



## Harmonizing Instruments/Guitar Unit, Advanced Level, Rearranging Justin Holland

*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

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

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## OVERVIEW OF NAFME/LIBRARY OF CONGRESS UNITS

This unit is based on the 2014 National Music Standards ([NAfME.org/standards](http://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 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.

### THE 2014 MUSIC STANDARDS

This Library of Congress Teaching with Primary Sources (TPS) Unit is aligned with the 2014 Music Standards through the Artistic Processes of Responding (defined as understanding and evaluating how music conveys meaning) and 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 (Select, Analyze, Interpret, Evaluate) and Creating (Imagine, Plan and Make, Evaluate and Refine, Present) Process components, 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.

### OVERVIEW OF HARMONIZING INSTRUMENTS/GUITAR UNIT, ADVANCED LEVEL

This Unit is designed for students at the Advanced Level as described by the National Music Standards. It assumes that the student has had multiple years of instruction on the instrument and has attained the appropriate skill level to be successful. (See "Prerequisite Skills" for further explanation.) If the teacher has students at multiple proficiency levels within the class, he/she is encouraged to provide different expectations for individuals.

Students at the Advanced level are continuing their instrument study in this chosen specialized art form. Their development continues with a high level of artistic understanding and technical and expressive skills, which enables the students to independently and collaboratively create, perform, and respond. Their presentation and performance opportunities at school and in the community have increased, and they actively join in leading their own understanding of their instrument and its content.

In this Unit, after researching his life and musical contributions, students are tasked with arranging the music of African American composer Justin Holland. This includes analyzing his harmonies and stylistic elements to create a guitar interpretation for multiple parts.

### USE OF INQUIRY-BASED TEACHING STRATEGIES

This unit of instruction emphasizes student-led inquiry practices. Students will be able to use materials and links provided by the Library of Congress to help guide them through learning about the musical artform of the blues; these links are included at their point of use within each lesson. The use of the suggested inquiry prompts empowers students to create their own music by using the suggested tools to first research and build personal understanding, and to then apply their learnings to imagining, decision-making, revising, and performance of individual song compositions. The use of the included Primary Source Analysis Tool (reflect-observe-question) is integral in helping students look at and apply research materials in a more meaningful way.

Each unit will offer extensions to learning. These extensions can provide additional opportunity for students who are interested in the blues, composition, and improvisation to have ideas to extending their knowledge base and experiences.

# LINKS AND RESOURCES FROM THE LIBRARY OF CONGRESS TEACHING WITH PRIMARY SOURCES (TPS) PROGRAM

## About the TPS Program

The following is a link to the main page of the TPS project through the Library of Congress

<http://www.loc.gov/teachers/tps/about/>

## NAfME and TPS

This is the main webpage concerning all of NAfME materials through the TPS project

[https:// NAfME.org/my-classroom/ NAfME-tps-curriculum-units-2014-music-responding-standards](https://NAfME.org/my-classroom/NAfME-tps-curriculum-units-2014-music-responding-standards)

## Why are Primary Sources important?

Helpful information and justification for using primary sources in the classroom.

[https://www.loc.gov/teachers/tps/quarterly/inquiry\\_learning/article.html](https://www.loc.gov/teachers/tps/quarterly/inquiry_learning/article.html)

## Teaching with Primary Sources Analysis Tool

Useful tool for inquiry and responding to primary source materials.

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

# RESOURCES FOR TEACHERS ON THE CREATIVE PROCESS

The following list of videos can be helpful preparing this unit of instruction for students.

Leonard Bernstein: Lecture on the Creative Process

[www.loc.gov/item/musbernstein.100050003/](http://www.loc.gov/item/musbernstein.100050003/)

Maria Schneider on the Creative Process (Includes commentary about digital media and its impact on Arts and Creativity)

[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=7615](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=7615)

David W. Galenson, Understanding Creativity, Cambridge, MA: National Bureau of Economic Research, (A fairly "deep dive," but worth the read if only for its ability to get a conversation started)

<https://lccn.loc.gov/2010655913>

<http://www.nber.org/papers/w16024>

Randy Newman: Mark Horowitz talks with award-winning composer and performer Randy Newman about the creative process.

[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=6375](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6375)

Lola Brubeck: lyricist and wife of famed jazz musician Dave Brubeck.

[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=4797](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4797)

Rosanne Cash: Poet Laureate Natasha Trethewey discusses music, poetry, and creativity with country musician Rosanne Cash.

[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=6483](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=6483)

Stevie Wonder Discusses Library Commission "Sketches of a Life" and his thoughts about composition and music.

[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=4532](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4532)

José James: singer and songwriter

[https://www.loc.gov/today/cyberlc/feature\\_wdesc.php?rec=5701](https://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5701)



## CREATING AND RESPONDING PROCESSES, AND ALIGNED ASSESSMENTS

Central to this unit is attention to both the Creating and Responding artistic processes. Each process' anchor standards and components are detailed below with their appropriate Enduring Understandings and Essential Questions, specific Performance Standard/s, and the lesson(s) in which their focus is contained.

The aligned student assessment rubrics (formative and summative) are provided to help guide instruction, provide feedback to students, and assess the learning at the conclusion of this unit of instruction. The same rubrics should be used throughout the unit; this will allow for consistency in student feedback and assessment, reducing the number of assessment tools required for success in implementing the unit.

### Creating

<b>Anchor Standard 1 (Imagine): Generate and conceptualize artistic ideas and work</b>	
<b>Enduring Understanding</b>	The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.
<b>Essential Question</b>	How do musicians generate creative ideas?
<b>Performance Standard</b>	<b>MU:Cr1.1.H.IIIa</b> —Generate melodic, rhythmic, and harmonic ideas for a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.
<b>Student "I Can" Statement</b>	I can create music including melodic, rhythmic, and harmonic ideas for improvisations and/or compositions using a variety of chords and accompaniment patterns.
<b>Lesson Content</b>	Lesson 3

<b>Rubric for Assessment: MU:Cr1.1.H.IIIa</b>				
<b>Content Assessed</b>	<b>Emerging</b>	<b>Approaching</b>	<b>Meeting</b>	<b>Exceeding Ideas</b>
<b>Original Student Ideas</b>	Imagined ideas with minimal rhythmic, melodic, and variety.	Imagined ideas with little rhythmic, melodic, and chromatic variety.	Imagined ideas with rhythmic, melodic, and chromatic variety.	Imagined ideas with rhythmic, melodic, and chromatic variety and made use of the original melody.

<b>Anchor Standard 2 (Plan and Make): Organize and develop artistic ideas and work.</b>	
<b>Enduring Understanding</b>	Musicians' creative choices are influenced by their expertise, context, and expressive intent.
<b>Essential Question</b>	How do musicians make creative decisions?
<b>Performance Standard</b>	<b>MU:Cr2.1.H.IIIa</b> —Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.
<b>Lesson Content</b>	Lesson 3

<b>Rubric for Assessment: MU:Cr2.1.H.IIIa</b>				
<b>Content Assessed</b>	<b>Emerging</b>	<b>Approaching</b>	<b>Meeting</b>	<b>Exceeding</b>
<b>Original Student Arrangement</b>	Developed and documented arrangement with errors in nearly all the imagined examples.	Developed and documented the arrangement with some errors.	Developed and documented with minimal errors nearly all the imagined arrangement through appropriate notational devices.	Developed and accurately documented all the arrangement through appropriate notational devices.

<b>Anchor Standard 3 (Evaluate and Refine, Present): Refine and complete artistic work.</b>	
<b>Enduring Understanding</b>	Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.
<b>Essential Question</b>	How do musicians improve the quality of their creative work?
<b>Performance Standard</b>	<p><b>MU:Cr3.1.H.IIIa</b>—Develop and apply criteria to critique, improve, and refine drafts of compositions (representing a variety of forms and styles), improvisations in a variety of styles, and stylistically appropriate harmonizations for given melodies</p> <p><b>MU:Cr3.2.H.IIIa</b>—Present final versions of a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.</p>
<b>Lesson Content</b>	Lesson 3

<b>Rubric for Assessment: MU:Cr3.1.H.IIIa, MU:Cr3.2.H.IIIa</b>				
<b>Content Assessed</b>	<b>Emerging</b>	<b>Approaching</b>	<b>Meeting</b>	<b>Exceeding</b>
<b>Original Student Arrangement Improve and Refine</b>	Student did not respond to critique and did not refine arrangement	Student responded to critique in a limited manner and refined minimally.	Student responded to critique and refined melodies.	Student responded to critiques from several sources and made several refinements to arrangement
<b>Presentation of Arrangement</b>	Student submitted an incomplete arrangement with multiple errors in arrangement criteria.	Student submitted an arrangement with multiple errors in arrangement criteria.	Student submitted an arrangement with minimal errors in arrangement criteria.	Student submitted an arrangement with no errors in arrangement criteria.

## Responding

<b>Anchor Standard 7 (Analyze): Perceive and analyze artistic work.</b>	
<b>Enduring Understanding</b>	Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.
<b>Essential Question</b>	How do individuals choose music to experience?
<b>Performance Standard</b>	<b>MU:Re7.1.H.IIIa</b> —Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres, and historical periods
<b>Lesson Content</b>	Lesson 1 Lesson 2

<b>Rubric for Assessment: MU:Re7.1.H.IIIa</b>				
<b>Content Assessed</b>	<b>Emerging</b>	<b>Approaching</b>	<b>Meeting</b>	<b>Exceeding</b>
<b>Student journal</b>	Student has no criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with no examples.	Student has some criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with one or two examples.	Student has criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with a few examples.	Student has extensive criteria relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with many examples.

<b>Anchor Standard 8 (Interpret): Perceive and analyze artistic work.</b>	
<b>Enduring Understanding</b>	Response to music is informed by analyzing context (social, cultural, and historical) and how creator(s) or performer(s) manipulate the elements of music.
<b>Essential Question</b>	How does understanding the structure and context of music inform a response?
<b>Performance Standard</b>	<b>MU:Re7.2.H.IIIa</b> —Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how context (social, cultural, and historical) and creative decisions inform the response.
<b>Lesson Content</b>	Lesson 1 Lesson 2

<b>Rubric for Assessment: MU:Re7.2.H.IIIa</b>				
<b>Content Assessed</b>	<b>Emerging</b>	<b>Approaching</b>	<b>Meeting</b>	<b>Exceeding</b>
<b>Student journal</b>	Student has no insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with no examples.	Student has some insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with one or two examples.	Student has insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with a few examples.	Student has extensive insight relating to the comparison of the music, context, elements of music, and social/cultural/historical factors with many examples.



<b>Anchor Standard 9 (Evaluate): Apply criteria to evaluate artistic work.</b>	
<b>Enduring Understanding</b>	The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
<b>Essential Question</b>	How do we judge the quality of musical work(s) and performance(s)?
<b>Performance Standard</b>	<p><b>MU:Re8.1.H.IIIa</b>—Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including reference to examples from other art forms</p> <p><b>MU:Re9.1.H.IIIa</b>—Develop and justify evaluations of a variety of individual and small-group musical selections for listening based on personally-developed and established criteria, personal decision making, and knowledge and understanding of context.</p>
<b>Lesson Content</b>	Lesson 5

<b>Rubric for Assessment: MU:Re8.1.H.IIIa, MU:Re9.1.H.IIIa</b>				
<b>Content Assessed</b>	<b>Emerging</b>	<b>Approaching</b>	<b>Meeting</b>	<b>Exceeding</b>
<b>Student journal</b>	Student demonstrates very little insight relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with no examples.	Student demonstrates some insight relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with minimal examples.	Student demonstrates insight relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with examples.	Student demonstrates extensive insight relating to the purpose of the music, context, elements of music, and social/cultural/historical factors with many examples.

## PREREQUISITE SKILLS

Taken from NAFME Council for Guitar Education—Guitar Best Practices, (<https://NAfME.org/wp-content/uploads/2019/05/NAfME-Guitar-Council-Best-Practices-Outline-for-Years-1-4.pdf>), the following skills and knowledge will support student success in this unit.

YEAR FOUR—At the completion of year four, students should be able to:

- Play the full range of the fingerboard
- Play scordatura (alternate) tunings
- Play Greek modes (e.g., Dorian, Lydian, Mixolydian) in every key using moveable shapes in two octaves
- Improvise over basic 12-bar blues and ii-V7-I chord progressions in a variety of keys and rhythmic styles
- Perform complex rhythms and syncopations
- Perform compound duple, triple, and asymmetric meters
- Perform stylistically appropriate accompaniment techniques (ex. Latin, flamenco, rasgueado, jazz comping, palm muting)
- Perform in a variety of small and large ensembles incorporating different styles
- Play appropriate selected studies, e.g., Carcassi, Giuliani, Sor, Leo Brouwer, William Leavitt, *Modern Method for Guitar* (Berklee)
- Create a chord melody arrangement from a given melody and chord symbols
- Demonstrate advanced facilities in both flat picking and finger-style techniques, including but not limited to Sweep picking and Tremolo picking
- Perform melodic lines in the major keys up to four sharps and four flats including relative minor keys
- Perform advanced-level solo guitar literature with three to four voices
- Perform artificial and pinch harmonics
- Develop a personal portfolio for post-secondary opportunities related to music and guitar
- Have a basic level of knowledge and skill using technology related to composition and performance (amplifiers, computers, recording software, MIDI, effects units and guitars)

## LESSON 1:

### MEET JUSTIN HOLLAND

#### TIME REQUIRED

- 45 Minutes

#### CLASS DISCUSSION AND FORMATIVE QUESTIONS:

If you were to imagine an African American guitarist from the 19th century, what style do you think he/she would play?

What reasons would you give to support your answer?

#### INQUIRY:

For this lesson and the next, a student journal (electronic or hard copy) is required to document individual responses to posed questions and the recording of important information. Record the information gleaned from the following sources in the journal.

Have students click on the following links for biographical information to answer the follow-up questions below.

Biographical Information:

The Met Museum. This link includes a video performance by Ernie Jackson

<https://www.metmuseum.org/blogs/of-note/2014/justin-holland>

Historical Marker 2013, Chesapeake, VA. This is a short biography of Justin Holland.

<http://www.markerhistory.com/justin-holland-marker-wp-13/>

AfriClassical.com

<https://chevalierdesaintgeorges.homestead.com/Holland.html>

Ameranth Publishing

<http://www.amaranthpublishing.com/JustinHolland.html>

#### FOLLOW-UP QUESTIONS:

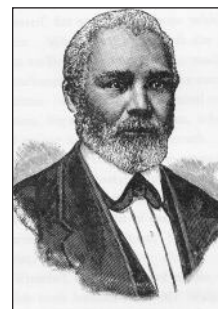
After learning more about Justin Holland, were you surprised that he was a classical musician?

Where was Justin Holland born? Where did he start his musical studies? Where did he settle?

In what extramusical activities did Justin Holland engage?

How many arrangements and compositions did he publish?

In what way(s) does Justin Holland's story inspire or challenge you?



Justin Holland

<http://www.amaranthpublishing.com/JustinHolland.html>

## LESSON 2

### "STILL I LOVE THEE" BY C. T. LOCKWOOD

#### TIME REQUIRED

- 45 Minutes

Justin Holland published approximately 300 arrangements for guitar. One such arrangement is "Still I Love Thee" by C. T. Lockwood, published in 1874.

Students will compare and contrast Holland's arrangements with the original publication (1868) and two instrumental arrangements of the same song by the composer (1878). Using their journals, they should keep their notes of their musical interpretations and answers to the posed questions at the end of this lesson.

Justin Holland's arrangement of "Still I Love Thee" by C. T. Lockwood (S. Brainard's Sons, Cleveland, OH, 1874)

<https://www.loc.gov/item/sm1874.13783b/>

"Still I Love Thee" by C. T. Lockwood, original publication (S. Brainard's Sons, Cleveland, OH, 1868)

<https://digitalcommons.library.umaine.edu/cgi/viewcontent.cgi?article=6693&context=mmb-vp>

"Still I Love Thee" by C. T. Lockwood, arranged for solo piano by the composer (S. Brainard's Sons, Cleveland, OH, 1878)

<https://www.loc.gov/item/sm1878.04998/>

"Still I Love Thee" by C. T. Lockwood, arranged for four hands by the composer (S. Brainard's Sons, Cleveland, OH 1878)

<https://www.loc.gov/item/sm1878.04986/>

#### QUESTIONS:

- In what key was the original piece written?
- What key did Justin Holland choose to use in this arrangement?
- Why do you think he chose this key?
- Are the first two measures of Holland's arrangement similar or different than the original? If different, describe the differences.
- Are measures 3 and 4 more or less the same in both Holland's arrangement and the original?
- What are the main differences between Holland's arrangement and the original?
- How does the original compare with the solo piano arrangement?
- How does the original compare with the arrangement for four hands?
- If you were to make a guitar ensemble arrangement for three or more parts, would you consider using all four sources for your arrangement? If not, why? If so, how would you assign parts?

## LESSON 3

### REARRANGING JUSTIN HOLLAND'S ARRANGEMENTS FOR ENSEMBLE

#### TIME REQUIRED

- 3 or 4 class sessions

Using their own documentation process (i.e., staff paper, software program, recording) students will rearrange part or all of one of Justin Holland's solo works from primary sources online at the Library of Congress website. The student arrangement will be for three or more guitars. All pieces below have at least one comparison arrangement included.

Students will need to consider key transposition, layering of parts and textural changes to create their own arrangements. To differentiate for differing ability levels, the teacher may choose to have students work alone or in small groups, and to limit the length of individual submissions. The teacher can decide whether the arrangements are to be performed for the class or presented verbally by each student.

#### FORMATIVE ASSESSMENT

The importance of formative feedback is essential to the creating process. Both teacher and student peers are encouraged to use the previous rubrics to provide (and receive) critiques on in-progress work. If desired, the teacher can determine a work schedule that permits the ongoing review of work for the students.

#### SUMMATIVE ASSESSMENT

The previous rubric for Creating can be used for the summative assessment of students' submitted work.

<i>Rubric for Assessment: MU:Cr3.2.H.IIIa</i>				
<b>Content Assessed</b>	<b>Emerging</b>	<b>Approaching</b>	<b>Meeting</b>	<b>Exceeding</b>
Library of Congress Primary Source Analysis Sheet Single Example	Student submitted/ performed an incomplete arrangement with multiple errors in arrangement criteria.	Student submitted/ performed an arrangement with multiple errors in arrangement criteria.	Student submitted/ performed an arrangement with minimal errors	Student submitted/ performed an arrangement with no errors in arrangement criteria.

## CHOICE NUMBER 1:

### **"STILL I LOVE THEE" BY C. T. LOCKWOOD**

Justin Holland's arrangement of "Still I Love Thee" by C. T. Lockwood (S. Brainard's Sons, Cleveland, OH, 1874)

<https://www.loc.gov/item/sm1874.13783b/>

"Still I Love Thee" by C. T. Lockwood original publication (S. Brainard's Sons, Cleveland, OH, 1868)

<https://digitalcommons.library.umaine.edu/cgi/viewcontent.cgi?article=6693&context=mmb-vp>

"Still I Love Thee" by C. T. Lockwood arrangement for solo piano by the composer (S. Brainard's Sons, Cleveland, OH, 1878)

<https://www.loc.gov/item/sm1878.04998/>

"Still I Love Thee" by C. T. Lockwood, arranged for four hands by the composer (S. Brainard's Sons, Cleveland, OH 1878)

<https://www.loc.gov/item/sm1878.04986/>

## CHOICE NUMBER 2:

### **"LA DONNA È MOBILE" FROM THE OPERA RIGOLETTO BY GIUSEPPE VERDI**

"La donna è mobile" from Rigoletto by Giuseppe Verdi, arranged by Justin Holland (S. Brainard's Sons, Chicago, 1868)

<https://www.loc.gov/resource/ihas.100003672.0?st=gallery>

"La donna è mobile" from Rigoletto by Giuseppe Verdi, arranged by Carl Sidus, (published by Kunkel Bros., St. Louis, MO, 1883). The "La donna è mobile" melody begins on page 2.

<https://www.loc.gov/resource/sm1883.25128.0?st=gallery>

## CHOICE NUMBER 3

### **OVERTURE TO THE OPERA WILLIAM TELL BY GIOACHINO ROSSINI**

Overture to William Tell by Gioachino Rossini arranged by Justin Holland (published by S. Brainard's Sons, Chicago, 1868)

<https://www.loc.gov/resource/ihas.100003107.0?st=gallery>

Overture to William Tell by Gioachino Rossini arranged for four hands by Claude Melnotte (published by Kunkel Bros., St. Louis, MO, 1875) (comparison starts on image 22)

<https://www.loc.gov/resource/sm1875.05473.0?st=gallery>



## CHOICE NUMBER 4

### "DELTA KAPPA EPSILON MARCH"

"Delta Kappa Epsilon March" arranged by Justin Holland (published by John Church, Cincinnati, OH, 1881)

<https://www.loc.gov/item/sm1881.04145/>

"Delta Kappa Epsilon March" by A. H. Pease (published by Church & Co., John, Philadelphia, 1882)

<https://www.loc.gov/item/sm1882.22370/>

"Delta Kappa Epsilon March" by A. H. Pease, arranged for four hands by the composer (published by Church & Co., John, Philadelphia, 1883)

<https://www.loc.gov/item/sm1883.09164/>

## CHOICE NUMBER 5

### "LA PRIMA DONNA WALTZ"

"La Prima Donna Waltz" arranged by Justin Holland (published by G. W. Brainard & Co, Louisville, KY, 1854)

<https://www.loc.gov/item/sm1854.251490/>

## CHOICE NUMBER 6

### "LA FILLE DU RÉGIMENT" FROM THE OPERA LA FILLE DU RÉGIMENT BY GAETANO DONIZETTI

"La Fille du Régiment" by Gaetano Donizetti arranged by Justin Holland (published by S. Brainard's Sons, Chicago, 1868)

<https://www.loc.gov/item/ihis.100001288/>

"La Fille du Régiment" by Gaetano Donizetti arranged by E. Mack (published by Lee & Walker, Philadelphia, 1870)

<https://www.loc.gov/item/sm1870.01174/>



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*A Curriculum  
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