handout 2)
- Responding Standards-Based Rating Scale (Lessons 4–6, Handout 2)

MATERIALS AND LIBRARY OF CONGRESS RESOURCES

All the nursery rhymes in this unit were published in *Our Old Nursery Rhymes* (c. 1911) and *Little Songs of Long Ago* (1912), anthologies compiled and harmonized by Alfred Moffat. Though the anthologies contain many valuable and historic rhymes and melodies, ten have been selected here and supplemented with supporting materials. They are numbered because the students will begin their analysis without knowing the title of the piece. Refer to Melodies for Analysis (Lesson 1, Appendix A) to find the melody-only notation students will use in Lesson 1.

Source Anthologies

A. Moffat and H. Willebeek Le Mair, *Our Old Nursery Rhymes* (London, UK: Augener; New York: G. Schirmer, 1911). [Notated Music] Retrieved from the Library of Congress, <https://www.loc.gov/item/88753354/>.

A. Moffat and Willebeek Le Mair, *Juvenile Collection: Little Songs of Long Ago—More Old Nursery Rhymes* (London, UK: Augener, 1912), monographic. [Notated Music] Retrieved from the Library of Congress, <https://www.loc.gov/item/88753353/>.

Primary Source Nursery Rhyme Melodies for Analysis

- Melody 1
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=66>
- Melody 2
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=62>
- Melody 3
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=43>
- Melody 4
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=9>
- Melody 5
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=44>
- Melody 6
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=41>
- Melody 7
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=56>
- Melody 8
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=37>
- Melody 9
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=21>
- Melody 10
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=54>

Nursery Rhyme Melody Illustrations

- Melody 1
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=65>
- Melody 2
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=61>
- Melody 3
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=42>
- Melody 4
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=8>
- Melody 5
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=43>
- Melody 6
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=40>
- Melody 7
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=55>
- Melody 8
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=36>
- Melody 9
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=20>
- Melody 10
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=53>

Nursery Rhyme Comparison Songs

- Mary Had a Little Lamb
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=12>
- Twinkle, Twinkle, Little Star
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=52>

Teaching Materials

- Melodies for Analysis (Lesson 1, Appendix A)
- Traditional Melodies for Comparison (Lesson 3, Appendix B)
- Melody Study worksheet (Lessons 1–3, Handout 1)
- Melody Composition Rating Scale (Lessons 4–6, Handout 2)
- Responding Standards-Based Rating Scale (Lessons 4–6, Handout 2)
- High-quality color prints of the primary source melodies and illustrations, or equipment for viewing these primary sources online.
- Tools to compose in any teacher-selected method (Computers and software; staff paper and pencils; keyboards or other instruments; headphones; etc.)

INSTRUCTIONAL PROCEDURES

This unit consists of six lesson plans that take approximately 35–45 minutes. The composition and revision process may take longer than one class period. To shorten the length of the unit, one may consider omitting Lesson 3. Ideas for expansion beyond the 6-lesson unit are provided at the end.

Opportunities for differentiation are embedded within lesson procedures. Additional differentiation strategies may include:

- Adopt a whole-class approach to studying one melody in Lesson 1, rather than partners studying individual melodies, enabling the teacher to more directly guide students' work.
- Suggest using composition technology, or different musical forms, to increase or decrease the complexity of the composition assignment for individual students.
- Challenge students to analyze an additional melody from the **Primary Source Comparison** list.

LESSON 1: *EXPLORING*

PERFORMANCE STANDARDS

MU:Cr1.1.C.1a – Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

MU:Re7.2.C.1a – Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.

PROCEDURES

- *Note:* This lesson uses a modified **Zoom-In Inquiry model** (https://www.tpsnva.org/teaching_materials/zooms.php), in which components of the primary source are revealed gradually to encourage close, detailed examination.
- Pair students and distribute the **Melody Study** (Lesson 1–3/Handout 1) worksheet and one **Primary Source Melody** (Lesson 1/Appendix A) to each pair.
- **Observe:** Have each student examine their melody, audiate or sing it, and complete the **Observe** section for Melody 1 on the **Melody Study** worksheet. *Differentiation: Teacher may wish to ask guiding questions such as: What is the meter? What is the tonality/mode? What other elements do you observe in the melody? (i.e. stepwise motion verses leaps, accidentals, motives, patterns, melodic contour, etc.)*
- **Pair/Share:** Have students share their observations with their partner, and together complete the **Predict** section.
- Distribute Primary Source Illustrations corresponding to each Primary Source Melody. Have the student pairs examine the illustration associated with their melody and refine their predictions on the **Melody Study**.
- Combine the pairs into groups of four. Ask the students to share their melody, illustration, and predictions with the new students in their group.

Nursery-Rhyme Melody Illustrations

- Melody 1
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=65>
- Melody 2
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=61>
- Melody 3
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=42>
- Melody 4
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=8>
- Melody 5
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=43>
- Melody 6
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=40>
- Melody 7
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=55>
- Melody 8
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=36>
- Melody 9
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=20>
- Melody 10
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=53>

LESSON 2: *ANALYZING*

SPECIFIC PERFORMANCE STANDARD

MU:Cr1.1.C.1a – Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

MU:Re7.2.C.1a – Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.

MU:Re8.1.C.1a – Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.

MU:Re9.1.C.1a – Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.

LESSON 2 PROCEDURE

- Provide students the opportunity to review their melody, illustration and predictions. Distribute the complete Primary Source score of each student's melody, which includes accompaniment and lyrics.
- Using the **Melody Study** (Lessons 1–3, Handout 1) as a response tool, have students complete the **Full Primary Source Analysis** for **Melody 1**, using MeMeHa or other teacher preferred system of analysis.
Differentiation: Students may work individually, or may pair with their Lesson 1 partner.
- Through class discussion, invite students to build upon their analysis through critical thinking. Questions may include:
 - How does the melody, accompaniment, tonality and/or meter inform the text?
 - How does the text correspond with the mood of the melody?
 - How do social norms of a previous era inform the text or storyline?
- Students may work individually or collaboratively to complete the **What?** and **Why?** sections of the **Melody Study**, Melody 1.
- With their Lesson 1 partner, have students discuss and refine their predictions. Partner discussions may be guided through a Visible Thinking Routine as they evaluate their predictions after viewing the complete Primary Source. This routine often utilizes the framework, "I used to think...now I think..."
Note: Teacher involvement and guidance may vary in partner discussions.
- Invite student pairs to share their primary source, observations, and revisions with the entire class.
- Throughout discussion process, monitor student understanding of melody and knowledge of prerequisite musical concepts. As needed, provide student support by re-teaching concepts, asking probing questions, or providing additional time.

Primary Source Nursery Rhyme Melodies for Analysis

- Melody 1
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=66>
- Melody 2
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=62>
- Melody 3
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=43>
- Melody 4
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=9>
- Melody 5
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=44>
- Melody 6
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=41>
- Melody 7
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=56>
- Melody 8
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=37>
- Melody 9
<https://www.loc.gov/resource/rbc0001.2003juv53353/?sp=21>
- Melody 10
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=54>

LESSON 3: *COMPARING*

SPECIFIC PERFORMANCE STANDARD

MU:Cr1.1.C.1a – Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.

MU:Re7.2.C.1a – Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.

MU:Re8.1.C.1a – Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.

MU:Re9.1.C.1a – Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.

LESSON 3 PROCEDURE

- Provide the class with copies of a song from the **Primary Source Comparison** list. *Note:* This activity assumes prior knowledge of the traditional melodies “Mary Had A Little Lamb” and “Twinkle Twinkle, Little Star.” *If* students lack this background knowledge, the teacher may wish to provide the notation, provided in **Traditional Melodies for Comparison** (Lesson 3, Appendix B).
- Sing the Primary Source melody as a class and discuss:
 - Is the text and/or melody familiar? *Note:* The primary source’s tune for “Twinkle, Twinkle, Little Star” is “Madrid,” a familiar hymn tune. Students will likely determine that this is not the melody typically associated with this text.
 - Why might the composer have chosen this specific melody for this text?
- Invite the students to identify similarities and differences between the song from the Primary Source and the traditional melody. *Note:* The teacher may wish to have class sing the traditional tune (as referenced in Lesson 3, Appendix B) for comparison.
- Following the discussion, have students complete the Melody 2 **Compare** section of the **Melody Study** (Lesson 1–3, Handout 1), encouraging students to use specific music vocabulary.
- Have students complete the **Full Primary Source Analysis** for Melody 2. *Differentiation: This activity may be completed with partners.*
- Students may work individually or collaboratively to complete the **What?** and **Why?** sections of the **Melody Study**, Melody 2.
- Invite students to share their responses. As a class, reflect: How has the study of primary sources informed your understanding of melody?
- Ask students to develop a list of melodic characteristics by completing the **Characteristics of Melodies** section of the **Melody Study**. *Note:* Teacher involvement and guidance will vary depending on the skills of each individual student.

Nursery-Rhyme Comparison Songs

- Mary Had a Little Lamb
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=12>
- Twinkle, Twinkle, Little Star
<https://www.loc.gov/resource/rbc0001.2003juv53354/?sp=52>

LESSON 4: *COMPOSING*

SPECIFIC PERFORMANCE STANDARD

MU:Cr2.1.C.1a – Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.

MU:Cr3.1.C.1a – Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

LESSON 4 PROCEDURE

- Hand out a copy of the **Melody Composition Rating Scale** (Lesson 4–6, Handout 2) to each student and introduce the composition project.
- Invite students to choose one Primary Source Nursery Rhyme that inspires them to create new melodic ideas. *Note:* The teacher may wish to expand the list of songs offered, being sensitive to texts that may be considered offensive or inappropriate by modern standards.
- Have students begin composing an original melody for their selected text, guided by their **Characteristics of Melodies** (Lesson 1–3/Handout 1) response. This step may require varying levels of teacher support, and may take additional class time. *Differentiation: Advanced students may compose a bass line or harmonization to enhance their melody.*

LESSON 5: *REFINING*

SPECIFIC PERFORMANCE STANDARD

MU:Cr3.1.C.1a – Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.

MU:Re9.1.C.1a – Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.

MU:Re9.1.C.1b – Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.

LESSON 5 PROCEDURE

- **Peer Review:** Once students have completed their melodies, divide students into groups of two or three. Have each composer share a paper copy of their composition, and aurally share their lyrics and melody with peers. *Note: Teachers may choose to have students share their composition by singing the song alone or with others.*
- Have students discuss and provide written feedback on each student's score, using the **Melody Composition Rating Scale** (Lessons 4–6, Handout 2) informed by the student-developed Characteristics of Melodies (Lessons 1–3, Handout 1) from their primary source analysis. *Note:* Teachers should monitor peer review discussion to assess Responding Process Components.
- After receiving feedback, encourage each composer to note their planned revisions. *Note:* Teacher guidance during this step will vary depending on skills of individual students.
- Allow class time for revisions.

LESSON 6: *PRESENTING*

SPECIFIC PERFORMANCE STANDARD

MU:Cr3.2.C.1a – Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.

MU:Cr3.2.C.1b – Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.

LESSON 6 PROCEDURES

- Once students have completed their final draft, students will present to the class. Prior to sharing their melody through visual notation or live performance, students will describe how they manipulated musical elements to express their chosen text.
- Have each student complete a self-assessment using the **Melody Composition Rating Scale** (Lessons 4–6, Handout 2). Provide summative assessment feedback using the **Melody Composition Rating Scale**.

UNIT EXTENSION IDEAS

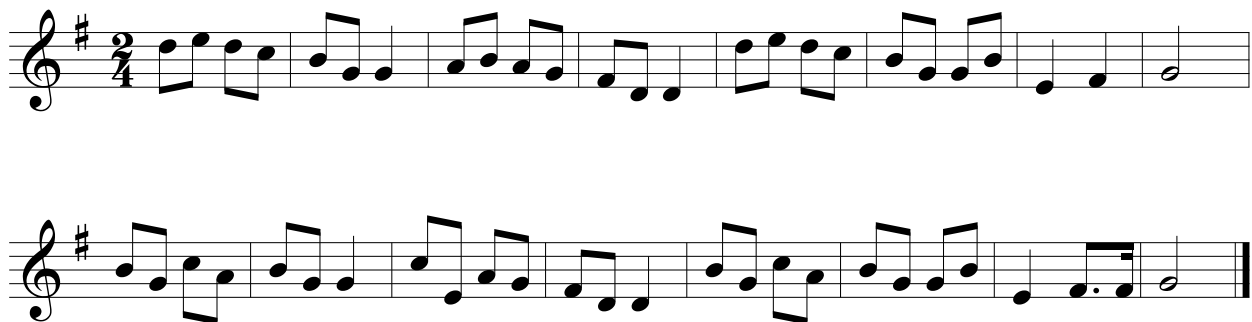
- The teacher may wish to extract additional melodies for study from *Our Old Nursery Rhymes* or *Little Songs of Long Ago*.
- Explore the Library of Congress collections to discover other settings of the students' chosen text.
- Challenge students to harmonize their melody or create a 4-part chorale setting.
- Use the Library of Congress and other resources to discover other texts that are set to the melodies studied in this unit, such as the hymn tune "Madrid." Ask students to defend their choice: Which text best fits the melody?

LESSON 1, APPENDIX A

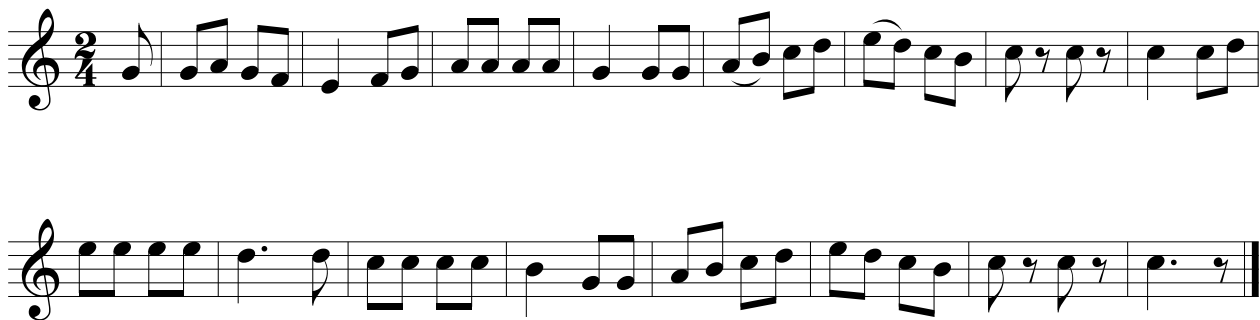
Note: Cut apart the melodies so each student receives the appropriate melody of study.

MELODIES FOR ANALYSIS

Melody 1



Melody 2



Melody 3



Melody 4



Melody 5



Melody 6



Melody 7



Melody 8



Melody 9

Melody 9 is written in G minor (one flat) and common time (C). It consists of four staves of music. The first staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues with quarter notes D5, E5, F#5, and G5, followed by a half note G4. The third staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The fourth staff continues with quarter notes D5, E5, F#5, and G5, followed by a half note G4. The melody concludes with a double bar line.

Melody 10

Melody 10 is written in G minor (one flat) and 6/8 time. It consists of two staves of music. The first staff begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The second staff continues with quarter notes D5, E5, F#5, and G5, followed by a half note G4. The melody concludes with a double bar line.

LESSON 3, APPENDIX B

Note: This page is optional. Use if needed to support students' prior knowledge.

TRADITIONAL MELODIES FOR COMPARISON

Mary Had a Little Lamb

Musical notation for the song "Mary Had a Little Lamb" in 4/4 time. The melody is written on a single staff in treble clef. The lyrics are: Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb. The melody consists of quarter and half notes, with a final whole note on a low G.

Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb.

Ma - ry had a lit - tle lamb, its fleece was white as snow.

Twinkle, Twinkle, Little Star

Musical notation for the song "Twinkle, Twinkle, Little Star" in 4/4 time. The melody is written on a single staff in treble clef. The lyrics are: Twin - kle, twin - kle, lit - tle star, how I won - der what you are. The melody consists of quarter and half notes, with a final whole note on a low G.

Twin - kle, twin - kle, lit - tle star, how I won - der what you are.

Up a - bove the world so high, like a dia - mond in the sky.

Twin - kle, twin - kle, lit - tle star, how I won - der what you are.

LESSONS 1–3, HANDOUT 1

Note: This document is double-sided. Retain handout for use in future lessons.

MELODY STUDY

Melody 1	Student Name:
Observe Use music vocabulary to make specific observations about the melody.	
Predict What is the mood of the song? What might this song be about? What musical elements support your prediction?	
Full Primary Source Analysis	
Analyze the musical characteristics of the Primary Source, referring to specific elements of music.	
What? What musical elements make this piece interesting?	Why? Why do you think the composer chose these musical elements?

Melody 2

Compare

Compare the melody in the primary source with the familiar melody associated with this text. Which melody do you prefer? Why?

Full Primary Source Analysis

Analyze the musical characteristics of the Primary Source, referring to specific elements of music.

What?

What musical elements make this piece interesting?

Why?

Why do you think the composer chose these musical elements?

Characteristics of Melodies

Think about what you learned by analyzing two melodies. What are some characteristics that a composer uses to create a melody that you plan to use in your own melody composition?

LESSONS 4–6, HANDOUT 2

This rubric provides a summative assessment of student work throughout the unit, including the Melody Study, composition, and presentation.

MELODY COMPOSITION RATING SCALE

Descriptor **4: Consistently and thoroughly** **3: Often** **2: Occasionally** **1: Rarely**

Learning Goal	Rating	Feedback
The composition embodies all the musical characteristics the student described in the “Characteristics of Melodies” section on the Melody Study worksheet.		
The composition uses other elements of music to support these characteristics and create an effective, cohesive piece.		
The composition exhibits technical accuracy in all applicable conventions of musical notation.		
The student articulates the relationship of their composition to the primary source material, supported by specific, precise music vocabulary.		

LESSONS 4–6, HANDOUT 2

This rubric provides a summative assessment of students' progress toward the NCAS 2014 Music standards, Composition/Theory, Proficient, Responding Strand.

RESPONDING STANDARDS-BASED RATING SCALE

Descriptor	4: Consistently and thoroughly	3: Often	2: Occasionally	1: Rarely
	Standard		Rating Key	Comments
Select	MU:Re7.1.C.1a – Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.		The student (<i>insert descriptor number from range above</i>) meets the standard as evidenced by the Melody Study and final presentation.	
Analyze	MU:Re7.2.C.1a – Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.		The student (<i>insert descriptor</i>) meets the standard as evidenced by the Melody Study.	
Interpret	MU:Re8.1.C.1a – Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.		The student (<i>insert descriptor</i>) meets the standard as evidenced by the Melody Study.	
Evaluate	MU:Re9.1.C.1a – Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory. MU:Re9.1.C.1b – Describe the way(s) in which critiquing others' work and receiving feedback from others can be applied in the personal creative process.		The student (<i>insert descriptor</i>) meets the standard as evidenced by discussion of the Melody Study in partner and group discussions. The student (<i>insert descriptor</i>) meets the standard as evidenced by the peer review (Lesson 5) and the growth of the composition throughout the revision process.	



LIBRARY
OF CONGRESS
TEACHING
WITH **PRIMARY**
SOURCES
Consortium Member

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