

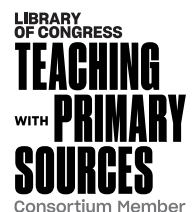


Photo by Bob O'Lary

Band Responding Unit, Advanced Level

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

Teaching with Primary Sources



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OVERVIEW OF THE NAFME/LIBRARY OF CONGRESS RESPONDING UNITS

This unit is based on the 2014 National Core Music Standards (www.nafme.org/standards). These Standards are all about music literacy, since they emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage; they cultivate students' 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, and 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.

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

OVERVIEW OF THE BAND RESPONDING UNIT, ADVANCED LEVEL

Welcome to the Advanced Level Responding Unit. This unit is designed as a *Capstone/Senior Project* for students performing at the advanced ensemble level. Students working at this level must be able to work as independent learners and musicians, and as models and leaders in an ensemble. As advanced students, they understand the interdependence of multiple understandings in learning as evidenced by the influence of each artistic process on another one. Each student should approach the unit as preparation for college and career. Advanced students can use this unit at any point during the school year to explore the roles of composer, arranger, conductor, or performer. Students can then take on a different professional role by repeating the unit.

CHARACTERISTICS OF ADVANCED-LEVEL STUDENTS

Students at the Advanced level independently identify challenging arts problems based on their interests or for other specific purposes. They bring creativity and insight to finding artistic solutions. Adept in using at least one art form as an effective avenue for personal communication, they demonstrate technical and expressive proficiency characteristic of honors or college level work. They exploit their personal strengths and apply strategies to overcome personal challenges as arts learners. They are capable of taking a leadership role in arts activity within and beyond the school environment. These students display a level and scope of achievement that significantly exceeds the Accomplished Level. Achievement at the Advanced level, which is indisputably rigorous, substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.

PREREQUISITE SKILLS FOR STUDENTS FOR THE UNIT

Please review the Novice, Intermediate, Proficient, and Accomplished National Core Arts Standards in Music to examine the prerequisite knowledge and skills your advanced level students will need to be successful with this unit. The Advanced Level Responding Unit calls upon students to synthesize their prior learning, musical knowledge, and skills. Students working at this level demonstrate independence in making personal and pre-professional choices as they take on one of the professional roles within the unit.

INSTRUCTIONAL GOALS AND OBJECTIVES

Students will be able to:

- Use the Library of Congress' primary sources available related to music and other areas of interest
- Navigate the Library of Congress to find primary sources related to their research area of interest
- Recognize and identify how music has and continues to be used for specific purposes
- Demonstrate their learning in a well-organized and creatively presented manner
- Identify how music has prepared them for college and career
- Select a professional role and research an area of interest to use as a source for that role
- Develop personal criteria to use to justify their choice for selecting music to conduct, perform, compose, or arrange
- Prepare a piece of music through analysis and justify their interpretation of the music based on their professional role, researched area of interest, and selected style/genre of music
- Evaluate and present culminating work based on their selected professional role

EMBEDDED INQUIRY MODEL

The main inquiry tool in this unit is the Library of Congress Primary Source Analysis Tool: *Observe, Reflect, Question, and Further Investigate*. Students working at this level have the ability to engage in independent research to deepen their understanding of how music has conveyed universal themes and provided a response to or a reflection of contemporary issues. They understand the power of programmatic music to evoke a specific response, feeling, or idea, either through listening or performing. They understand that music develops out of folk traditions, cultural traditions, and major world events, and can cause an audience to be moved emotionally, healed, or called to action.

RAFT, a strategy developed by the National Council of Teachers of English, can be used to help students explain their **Role**, keep focused on an intended **Audience**, have a specific **Format** for sharing, and maintain focus on a specific **topic**.

ASSESSMENTS

Formative Assessments:

- Brainstorming Chart
- Guiding Questions
- Journal Entries 1–6
- Library of Congress Research
- Selecting Music for Final Preparation/Presentation
- Preparing Music selected for Professional Role
- Peer and Teacher Review and Feedback 1 and 2.

Summative Assessments:

- Portfolio and Portfolio Rubric for all journal entries, handouts, and evidence of peer and teacher feedback
- Final Presentation (using the RAFT strategy)
- Final Evaluation Prompts (Journal Entry 7).

Directions to Instructor

This is an independent learning unit and as such the role of the instructor is as facilitator and part of the feedback loop as needed for each student. Students will work at their own pace. Each advanced student should be encouraged to actualize their role as a guest conductor, composer, arranger, or performer with a small ensemble. This can occur at any time during the school year. Prior to starting the unit, each student should receive the following:

- A printout and/or electronic version of the Unit Introduction, all four lessons, and the corresponding handouts for each lesson.
- Access to the internet and a computer or device to complete the research pieces embedded in the lessons.
- An online folder (e.g., Google Drive, Google Classroom, Dropbox) for documents (journal entries, research, scores, manuscripts, handouts, etc.)
- Students who take on the Composer or Arranger role should have access to manuscript paper and a composition program such as Noteflight or other composition tools they can access free.
- Students who take on the Guest Conductor or Performer in a Small Ensemble role will need help in securing a copy of the score they will use to complete the unit.
- Students who have not used the Library of Congress for research prior to this unit may need help working through the Library of Congress Guide at this link or with a librarian's support.
<http://www.loc.gov/teachers/usingprimarysources/guides.html>
- Each student should be comfortable with using the analysis tool link and saving his or her research.
<http://www.loc.gov/teachers/primary-source-analysis-tool/>

NATIONAL CORE ARTS STANDARDS IN MUSIC (2014)

ANCHOR STANDARD 7: *Perceive and analyze artistic work.*

SELECT: *Choose music appropriate for specific purposes and contexts.*

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. E. IIIa—Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

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

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

MU: Re7.2. E. IIIa—Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

ANCHOR STANDARD 8: *Interpret intent and meaning in artistic work.*

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

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARDS

MU:Re8.1.E.IIIa—Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

ANCHOR STANDARD 9: *Apply criteria to evaluate artistic work.*

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

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

MU: Re9.1. E. IIIa—Develop and justify evaluations of music, programs or music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

ANCHOR STANDARD 10: *Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding*

ENDURING UNDERSTANDING

Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

ESSENTIAL QUESTION

How do musicians make meaningful connections to Creating, Performing, and Responding?

SPECIFIC PERFORMANCE STANDARD

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

Additional standards as applicable to the varied roles.

ANCHOR STANDARDS 1–3: *Creating*

MU:Cr1.1.E.IIIa; MU:Cr2.1.E.IIIa and IIIb; MU:Cr3.1.E. IIIa; MU:Cr3.2.E.IIIa as applicable to the role of Composer and Arranger

ANCHOR STANDARDS 4–6: *Performing*

MU:Pr4.3.E.IIIa; MU:Pr5.1.E.IIIa; MU:Pr6.1.E.IIIa and b as applicable to the roles of Conductor and Performer

"I CAN" STATEMENTS

- I can use research, my musical knowledge, knowledge of the performer(s), my purpose, and the context to develop criteria for selecting music.
- I can develop personal criteria to use when selecting, composing, or arranging a piece of music.
- I can demonstrate and justify how analysis of the structure of a composition, an awareness of its context, and the decisions made during a performance contribute to a deeper understanding of the music.
- I can use multiple research methods and references to other art forms to justify interpretations of the expressive intent and meaning of musical works.
- I can use criteria, research, my experiences and interests, and my understanding of the context to develop and justify evaluations of programs of music and performances of those compositions.
- I can present my work as a culmination of a process of creation and communication.

MATERIALS AND LIBRARY OF CONGRESS RESOURCE LINKS

- Teacher's Guide and Analysis Tool, Library of Congress
<http://www.loc.gov/teachers/usingprimarysources/guides.html>
- Primary Source Analysis Tool, Library of Congress:
[http://www.loc.gov/teachers/primary-source-analysis-tool/Music and Politics](http://www.loc.gov/teachers/primary-source-analysis-tool/Music%20and%20Politics), Library of Congress,
<https://www.loc.gov/search/?in=&q=music+and+politics&new=true>
- Music and Social Issues, Library of Congress
<https://www.loc.gov/search/?in=&q=music+and+social+issues&new=true>
- Dylan Goes Electric! Music, Myth, and History, lecture by Elijah Wald
<https://www.loc.gov/search/?in=&q=music+and+history&new=true>
- Hispano Music and Culture of the Northern Rio Grande: The Juan B. Rael Collection
<https://www.loc.gov/search/?q=music+and+cultures&sp>
- My Phi Delt soldier boy
<https://www.loc.gov/notated-music/>
- "I had no idea I had a fortune in my closet!"
<https://www.loc.gov/audio/?fa=subject%3Amusic>
- "America," <https://www.loc.gov/audio/?q=american+jukebox>, TRN Music Publisher Inc.
<https://trnmusic.com>
- The FJH Music Company, <https://www.fjhmusic.com/concertband.htm>
- Carl Fischer, <https://www.carlfischer.com>
- Alfred Music, <https://www.alfred.com/concert-band/>
- Alfred Music, <https://www.alfred.com/search/products/?query=small+ensemble+>

TEACHER SHARES THE FOLLOWING INTRODUCTION TO THE UNIT WITH THE STUDENTS.

TO THE STUDENT: Introduction to the Unit

Throughout your educational career you have been introduced to the ways music can impact how we individually and collectively respond to events in our lives. You have explored how music can convey universal themes or provide a response to or reflection of contemporary issues. You have experienced programmatic music's power to provoke a specific response, feeling, or idea, either through listening or performing. You understand, whether music develops out of folk traditions, cultural traditions, or major world events, that an audience can be moved emotionally, healed, or called to action.

In this Unit you will be asked to take on a specific professional music role. You, in your role, will use primary sources from the Library of Congress to work through the four individual lessons' activities. You will keep an electronic journal throughout this process as you complete tasks, respond to prompts, and create a final presentation to share your journey.

LESSON 1: SELECTING A ROLE AND BEGINNING RESEARCH FOR A PERSONAL RESPONSE (APPROXIMATE TIME: 2–3 CLASS PERIODS)

In this lesson, you will choose your professional role of Composer, Arranger, Guest Conductor or Performer in Small Ensemble. You will begin your research using Library of Congress links as your primary sources. Use the analysis tool downloaded from the Library of Congress **Observe, Reflect, Question, and Further Investigate Analysis Tool** to refine your research. <http://www.loc.gov/teachers/primary-source-analysis-tool/>

“I CAN” STATEMENT

I can use research, my musical knowledge, knowledge of the performer(s), purpose, and context to develop criteria for selecting music.

OBJECTIVE

Students will select a professional role and use research to focus on an area of interest to use as a source for that role.

Formative Assessment or Assignments: (see earlier note)

- Handout 1: Brainstorming Chart
- Journal Entries 1, 2, 3
- Handout 2: Research from Library of Congress
- Handout 3: Response to Guiding Questions

ESSENTIAL QUESTION

How do musicians make meaningful connections to Creating, Performing, and Responding?

SPECIFIC PERFORMANCE STANDARD

MU.CN10.0.E.IIIa—Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

PROCEDURES

- Select one of the professional roles listed below, and embrace the responsibility of that role.

Roles

Guest Conductor—What is my responsibility in preparing a large ensemble for performing a musical work representative of our current times, politics, or specific social, historical, or cultural contexts?

Composer—How do I, as a 21st century musical composer writing music for band, authentically research contemporary issues?

Arranger—What research do I need to do when arranging a work for band? What cultural considerations and authentic characteristics do I need to consider when including ideas from music from other cultures, from popular music, or about current events?

Performer in a Small Ensemble—How do I research and select repertoire for my small ensemble’s performance that reflects [current times, politics, social, historical, or cultural context?

- Either as an individual, with a partner, or in a small group, brainstorm the effect, impact, or influence that events and music have had on your life. Use Handout 1: Brainstorming Chart (found in the Lesson Handouts section at the end of this Unit) to capture your ideas.

- In your journal, write a response to the following questions.

Journal Entry 1: What did you discover or uncover through your brainstorming about the influence of events?

Journal Entry 2: What did you discover or uncover through your brainstorming about the power of music?

Review the role you selected, your brainstorming chart, and your journal responses. With your role in mind, select one area of interest (e.g., current events, political issues, social issues, historical events, or cultural influences) from your brainstorming chart to focus your research from the Library of Congress.

More Information about How to Research and Analyze Primary Sources from the Library of Congress:

Before you begin your research, you can review this guide from the Library of Congress about how to analyze primary sources. <http://www.loc.gov/teachers/usingprimarysources/guides.html>

- **Use the links provided in Handout 2 and the Library of Congress Analysis Process of Observe, Reflect, Question, and Further Investigation Tool**

<http://www.loc.gov/teachers/primary-source-analysis-tool/>) to research your selected area of interest. As you examine the primary sources in your area of interest, keep a record of the research links you find as part of your Journal (Journal Entry 3). Include as entries links to any articles, images, audio or video recordings, or musical works that assist you in your work. **Journal Entry 3:** Ongoing research notes and links.

As you use the links below to guide your research on your area of interest use the left-hand side bar links under “subjects” to deepen your search. Follow links that may lead to specific articles, images, audio/video recordings, and musical works that can assist you in your selected role.

Capture the links and ideas as part of your journal using the *Observe, Reflect, Question and Further Investigation* analysis tool as you move through your research that supports your area of interest. You may click-on the Library of Congress analysis tool link below, and enter your research data directly into the tool. Save a copy and download a hard-copy PDF to capture your research analysis. You can print a hard copy to add to your portfolio and research analysis.

- Once you have completed your research, use the guiding questions in Handout 3, Response to Guiding Questions, to narrow your researched areas of interest and to determine a final primary source to use in your professional role.

RESEARCH LINKS

- Sounding the Cape : Music, Identity and Politics in South Africa
<https://www.loc.gov/search/?in=&q=music+and+politics&new=true>
- Exploring Historical and Current Social Issues through Poetry
<https://www.loc.gov/search/?in=&q=music+and+social+issues&new=true>
- Dylan Goes Electric! Music, Myth, and History, lecture by Elijah Wald
<https://www.loc.gov/search/?in=&q=music+and+history&new=true>
- Hispano Music and Culture of the Northern Rio Grande: The Juan B. Rael Collection
<https://www.loc.gov/search/?q=music+and+cultures&sp>

LESSON 2: DEEPENING RESEARCH AND PERSONALLY DEVELOPED CRITERIA

In Lesson 1, you selected a professional role, carried out general research about the nature of the role and determined a specific area of focus. In this lesson, you will expand and use your understanding of your role as the Guest Conductor, Composer, Arranger, or Performer in a Small Ensemble to develop personal criteria for selecting/composing/arranging a piece of music.

“I CAN” STATEMENT

I can develop personal criteria to use when selecting/composing/arranging a piece of music.

OBJECTIVE

Students will develop personal criteria to use to justify their choice for selecting music to conduct, perform, compose, or arrange.

Formative Assessment:

- Handout 4: Selecting music, citing knowledge of the music, and individual and ensemble purpose and context.
- Journal Entries 4
- Handout 5: Selecting music for your final preparation/presentation

ESSENTIAL QUESTION

How do individuals choose music to experience?

SPECIFIC PERFORMANCE STANDARD

MU:Re7.1.E.IIIa—Use research and personally developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

PROCEDURES

- Explore the additional research links below (Handout 4) to continue to deepen your research and make final choices of music that will be used as inspiration for your professional role. Remember to capture and add your research notes in your Journal to explain your final area of research. (Handout 4: Selecting music, citing knowledge of the music, and describing individual and ensemble purpose and context.)

Selecting music, citing knowledge of the music, and describing individual and ensemble purpose and context.

LIBRARY OF CONGRESS RESOURCES THAT CAN BE USED FOR PERFORMING, ARRANGING, OR DETERMINING A GENRE OR STYLE FOR COMPOSING.

- Search Notated Music, <https://www.loc.gov/notated-music/>
- Search Audio Recordings, <https://www.loc.gov/audio/?fa=subject%3Amusic>
- Search Audio Recordings (records), <https://www.loc.gov/audio/?q=american+jukebox>

LINKS TO FIND A SELECTED WORK TO CONDUCT OR PERFORM:

- TRN Music Publisher, <https://trnmusic.com>
- The FHJ Music Co. Inc., <https://www.fjhmusic.com/concertband.htm>
- Carl Fischer, <https://www.carlfischer.com>
- Alfred Music, <https://www.alfred.com/concert-band/>
- Alfred Music, <https://www.alfred.com/search/products/?query=small+ensemble+>

- As a **Conductor/Performer/Arranger** select a piece of music that is representative of your researched area of interest to develop for final preparation and presentation.

As a **Composer**, select a genre/style that will represent your researched area of interest to develop your composition for final preparation and presentation.

Use your research, the genre/style you have selected to pursue, and your personally developed criteria to justify your final selection.

- Respond in your Journal to the following prompt.

Journal Entry 4: What personal criteria did you develop and use to determine your interest and to make choices? You may need to review your research notes from this lesson and Lesson One.

- **Conductor, Performer, or Arranger:** Based on your research, the genre/style you identified, and your developed criteria, select a final piece of music to prepare and respond to the prompt for your professional role. (Handout 5).

Composer: Based on your research, the genre/style you identified, and your developed criteria, prepare to compose a piece of music and respond to the prompt for your professional role below. (Handout 5).

Note to Guest Conductor and Performer in Small Ensemble: With the help of your Band Instructor, acquire a copy of your selected score. You will need the score to complete this unit.

Selecting music for your final preparation/presentation (Handout 5)

Using your research, the genre/style you are interested in pursuing, and your personally developed criteria to justify your choices as a Conductor, Performer or Arranger, select a piece of music to prepare and present.

Guest Conductor: What is the title of the musical piece you would like to conduct? How is this piece reflective of your researched area of interest?

Composer: What genre/style do you plan to use for your composition? How will this genre/style communicate your intent based on your researched area of interest?

Arranger: What is the title of the musical piece you have selected to arrange for band? How is this piece reflective of your researched area of interest?

Performer in Small Ensemble: What is the title of the musical piece you would like to perform? How is this piece reflective of your researched area of interest?

LESSON 3: PREPARING AND DOCUMENTING MY WORK

(Note: Work in this lesson will vary based on the professional role you chose. Complete Drafts 1 and 2 for each professional role and feedback/review session.)

In Lesson 2 you used your research and personally developed criteria to make musical choices. In Lesson 3, you will begin preparing the music based on your role as guest conductor, composer, arranger, or performer. You will also document your preparation process. *This lesson will take time to prepare your pieces and to be prepared for two feedback/review sessions.*

“I CAN” STATEMENTS

I can demonstrate and justify how an analysis of the structure, the context of a composition, and decisions made during a performance of it allow for a deeper understanding of the music.

I can use multiple research methods and references to other art forms to justify interpretations of the expressive intent and meaning of musical works.

OBJECTIVE

The student will prepare a piece of music through analysis and justify their interpretation of the music based on their professional role, researched area of interest, and selected style/genre.

Formative Assessment/Assignment:

- Draft 1
- Journal Entry 5: Feedback/Review Process 1
- Draft 2
- Journal Entry 6: Feedback/Review Process 2
- Handout 6: Pre-Performance Logs

ESSENTIAL QUESTIONS

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

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

SPECIFIC PERFORMANCE STANDARDS

MU:Re7.2.E. IIIa—Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

MU:Re8.1.E.IIIa—Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.

PROCEDURES

Follow the directions below for your chosen professional role. Preserve your draft work as documentation of your process and for final evaluation of your work.

- *Guest Conductor and Performer in Small Ensemble:* Begin score analysis and develop rehearsal techniques for the work.
- *Composer and Arranger:* Begin developing your composition or arrangement.

A. For Composer and Arranger: Feedback/Review Process 1

- Engage in a Feedback/Review discussion about your first draft with other composers, arrangers, and your instructor.
- Use Journal Entry 5 to capture the notes and your own critical and reflective thinking from your first Feedback/Review discussion on any new learning. Include suggestions for refinements and revisions.
- Rework and refine your first draft based on Feedback/Review to create a Draft 2.
- Preserve all composition or arrangement drafts, noting their number, and the notes made from your Feedback/Review discussion.
- Journal Entry 5, Feedback Session 1: Enter your notes after your feedback/review session for Draft 1 of your composition/arrangement. Include your own critical thinking that reflects any new learning. Add suggestions for refinements and revisions.

B. For Guest Conductor and Performer in Small Ensemble: Feedback/Review Process 1

Engage in a Feedback/Review discussion of your score analysis with other conductors and your instructor how the style, genre, and context of the piece selected informs the preparation needed for performance. In Journal Entry 5 capture the notes and your own critical and reflective thinking from your first Feedback/Review discussion on any new learning or suggestions for refinements and revisions. Adjust your original score analysis based on the Feedback/Review discussion. Preserve all analysis drafts, noting their number, and the notes made from your Feedback/Review discussion.

Journal Entry 5: Feedback Session 1: Enter your notes after your feedback/review session for your score analysis. Include your own critical thinking that reflects any new learning and suggestions for refinements and revisions.

C. For Composer and Arranger: Feedback/Review Process 2

Engage in another Feedback/Review discussion centered on your second draft with other composers, arrangers, and your instructor. In Journal Entry 6 capture the notes and your own critical and reflective thinking from this Feedback/Review discussion. Rework and refine Draft 2 to create a final version. Preserve all composition or arrangement drafts along with your final version, noting their number, and notes made from your Feedback/Review discussions.

D. For Guest Conductor and Performer in Small Ensemble: Feedback/Review Process 2

Engage in another Feedback/Review discussion with other conductors, performers, and your instructor to address the technical skills and expressive qualities necessary to prepare the piece for performance. In Journal Entry 6 capture the notes and your own critical and reflective thinking from this Feedback/Review discussion on any new learning or suggestions for refinements and revisions. Adjust your rehearsal techniques based on the Feedback/Review discussion. Preserve all notes taken in your Feedback/Review discussion.

For All Roles: In preparation for your final presentation, complete Handout 6: **Pre-Performance Logs**. Use the log that applies to your role and notes from your Journal to address the prompts.

LESSON 4: STUDENT'S FINAL PRESENTATION AND SELF-DIRECTED ASSESSMENT

Congratulations! You have reached the final lesson of the Advanced Level Responding Unit. In this final lesson you will put together a portfolio of the artifacts you have generated throughout the Unit. You will develop a presentation based on your role to present in class and complete a final reflection in your Journal. All artifacts and your presentation will be turned in to your instructor. You and your instructor can determine when you might actually conduct your prepared piece, perform as part of a small ensemble, or have your ensemble perform your arrangement or composition.

“I Can” Statements

I can use criteria, research, my experiences and interests, and my understanding of the context to develop and justify evaluations of programs of music and performances of those compositions.

I can present my work as a culmination of a process of creation and communication.

OBJECTIVE

Students will evaluate and present culminating work based on their selected professional role.

Summative Assessment Tools (These will provide the bases of your grade for this unit.)

- Journal Entry 7
- Portfolio and Presentation Rubric for Self-Assessment
- Final Presentation using the RAFT Strategy
- Portfolio Artifacts

ESSENTIAL QUESTIONS

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

When is creative work ready to share?

How do the context and manner in which musical work is presented influence audience response?

SPECIFIC PERFORMANCE STANDARDS

MU Re9.1.E.IIIa—Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.

MU:Cr3.2.E.IIIa—Share varied, personally developed musical works—individually or as an ensemble—that address identified purposes and contexts.

MU:Pr6.1.E.IIIb—Demonstrate an ability to connect with audience members before and during the process of engaging with and responding to them through prepared and improvised performances.

PROCEDURE

NOTE: Use Handout 7: Guidelines for Final Presentation to prepare your final presentation.

- Prepare a final presentation based on the role you chose. See the descriptions below for support on how to present your final work. Use the Portfolio and Presentation Rubric, also provided below, to self-assess your portfolio and presentation.
- **Journal Entries you made** should be presented electronically in narrative form. They include:
 - Your personal responses to the prompts based on your current thinking and research from the Library of Congress based on your area of interest.
 - Feedback session notes—your recollections of input from your instructor and peers, along with any additional notes you made based on your score analysis or personal evaluation of your composition or arrangement.
 - An outline of your personally developed criteria for selecting your musical work, primary source support for your composition or arrangement.
 - Library of Congress research links addressing your area of interest, along with your written observations, reflections, questions, and notes for further investigation.
- **Supporting Handouts** are the worksheets you used during the unit to demonstrate:
 - your interests, ideas, and reflective thinking about your role and
 - your preparation for performing a selected musical work, composition, or arrangement.

PORTFOLIO AND PRESENTATION RUBRIC

	Required Items	Handouts	Journal Entries	Final Presentation
Advanced	All required items are included, along with additional evidence needed to demonstrate understanding.	Items clearly demonstrate responses that show deep consideration for the required task.	Responses illustrate the ability to critique the work that reflects new learning, and to suggest constructive refinements and revisions.	Items are clearly introduced, well organized, and creatively presented, showing connection between each item.
Proficient	All required items are included and demonstrate understanding.	Items clearly demonstrate most of the desired responses along with consideration for the required task.	Responses illustrate the ability to critique the work, to reflect on new learning, and to suggest refinements and revisions.	Items are introduced, well organized, showing connection between each item.
Approaching	All required items are included	Items demonstrate most of the desired responses and some understanding of the required task.	Responses illustrate an attempt to critique the work, TO reflect on new learning, and to suggest some refinements and revisions.	Items are introduced, BUT somewhat organized, showing some connection between each item.
Emerging	A significant number of required items are missing.	Items do not demonstrate desired responses and show limited understanding of the required task.	Responses illustrate a minimal ability to critique work.	Items are not introduced and lack organization.

- Prepare and submit a completed portfolio of your work as outlined below.

Portfolio Contents

- Journal Entries 1–7
- Handout 1: Brainstorming Chart
- Handout 2: Research from Library of Congress
- Handout 3: Response to Guiding Questions
- Handout 5: Selecting music for your final preparation/presentation
- Handout 6: Pre-Performance Logs
- Revisit your unit experiences, artifacts, and products to respond to the final prompts, and include them in Journal Entry 7.

Journal Entry 7

- What did you discover about the Library of Congress?
- What were the benefits of using primary sources in the role you selected?
- How do primary sources support and inform your work as a musician?

SUMMARY OF ELECTRONIC JOURNAL QUESTIONS FOR ADVANCED LEVEL RESPONDING UNIT

Lesson 1

- What did you discover or uncover through your brainstorming about the influence of historical events?
- What did you discover or uncover through your brainstorming about the power of music?
- Capture the links, ideas, questions, and other research notes in your journal using the Observe, Reflect, Question and Further Investigation Library of Congress Analysis Process Tool as you move through your research into your area of interest. (Goes with Handout 2)

Lesson 2

- What personal criteria did you develop and use to determine your interest and to make choices? List in outline form the criteria you used. You may need to review your research notes from this lesson and Lesson 1.

Lesson 3

- Capture the notes and your own critical and reflective thinking from your first Feedback/Review discussion on any new learning or suggestions for refinements and revisions.
- Capture the notes and your own critical and reflective thinking from this final Feedback/Review discussion.

Lesson 4

- Revisit your unit experiences, artifacts, and products to respond to these final prompts:
 - What did you discover about the Library of Congress?
 - What were the benefits of using primary sources in the role you selected?
 - How do primary sources support and inform your work as a musician?

Lesson Handouts

LESSON 1, HANDOUT 1: BRAINSTORMING CHART

Name _____

Use the chart below to brainstorm responses to each of the categories. You can do this as an individual, with a partner, or in a small group.

Keep a copy of your brainstorming ideas for your portfolio.

Brainstorming Chart:

- Brainstorm events that impacted your life.
- Brainstorm music that has influenced your life.
- Brainstorm about how current events, political and social issues, historical events, and cultural influences can affect musical decisions and music-making.

Events that impacted your life	Music that influenced your life	Current events of interest to you	Past or present political issues	Past or present social issues	Historical events of interest to you	Past or present cultural influences

LESSON 1, HANDOUT 2: RESEARCH FROM THE LIBRARY OF CONGRESS

Before you begin your research, review this guide from the Library of Congress on how to analyze primary sources. <http://www.loc.gov/teachers/usingprimarysources/guides.html>

Use the links below to guide your research in your area of interest. Use the left-hand side bar links under “subjects” to deepen your search on your area of interest. Follow the links that may lead to specific articles, images, audio/video recordings, musical works that can assist you in your selected role.

Capture the links and ideas as part of your journal using the *Observe, Reflect, Question and Further Investigation* analysis tool as you move through your research that supports your area of interest. You can click on and download a hard-copy PDF to capture your research analysis, or you can use the online version to capture your research analysis online and then “print” to keep a record of your research analysis.

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

Music and Politics in the News, Library of Congress,

<https://www.loc.gov/search/?in=&q=music+and+politics&new=true>

Music and Social Issues, Library of Congress,

<https://www.loc.gov/search/?in=&q=music+and+social+issues&new=true>

Music and History, Library of Congress,

<https://www.loc.gov/search/?in=&q=music+and+history&new=true>

Music and Culture, Library of Congress, <https://www.loc.gov/search/?q=music+and+cultures&sp=1>

LESSON 1, HANDOUT 3: RESPONSE TO GUIDING QUESTIONS

Name _____

Use the guiding questions to take notes as you deepen your research.

Place a check next to your role.

Guest Conductor

Composer

Arranger

Performing in Small Ensemble

1. What area of interest is emerging from your research?

2. What musical genres/styles is your research leading to?

3. What area of interest, genre/style of music did you select to study?

LESSON 1, HANDOUT 5: SELECTING MUSIC FOR YOUR FINAL PREPARATION/PRESENTATION

Name _____

Selecting music for your final preparation/presentation

Using your research, the genre/style you are interested in pursuing, and your personally-developed criteria to justify your choices, as the Conductor, Performer, or Arranger select a piece of music to prepare and present. As the Composer, select a genre/style that you feel communicates intent based on your researched area of interest.

Guest Conductor and Performer in Small Ensemble: With the help of your Band Instructor, acquire a copy of your selected score. You will need the score to complete this unit.

Guest Conductor: What is the title of the musical piece you would like to conduct? How is this piece reflective of your researched area of interest?

Composer: What genre/style do you plan to use for your composition? How will this genre/style communicate your intent based on your researched area of interest?

Arranger: What is the title of the musical piece you have selected to arrange for band? How is this piece reflective of your researched area of interest?

Performer in Small Ensemble: What is the title of the musical piece you would like to perform? How is this piece reflective of your researched area of interest?

LESSON 2, HANDOUT 4: SELECTING MUSIC, CITING KNOWLEDGE OF THE MUSIC, AND DESCRIBING INDIVIDUAL AND ENSEMBLE PURPOSE AND CONTEXT

Library of Congress resources that can be used for performing, arranging, or determining a genre or style for composing.

Notated Music, Library of Congress, <https://www.loc.gov/notated-music/>

Audio Music, Library of Congress, <https://www.loc.gov/audio/?fa=subject%3Amusic>

Audio Music (records), Library of Congress, <https://www.loc.gov/audio/?q=american+jukebox>

Links to find a selected work to conduct or perform:

<https://trnmusic.com>

<https://www.fjhmusic.com/concertband.htm>

<https://www.carlfischer.com>

<https://www.alfred.com/concert-band/>

<https://www.alfred.com/search/products/?query=small+ensemble+>

TRN Music Publisher, <https://trnmusic.com>

The FHJ Music Company Inc, <https://www.fjhmusic.com/concertband.htm>

Carl Fischer, <https://www.carlfischer.com>

Alfred Music, <https://www.alfred.com/concert-band/>

Alfred Music, <https://www.alfred.com/search/products/?query=small+ensemble+>

LESSON 3, HANDOUT 6: PRE-PERFORMANCE LOGS

Name _____

6A: Guest Conductor's Pre-Performance Log

Guest Conductor Log 1	Date:
Title of Performance Piece	
Composer/Arranger	
Who is the intended audience for the performance of this musical work?	
Where will this performance take place (e.g., event, venue)?	
When is the best time (of day or year) to perform the work?	
Based on your research, what do you want your audience to understand?	
Guest Conductor Log 2	Date:
As the conductor, how did you discern the composer's expressive intent?	
Thinking of what you learned from your research, what do you want your ensemble to gain from your knowledge as they prepare to perform this piece?	
Guest Conductor Log 3	Date:
During the rehearsal process how will you help the ensemble interpret the musical work?	
As you are refining and preparing for performance, how is this piece improving the quality of the ensemble's musicianship?	
Guest Conductor's Log 4	Date:
How did you support the ensemble through the technical demands and expressive qualities of the piece?	
Based on the musical work's context and the manner in which it will be presented, what do you anticipate will impact the performer's response?	
Based on the musical work's context and the manner in which it will be presented, what do you anticipate will impact the audience response?	

Name _____

6B: Composer’s Pre-Performance Log

Composer’s Log	Date:
Title of Composition	
Ensemble Size	
Performance Grade Level	
Who is your intended audience for this musical work?	
Based on your research why was it important for this work to be created?	
What will be important for the audience to understand based on your research?	
Where would you like your commissioned work to be performed (e.g., event, venue)?	
When is the best time (of day, or year) to perform the work?	
Composer’s Log 2	Date:
How does your composition reflect your purpose/context to convey your intent?	
How did you evaluate and refine your draft composition?	
How will you determine your composition’s effectiveness in addressing your purpose and context?	
Composer’s Log 3	Date:
As you prepare your composition for performance, how will you convey your purpose and context to the conductor and ensemble?	
Based on the context and the manner in which it will be presented, what do you anticipate will be the impact on the performers?	
Based on the context and the manner in which it will be presented, what do you anticipate will be the impact on the audience?	

Name _____

6C: Arranger’s Pre-Performance Log

Arranger’s Log 1	Date:
Title of Composition	
Ensemble Size	
Performance Grade Level	
Who is your intended audience for this musical work?	
Why did you choose this piece to arrange for band?	
What will be important for the audience to experience based on your arrangement?	
Where would you like your arrangement of the work to be performed (e.g., event, venue)?	
When is the best time (of day, or year) to perform the work?	
Arranger’s Log 2	Date:
How does your arrangement reflect the characteristics of the original music’s purpose/context to convey intent?	
How did you evaluate and refine your draft arrangement throughout the process?	
How will you determine the effectiveness of your arrangement in addressing the original music’s purpose and context?	
Arranger’s Log 3	Date:
As you prepare for your arrangement to be performed, how will you convey your purpose and context to the conductor and ensemble?	
Based on the context and the manner in which it will be presented, what do you anticipate will be the impact on the performers?	
Based on the context and the manner in which it will be presented, what do you anticipate will be the impact on the audience response?	

Name _____

6D: Performer’s Pre-Performance Log

Performer’s Log 1	Date:
Title of Performance Piece	
Composer/Arranger	
Where will this performance take place (i.e., event, venue)?	
When is the best time (of day, of year) to perform the work?	
Who is your intended audience for this musical work?	
What will be important for the audience to understand based on your research?	
Pre-Performance Log 2	Date:
Based on your research, why is it important for you and your small ensemble to experience this selected work?	
How did your small ensemble discern the composer’s expressive intent?	
Performers Rehearsal Log 3	Date:
During the rehearsal process how did you and your small ensemble interpret the musical work?	
As you are refining and preparing for performance, how is this piece improving the quality of your small ensemble’s musicianship?	
Performer’s Final Log 3	Date:
How did your ensemble demonstrate mastery of the technical demands and expressive qualities within the piece?	
Based on the context and the manner in which it will be presented, what do you anticipate will be the impact on your small ensemble? and will influence/impact both you as performers and the audience response?	
Based on the context and the manner in which it will be presented, what do you anticipate will be the impact on the audience?	

HANDOUT 7: GUIDELINES FOR FINAL PRESENTATION

Guidelines for All Roles:

Your Final Presentation can be in any format including handwritten, PowerPoint, and video. Use the prompts below to guide your presentation pieces.

RAFT (Role, Audience, Format, Topic)

What was the **role** you selected to guide you through this learning process and why?

Who was the **audience** you intended to reach? What understanding of the area of interest did you gain and wished your audience to gain?

What format is your work taking – a personal interpretation, composition, or performance? How is this connected to your personal goals?

What topic/s influenced your creative choices, both for you and your audience?

Include in Your Presentation

Guest Conductor: Final notes to share with the audience pre/post-performance that convey understanding of the context of the piece based on personal decision-making and research; synopsis of score analysis, and rehearsal notes for ensemble demonstrating understanding of the style, genre, and context of the musical work.

Composer: A final composition that communicates through the music the identified purpose and context; composers' notes that share your understanding of the purpose and context based on personal decision-making and research.

Arranger: An audio or hard copy of the original musical work that inspired the arrangement; an arrangement of the piece written for band that reflects the characteristics and maintains the purpose and context of the original work; arrangers' notes that share your understanding of the context based on personal decision-making and research.

Performer in Small Ensemble: Final notes to share with the audience pre/postperformance that helps the audience understand the context based on performer's personal decision-making and research; synopsis of score analysis; personal rehearsal notes demonstrating understanding of the style, genre, and context of the musical work. [REWRITE FOR CLARITY]

Final Reflection on the Topic Selected for Research and Study

Provide a written account of your experience in creating your work. Be sure to include responses to the following questions:

- What did you learn from your role and the knowledge and skills needed as a musician to accomplish the tasks?
- What did you learn from researching your topic/area of interest that helped shape the musical decisions you made throughout each step of the process?
- If you were to go through this learning process again, what would be the next role you would select to expand your knowledge and skills as you prepare for college and a possible career in music?

Portfolio Artifacts:

- Journal Entries 1–7
- Handout 1: Brainstorming Chart
- Handout 2: Library of Congress Primary Source Analysis Tool
- Handout 3: Response to Guiding Questions
- Handout 4
- Handout 5: Selecting music for your final preparation/presentation
- Handout 6: Final Pre-Performance Log for your Selected Role
- Final Reflection



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