



Orchestra Responding Unit, Proficient Level

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

Teaching with Primary Sources



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OVERVIEW OF NAFME/LOC RESPONDING UNITS

These units are 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 (LOC) Teaching with Primary Sources (TPS) Unit is aligned with the Artistic Process of Responding, defined as understanding and evaluating how music conveys meaning. Through 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 orchestra units is designed to reveal the power of orchestral music to tell a story—to convey multiple and diverse meanings and perspectives—for students to engage with artistically by responding, performing, and connecting. Each of the units explores a different aspect of storytelling through music.

OVERVIEW OF ORCHESTRA RESPONDING UNIT, PROFICIENT LEVEL

All music tells a story, and music has always been part of the history of humanity and storytelling. The story can change depending on the listener, the performer, or the context of the piece. Throughout this unit, students will explore the ideas of how music can tell their own personal story, determine the story and intent a composer wants to convey through a piece of music, and decide how to express a story through their own ensemble performance using musical choice and the elements of music. Students will be challenged to continually ask the compelling question “What story are we telling?” Students will also explore the idea that a story can be programmatic and suggestive within particular music, or it can be completely subjective within other pieces of music. By the end of this unit, students will have a deep understanding of the richness that music brings to our lives through the varying stories it tells, how it influences their own musical choices and understandings, and how it influences the purpose of a performance of their own ensemble. Students will ultimately rediscover how music tells their own individual story, and that music is part of who they are.

This unit contains six lessons, varying in length from approximately 30 to 60 minutes each, that are designed to be embedded within a traditional ensemble rehearsal schedule. These lessons are flexible and can be broken up to be carried out over the course of several days as time allows within rehearsal. This unit includes optional extension opportunities to further student learning and opportunities to *create*, *perform*, *connect*, and *explore*. These lessons will enrich students’ understanding of the role of music as their own story and inform their performance as an ensemble to tell a story to their audience.

PREREQUISITE SKILLS FOR STUDENTS FOR THE UNIT

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

- Students can make musical selections and justify and describe the reasoning for their selections.
- Students understand how music is influenced by interests, experiences, understandings, and purposes.
- Students know the musical elements of tempo, form, dynamics, tonality, instrumentation, articulation, melody, and harmony.
- Students have basic research and inquiry skills and know how to access credible sources.
- Students have access to technology for word processing or video.

PROFICIENT LEVEL DESCRIPTORS

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 may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and they can make connections between the art form, history, culture, and other learning.

EMBEDDED INQUIRY MODEL

Inquiry for this unit is deeply tied to the Essential Questions and Enduring Understandings inspired by the National Core Music Standards Responding standards. The goal of inquiry-based learning is to encourage students to observe, question, and reflect. They can ask questions such as Who? What? Where? When? Why? and How? They can hypothesize, investigate, explain, and collaborate with others. They can think critically about assumptions and share and receive feedback from peers. This exploration supports students in developing both musical understanding and the 21st-Century dispositions of inquisitiveness, persistence, collaboration, flexibility, creativity, openness, and self-reflection.

The formative and summative assessment resource sheets included in this unit use the **Visible Thinking** inquiry model (hear, think, wonder) and **KWL strategies (Know, Wonder, Learn)**.

NATIONAL CORE ARTS STANDARDS (2014)

The Responding Artistic Process components addressed 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.HSI)

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?

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.HSI)

INTERPRET: Support an interpretation 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.HSI)

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 and interpretation of the structure and context. (MU:Re9.1.E.HSI)

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?

CONNECTING STANDARD

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

ASSESSMENTS

Embedded in lessons

FORMATIVE:

- Initial Impressions with KWL
- Listening guides and reflection questions
- Teacher observations/anecdotal evidence
- Student discussions
- Post-It idea board
- Exit slip

SUMMATIVE:

- Performance task: developing program notes

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

- Teacher’s Guide to Analyzing Sound Recordings (PDF)
http://loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf
- Teacher’s Guide to Analyzing Sheet Music (PDF)
http://loc.gov/teachers/usingprimarysources/resources/Analyzing_Sheet_Music_and_Song_Sheets.pdf
- “Largo” from New World Symphony by Dvorak (sound recording)
<https://www.loc.gov/item/jukebox-132509/>
- The Chicago Symphony Orchestra’s (program notes)
https://cso.org/uploadedFiles/1_Tickets_and_Events/2009-2010/Program_Notes/ProgramNotes_Dvorak_Symphony7.pdf
- The Song of Hiawatha by Henry Wadsworth Longfellow (pp. 163–64)
<https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t5w671v0k&view=1up&seq=177>
- “The Blue Danube” from Disney’s The Jungle Book (video)
https://youtu.be/fWI_vUJD-ps
- “Waltz of the Flowers” by Tchaikovsky (sound recording)
<https://www.loc.gov/item/jukebox-59860/>
- Tchaikovsky Portrait (photo)
<https://www.loc.gov/item/99615569/>
- The Utah Symphony’s (program notes)
<https://utahsymphony.org/explore/2013/11/tchaikovsky-waltz-of-the-flowers-from-nutcracker-suite/>
- The LA Philharmonic’s (program notes)
<https://www.laphil.com/musicdb/pieces/4635/waltz-of-the-flowers-from-the-nutcracker>
- West Side Story: Birth of a Classic (exhibition page)
<http://www.loc.gov/exhibits/westsidestory/index.html>
- Bernstein outside the National Theatre in Washington, DC (photo)
<http://www.loc.gov/exhibits/westsidestory/westsidestory-exhibit.html#obj27>
- Bernstein’s annotated copy of Romeo and Juliet (photo)
<http://www.loc.gov/exhibits/westsidestory/images/object1.jpg>
- Choreographic notes for “Somewhere” (typescript)
<http://www.loc.gov/exhibits/westsidestory/westsidestory-rumble.html#obj11>
- Holograph music manuscript for “Somewhere” (music manuscript)
<http://www.loc.gov/exhibits/westsidestory/westsidestory-rumble.html#obj14>

LESSON 1: MUSIC TELLS A STORY (30 MINUTES)

OBJECTIVES

- I can select a piece of music that is my current theme song, which reflects where I am in my life right now.
- I can analyze and explain why this song reflects me at this moment, citing elements of music used, such as tempo, form, tonality, dynamics, voicing, or instrument choice.
- I can evaluate the purpose of this music, from the composer's or singer's intent, justifying my evaluation with musical elements within the piece of music.

RESPONDING AND CONNECTING STANDARDS

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

PROCEDURES

- Prior to teaching this lesson, choose one piece of music that reflects you as a teacher.
- Inquiry question to discuss/reflect to begin: How can we use music to tell a story?
Introduce students to the Teacher's Guide to Analyzing Sound Recordings (PDF) http://loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf, and discuss what they may be listening for whenever they listen to music. Lead students to the idea that all music tells a story, and that they, as both performers and listeners, can express or determine what story music evokes. This guide can be revisited as needed throughout the unit to guide students' listening. Some questions from this Library of Congress guide have been included on this lesson's student listening guide to aid students in their thought process. (5 min.)
- Play your chosen song for the students. (2 min.)
- Ask students: What did you notice first about this piece of music? What do you think the purpose of this song was? What do you wonder about? (3 min.)
- Have students share their impressions and ideas (either pairs or whole class). (3 min.)
- Explain how you choose this song as a reflection of your story and who you are. (2 min.)
- Ask students to choose their own song that reflects their story at present and write about their reasoning using the elements of music. (10 min.)
- Students can share their song in pairs or with the whole class as time allows. (5 min.)

STUDENT EXTENSION ACTIVITIES

- Create a class playlist based on all the songs chosen by the students.
- Create a word cloud question in poll everywhere (<https://www.polleverywhere.com/>) asking students to choose one word that describes their theme song. Observe recurring themes or diverse ideas among the ensemble.

LESSON 2: "LARGO" FROM DVORAK'S *NEW WORLD SYMPHONY* (60 MINUTES)

OBJECTIVES

- I can analyze the purpose and story of a musical composition, identifying how tempo, key, voicing, dynamics, instrument choice, or other musical elements help to express the story.
- I can determine the composer's intent and purpose through examining the historical context of the piece.

RESPONDING STANDARDS

- *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.HSI)*
- *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.HSI)*

PROCEDURES

- Inquiry question to discuss/begin: How can history influence or change music? (5 min.)
- Distribute the Dvorak KWL and listening guide. Students begin to fill out the KWL chart for the Largo from Dvorak's *New World Symphony*. (5 min.)
- Discuss that the recordings from the Library of Congress are historical recordings, and that some of the background hissing and feedback is a result of the recording technology of the early 1900s. Students will listen to "Largo" from *New World Symphony* by Dvorak (sound recording) <https://www.loc.gov/item/jukebox-132509/>, imagine a story they see in their mind while listening to the music, and explain how different elements of music evoke the story they hear. (5 min.)
- Ask the students: What did you hear? What did you think about the melody you heard? What do you wonder about this piece of music? Each of these questions can foster a class discussion or a pair discussion. (10 min.)
- After students determine their story, examine Dvorak's life and the role that nationalism played while he composed his 9th symphony. Use program notes, such as The Chicago Symphony Orchestra's, https://cso.org/uploadedFiles/1_Tickets_and_Events/2009-2010/Program_Notes/ProgramNotes_Dvorak_Symphony7.pdf to discover more about Dvorak and this symphonic work. (10 min.)
- Students read and examine the excerpt from "The Song of Hiawatha" by Henry Wadsworth Longfellow (pp. 163–64) <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t5w671v0k&view=1up&seq=177> and determine how Dvorak conveyed the tragedy of Hiawatha's wife's death within the "Largo" using various musical elements. (10 min.)
- Students discuss and examine how background knowledge and history of the piece inform the purpose of a work and the composer's story and compare the intent of the music with their own interpretation. They will write their thoughts on their listening guide and can also share as partners or whole class as time allows. (15 min.)

EXTENSION DISCUSSION QUESTIONS:

- Why would sharing the historical context or composer's intent of a musical composition with the audience be important in a performance?
- How could their own musical interpretation of the piece be shaped differently if they do not know the composer's intent?
- How open is a piece of music to interpretation of the story if there isn't a programmatic or thematic element?
- What is our responsibility in conveying story as musicians?

LESSON 3: EXPLORING A WALTZ (60 MINUTES)

OBJECTIVES

- I can analyze the purpose and story of a musical composition, and determine the musical elements the composer used to convey the intended story.
- I can explain how the analysis of a musical composition and understanding the way the composer used the elements of music allows for a deeper understanding of the piece.

RESPONDING STANDARDS

- *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.HSI)*
- *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.HSI)*

PROCEDURES

- Inquiry question to discuss/begin: How can a dance express a story? To introduce students to a waltz, play the following movie clip to show “The Blue Danube” from Disney’s *The Jungle Book*
https://youtu.be/fWI_vUJD-ps (5 min.)
- Give students a Post-It note, and ask them to write one descriptive word to hypothesize what they think a waltz in music should sound like based on their observations from the movie clip. Post on a wall or chart paper. (5 min.)
- Hand out the listening guide. Do not reveal the title of the piece before they listen. They will only know it is a waltz.
- Students will listen to “Waltz of the Flowers” by Tchaikovsky (sound recording)
<https://www.loc.gov/item/jukebox-59860/>, imagine a story they see in their mind while listening to the music, and explain how different elements of music evoke the story they hear. (10 min.)
- After students determine their story, they will share their ideas with their classmates (pair or whole class). Share with the class the origin of the piece or confirm their hypotheses. (5 min.)
- Examine Tchaikovsky’s life and intentions as he composed The Nutcracker.
Tchaikovsky Portrait (photo) <https://www.loc.gov/item/99615569/>
Use program notes, such as The Utah Symphony’s <https://utahsymphony.org/explore/2013/11/tchaikovsky-waltz-of-the-flowers-from-nutcracker-suite/> to further student learning about the history and context of this waltz. (20 min.)
- Students discuss and examine how background knowledge and history of the piece inform the purpose of a work and the composer’s story, and compare the intent of the music with their own interpretation.(5 min.)
- Students discuss how the title of a musical composition can influence the story evoked by the music, if the listener has no other prior knowledge about the piece. If they didn’t know the title before they listened to it, or were familiar with the work, how could their ideas change? (5 min.)
- Revisit the post-it wall created at the beginning of the lesson. Share all the words chosen by students. Ask students: Were our hypotheses reflective of what we heard? What would you add or take away? (5 min.)

LESSON 4—“SOMEWHERE” FROM *WEST SIDE STORY* (60–65 MINUTES)

OBJECTIVE

- I can analyze the purpose and story of a musical composition, and determine the musical elements the composer used to convey the intended story.
- I can connect a musical composition to history, culture, and literature.

RESPONDING STANDARDS

- *Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (MU:Re8.1.E.HSI)*
- *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.HSI)*

PROCEDURE

- Inquiry question to discuss/begin: How can a story be timeless? (5 min.)
- Distribute the listening guide for “Somewhere” from *West Side Story*. Discuss the implications of modernizing a classic story like Romeo and Juliet into a musical depicting the rivalry between two gangs. (5 min.)
- Ask students: How is a story like this, created more than sixty years ago, still relevant today? (5 min.)
- Show the scene “Somewhere” from *West Side Story*.
- Ask students: What did you see and observe? What did you hear? What did you feel? (10 min.)
- Examine the following LOC resources and ask the following discussion questions: (All the following questions could be done whole group, small group, or partners, sharing ideas whole class as time allows. Students could look on a shared projected screen, or students could use individual computers or tablets depending on technology resources. 30 min.)
 - *West Side Story*: Birth of a Classic (Exhibition page),

<http://www.loc.gov/exhibits/westsidestory/index.html>

Why would this be valuable as an exhibition?

- Bernstein outside the National Theatre in Washington, DC (photo),

<http://www.loc.gov/exhibits/westsidestory/westsidestory-exhibit.html#obj27>

Why do you think Bernstein was so excited about this show?

- Bernstein’s annotated copy of Romeo and Juliet (photo),

<http://www.loc.gov/exhibits/westsidestory/images/object1.jpg>

Why do you think Bernstein envisioned a street fight for this scene?

- Choreographic notes for “Somewhere” (typescript),
<http://www.loc.gov/exhibits/westsidestory/westsidestory-rumble.html>
Why do you think the description for the choreography for a dance with this music is so important?
How would choreography convey story along with the music and the words? What story does this song tell?
- Holograph music manuscript for “Somewhere” (music manuscript),
<http://www.loc.gov/exhibits/westsidestory/westsidestory-rumble.html#obj14>
What do you notice when you look at this manuscript?
Why would this be important to keep and archive?
- Exit Slip: Why is the story of Romeo and Juliet/*West Side Story* so timeless? (5 min.)

LESSON 5—BEGINNING SUMMATIVE ASSESSMENT (40 MINUTES)

OBJECTIVES

- I can analyze the purpose and story of a musical composition that I am currently learning to play, and determine the musical elements the composer used to convey the intended story and the connection to literature, history, or culture.
- I can share my analysis with a wider audience in the form of written program notes or a video analysis.

RESPONDING STANDARDS

- *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.HSI)*
- *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:Re7.2.E.HSI)*

PROCEDURE

- Ask students the following discussion questions to begin their thinking and reflect on the previous lessons: Why do you think it is important that we have been studying the connection between story and music? Why is this valuable to us as musicians, performers, and human beings? How could we use this type of analysis in our own ensemble? (10 min.)
- Allow time for student discussion, pair discussion, or whole class discussion. Through dialogue, students may discover the purpose of the summative assessment before it is even given to them.
- Explain to students that they will choose one piece of music that their ensemble is currently learning and studying. They are going to further research and analyze the music, and interpret the story based on the composer's intent, the historical context, and the music elements the composer chose within the composition. They will make their own program notes, whether written or video, that could be shared with the audience at a future performance.
- Students will begin work on their summative assessment. Encourage students to talk and share their ideas as they work, allowing time for collaborative conversations. Encourage students to reference their prior listening guides and program notes examined in previous lessons. Alternatively, you can also ask students to work on this project in pairs or small groups. (30 min. or more if time allows)

LESSON 6—CONTINUED WORK ON SUMMATIVE ASSESSMENT, WITH OPTIONAL UNIT EXTENSION (60 MINUTES)

OBJECTIVES (CONTINUED FROM PREVIOUS LESSON)

- I can analyze the purpose and story of a musical composition that I am currently learning to play, and determine the musical elements the composer used to convey the intended story and the connection to literature, history, or culture.
- I can share my analysis with a wider audience in the form of written program notes or a video analysis.
- (optional extension) I can evaluate the effectiveness of my own performance in conveying story to the audience.

RESPONDING STANDARDS

- *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.HSI)*
- *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.HSI)*

PROCEDURE

- Allow students to have time to continue working on their summative assessment performance task if needed, or share their work with the class. (60 min.)

EXTENSION (To be completed after a performance of the music they analyzed for their performance task. You may wish to discuss the questions prior to the performance to plan their analysis, and to video-record the performance so students can watch themselves as part of their analysis. 40 min.)

RESPONDING STANDARD

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

PROCEDURE

- Ask students: How do we judge the quality of our own performance? (5 min.)
- Ask students: How can we determine if we accurately conveyed the story to the audience? Was our performance effective? (5 min.)
- Students could create a rubric (could be a whole class project or individual) to judge themselves, or write a reflection about their thoughts on the performance. (30 min.)
- It may be helpful for students to revisit the Library of Congress Guides as they analyze their performance or discuss specific measures within the music:
Teacher's Guide to Analyzing Sound Recordings (PDF),
http://loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf
Teacher's Guide to Analyzing Sheet Music (PDF)
http://loc.gov/teachers/usingprimarysources/resources/Analyzing_Sheet_Music_and_Song_Sheets.pdf

Name: _____

Period: _____ Date: _____

LESSON 1 LISTENING GUIDE: MUSIC TELLS A STORY

Analyzing Sound Recordings Guide (Questions from the Library of Congress Guide, http://loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf)

Describe what you hear. What do you notice as you listen? What voices or instruments do you hear?	What was the purpose of this song? Why do you think your teacher chose this song?	What further questions do you have about this piece of music?
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What piece of music or song tells your story? What elements of music help tell this story? Why did you choose this piece?

Name: _____

Period: _____ Date: _____

LESSON 2 LISTENING GUIDE: "LARGO" FROM DVORAK'S *NEW WORLD SYMPHONY*

<p>K—What do you know about this piece of music? As you listen to the "Largo," what story do you hear evoked by the music? What musical elements help create this story?</p>	<p>W—As you listen to the "Largo," what do you wonder about this piece of music?</p>	<p>L—After studying and discussing the history of the piece and Dvorak's life, what have you learned?</p>
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1. After learning about Dvorak's intent for this piece, does your idea of the story change?

2. How does your original interpretation differ from Dvorak's intent?

3. How can a composer's intent influence the musical story?

Name: _____

Period: _____ Date: _____

LESSON 3 LISTENING GUIDE: EXPLORING A WALTZ

<p>What word did you write on your Post-It to share with the class?</p>	<p>What do you already know about a waltz?</p>	<p>What story do you hear while you are listening?</p>
<p>What elements of music are used in this piece?</p>	<p>How can a title of a song influence the story before you even hear it?</p>	<p>Was your original word on your post-it an accurate descriptor of this piece?</p>

Name: _____

Period: _____ Date: _____

LESSON 4 LISTENING GUIDE: "SOMEWHERE" FROM *WEST SIDE STORY*

What did you see?	What did you hear?	What did you feel?

Name: _____

Period: _____ Date: _____

***WEST SIDE STORY* STORY EXIT SLIP**

Why is the story of Romeo and Juliet/*West Side Story* so timeless?

Name: _____

Period: _____ Date: _____

SUMMATIVE ASSESSMENT INSTRUCTIONS AND NOTE-TAKING GUIDE

You are going to create written program notes or video notes for one of the pieces we are currently playing!
Your program notes should include:

- Composer information
- Purpose and story conveyed by the music
- Connection to literature, history, or culture
- Musical elements used to convey the story
- Why you chose this piece to analyze.

Be creative in how you present your final product!

What is the title and composer of this piece of music?	
When was this piece composed? Was it composed for a particular purpose or event?	
What connection does this piece have to literature, history, or culture?	
What story do you hear? What story was this music intended to convey?	
What elements of music help to tell this story? (tempo, instrumentation, tonality, dynamics, etc.)	

SUMMATIVE ASSESSMENT RUBRIC

Performance Standard	Emerging	Approaching	Meets	Exceeds
<p>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.</p> <p><i>(Mu:Re7.2.E.HSI)</i></p>	<p>Provided some analysis of the music with some inaccuracies, and used few (0–1) musical elements.</p>	<p>Developed and explained how musical elements (2–3) evoked a story to inform the audience.</p>	<p>Developed a clear interpretation of how several musical elements (at least 4) evoke a story, with a general explanation of how the elements were used.</p>	<p>Demonstrated a comprehensive interpretation of how many musical elements (5 or more) were used to evoke a story, with an in-depth explanation of their use, citing examples from the music.</p>
<p>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).</p> <p><i>(MU:Re8.1.E.HSI)</i></p>	<p>Provided some ideas of the story expressed by the music, with little to no evidence.</p>	<p>Appropriately interpreted the story expressed by the work of music, with limited explanation of the influence of the context or personal insights.</p>	<p>Developed insightful interpretation of the work, using the appropriate context (historical or within literature), and included personal insights.</p>	<p>Developed an insightful interpretation of the work, and explained the connection between its context (historical or within literature) and the story evoked by the music, including expressive personal insights. Cited examples from the music.</p>



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