



Band Responding Unit, Intermediate 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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ACKNOWLEDGMENTS

PERSONNEL, LIBRARY OF CONGRESS GRANT — WRITING RESPONDING UNITS 2017–2018

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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.

TABLE OF CONTENTS

Overview of the NAFME/LOC Responding Units	4
Overview of Band Responding Unit, Intermediate Level	4
Prerequisite Skills for Students for the Unit	5
Instructional Goals/Objectives	5
Embedded Inquiry Models	5
Assessments	6
National Core Arts Standards	7
Materials and LOC Research Links	10

UNIT LESSONS

Lesson 1: Composer Background: John Philip Sousa, "The March King"	12
Lesson 2: March Form	15
Lesson 3: Application to Performance	17
Lesson 4: Popular Music of the Day	20

STUDENT ACTIVITY PAGES

Lesson 1	
Activity 1: Graphic Organizer	24
Activity 2: Listening Map	25
Activity 3: K-W-L Sousa/Marches	26
Lesson 2	
Activity 4: March Form	27
Activity 5: Card Sort Activity	28
Activity 6: Comparing Written Music Examples	29
Activity 7: March Form Movements/Symbols	30
Sousa Marches Exit Ticket	31
Sousa/Marches 3-2-1 Exit Ticket	31
Lesson 3	
Activity 8: Music Symbol Identification and Application	32
Activity 9: Expression Rubric	33
Lesson 4	
Activity 10: Popular Music of the Time, "The Girl I Left Behind"	34
Activity 11: Popular Music of Your Time	35

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 band units is designed to reveal the power of band music to tell a story—to convey multiple and diverse meanings and perspectives—for students to engage with artistically by responding, performing, and connecting. Each of the units explores a different aspect of storytelling through music.

OVERVIEW OF THE BAND RESPONDING UNIT, INTERMEDIATE LEVEL

Music was a functional part of early military tactics and troop movements. As with so many other musical traditions, it evolved from the pragmatic to the popular. Marches were part of the actual military process up through the Civil War, being the primary way to move troops into and out of position. As the use of marches waned in the military, they continued to be used for ceremonies, parades, and entertainment. This tradition went from roughly the period of the American Civil War (mid-19th century) up until World War II (1940s) with the increased popularity of jazz. John Philip Sousa was a prominent figure in this movement. His marches followed what is now known as the American march form.

This unit focuses on the historical background of John Philip Sousa, the outline of American march form, and the application to the performance of popular marches and military-inspired music. The four lesson plans take approximately 10–20 minutes each, and include Library of Congress resources, 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*.

INTERMEDIATE LEVEL

Students at the Intermediate level have completed the equivalent of 2–4 years of study in an ensemble in addition to core or general music. Students at the Intermediate level are continuing study in a chosen specialized art form. Their development continues in artistic understanding and technical and expressive skills, enabling the student to begin to independently and collaboratively create, perform, and respond at their given skill level. Their presentation and performance opportunities in and out of school increase. Through continued study of their art form, they continue their journey toward personal realization and well-being.

PREREQUISITE SKILLS FOR STUDENTS FOR THE UNIT

For students to be successful in the unit, they will have completed 2–4 years of study on their instrument. The music suggested in this unit ranges from grade level 2.0–3.0. Students should be able to read music in beginning band keys of concert B-flat, E-flat, and F, as well as be able to play in time signatures of 2/4 and 6/8. Students should also have a basic knowledge of form (e.g., ABA, rondo, etc.).

INSTRUCTIONAL GOALS/OBJECTIVES

Students will be able to:

- Use LOC primary source material
- Gather facts and information about the life of John Philip Sousa.
- Respond to music that follows march form.
- Respond to music by creating movement or symbols that outline march form.
- Perform the assigned march on their instrument.
- Identify and analyze symbols and expressive markings in their music.
- Outline a practice plan to improve on their performance.
- Reflect on their final performance.
- Understand how expressive elements are used in a popular music of a specific time.
- Analyze and interpret a fife tune in order to articulate the performer's intent.
- Choose music appropriate for a specific purpose and context.
- Explain how interest, purpose, and context influence choice of specific music.

EMBEDDED INQUIRY MODELS

"Inquiry is a process of learning that is driven by questioning, thoughtful investigating, making sense of information, and developing new understandings" (Stripling, 2008, p. 50).

Lessons presented in this unit will use the Library of Congress Primary Source Analysis Tool: Observe, Reflect, Question, Investigate. Through this process, students will gain background knowledge, experience music through listening and performing, answer and develop questions, construct new understandings, apply and express new ideas to others, and reflect on their learning process. The lessons take 10–30 minutes to complete. Time-saver options are also included.

The K-W-L chart (Ogle, 1986) is an inquiry-based tool that guides students in answering questions in three overarching areas: what we know, what we want to find out, and what we learned or still need to learn.

ASSESSMENTS

Embedded in lessons:

Formative:

- Graphic organizer (Lesson 1)
- K-W-L chart (Lesson 1)
- Listening journal entry (Lesson 1)
- Visual listening map (Lesson 1)
- Student activity page for march form (Lesson 2)
- March form group activity (Lesson 2)
- Symbol & expressive marking identification/application practice plan (Lesson 3)
- Response to listening questions (Lesson 4)

Summative:

- Recorded student performance and evaluation using expression rubric (Lesson 3)
- "Popular Music of Your Time" project

NATIONAL CORE ARTS STANDARDS (2014)

The Artistic Processes addressed in this lesson unit are displayed below:

RESPONDING

SELECT: Choose music appropriate for a specific purpose and 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?

SPECIFIC PERFORMANCE STANDARD

Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context. (MU:Re7.1.E.8a)

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 the music influence a response?

SPECIFIC PERFORMANCE STANDARD

Describe how understanding context and the way the elements of music are manipulated inform the response to music. (MU:Re7.2.E.8a)

INTERPRET: Support interpretations of musical works that reflect creator's/performer's expressive intent.

ENDURING UNDERSTANDING

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

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text. (MU:Re8.1.E.8a)

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

ENDURING UNDERSTANDING

Support personal evaluation of musical works and performances based on analysis, interpretation, and established criteria.

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD

Explain the influence of experiences, analysis, and context on interest in and evaluation of music. (MU:Re9.1.E.8a)

PERFORMING

INTERPRET: Develop personal interpretations that consider creators' intent.

ENDURING UNDERSTANDING

Performers make interpretive decisions based on their understanding of context and expressive intent.

ESSENTIAL QUESTION

How do performers interpret musical works?

SPECIFIC PERFORMANCE STANDARD

Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances. (MU:Pr4.3.E.8a)

REHEARSE, EVALUATE, REFINE: Evaluate and refine personal and ensemble performances, individually or in collaboration with others.

ENDURING UNDERSTANDING

To express their musical ideas, musicians analyze, evaluate, and refine their performances over time through openness to new ideas, persistence, and the application of appropriate criteria.

ESSENTIAL QUESTION

How do musicians improve the quality of their performance?

SPECIFIC PERFORMANCE STANDARD

Develop strategies to address technical challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances. (MU: Pr5.3.E.8a)

CONNECTING

CONNECTING #10: 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 #11: Relate musical ideas and works with varied context to deepen understanding.

ENDURING UNDERSTANDING

Understanding connections to varied contexts and daily life enhances musicians' creating, performing, creating, performing, and responding.

ESSENTIAL QUESTION

How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

"I CAN" STATEMENTS:

RESPOND

SELECT: I can explain why I chose a piece of popular music; and provide musical reasons that show my interest in the piece, the purpose of the piece, and the context in which the piece is used.

ANALYZE: I can describe how an understanding of the context and the way the composer uses the elements of music allows a deeper understanding of the composition.

INTERPRET: I can show how the treatment of the elements of music, the context, and text, can help identify and support interpretations of the expressive intent and meaning of a composition.

EVALUATE: I can explain how my experiences, interests, analysis and understanding of the context influence my evaluation of a composition.

CONNECT: I can tell you how music relates to other subjects and daily life of a well-known composer.

PERFORM

INTERPRET: I can demonstrate an understanding, through performance, the expressive elements of multiple musical works.

REHEARSE, EVALUATE, REFINE: I can develop strategies to address the technical challenges in a repertoire of music and use feedback from fellow students and other sources to refine a performance.

MATERIALS AND LOC RESOURCE LINKS

ALL LINKS SHOULD BE PREVIEWED BY THE TEACHER BEFORE INSTRUCTION.

JOHN PHILIP SOUSA

John Philip Sousa Timeline,

<https://www.loc.gov/collections/john-philip-sousa/articles-and-essays/john-philip-sousa-timeline/>

John Philip Sousa Biography (article), <https://www.loc.gov/item/ihas.200152755/>

"The Sousa March: A Personal View" (article); contributor: Frederick Fennell,

<https://www.loc.gov/item/ihas.200152754/>

John Philip Sousa and the Culture of Reassurance (article), <https://www.loc.gov/item/ihas.200152753/>

"The Liberty Bell" (recording), played by Sousa's Band, conducted by Herbert L. Clarke,

<http://www.loc.gov/jukebox/recordings/detail/id/219>

"Washington Post March" (recording), <http://www.loc.gov/jukebox/recordings/detail/id/233/autoplay/true/>

"El Capitan" march (recording), <http://www.loc.gov/jukebox/recordings/detail/id/5936>

"Washington Post" March Manuscript (photo),

<https://www.loc.gov/resource/sousa.200031549.0?q=washington+post+march&st=gallery>

"Washington Post March" Printed Parts (printed music),

<https://www.loc.gov/item/sousa.200028490/?q=washington+post+march>

"THE GIRL I LEFT BEHIND"

"The Girl I Left Behind" sheet music (photos),

<https://www.loc.gov/resource/ihas.200205352.0/?sp=1&q=the+girl+i+left+behind>

"The Girl I Left Behind" fiddle tune (audio), <https://www.loc.gov/item/afcreed000189/>

"The Girl I Left Behind" poster of lyrics, <https://www.loc.gov/item/amss.as104480/>

The Library of Congress Celebrates the Songs of America: "War and Conflict" article,

<https://www.loc.gov/collections/songs-of-america/articles-and-essays/historical-topics/war-and-conflict/>

ADDITIONAL RESOURCES:

"The President's Own" United States Marine Band webpage,

<http://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa/>

Quizle: American March Form. Offers various modalities for reviewing march form,

<https://quizlet.com/44534225/american-march-form-flash-cards/>

Chevallard, C. (2003). *Teaching Music Through Performing Marches*. Chicago, IL: GIA Publications, Inc.

Ogle, D. M. (1986). K-W-L: A Teaching Model that Develops Active Reading of Expository Text. *The Reading Teacher* 39 (6), pp. 564–70.

Rollins, S. P. (2014). *Learning in the Fast Lane: 8 Ways to Put ALL Students on the Road to Academic Success*. Alexandria, VA: ASCD.

Stripling, B. (2008). "Inquiry: Inquiring Minds Want to Know." *School Library Media Activities*, 25 (1), pp. 50–52.

SUGGESTED CONCERT BAND REPERTOIRE FOR LESSONS 1–3

"The Liberty Bell," march by John Philip Sousa, ed. Keith Brion & Loras Schissel, Willow Blossom Music,
http://barnhouse.com/view_score.html?pdf=/~barnhous/samples/pdf/WBM-3167-00.pdf&mp3=/~barnhous/samples/mp3/WBM-3167-00.mp3

"The Liberty Bell," by John Philip Sousa, arr. Jay Bocook, Hal Leonard,
<https://www.youtube.com/watch?v=EZeU5COPFEI>

"The Liberty Bell," by John Philip Sousa, arr. Michael Story, Alfred Publishing,
<https://www.alfred.com/the-liberty-bell/p/00-BDM02042/>

"Washington Post," by John Philip Sousa, ed. Frederick Fennell, Carl Fisher Music,,
<https://www.carlfischer.com/shop/band-or-wind-nsemble/symphonicband/washington-post-march.html>

"Washington Post" (march), by John Philip Sousa, arr. Andrew Balent, Carl Fisher Music,
<https://www.carlfischer.com/shop/washington-post.html?SID=janfjsd08eu4idtpcrtnduah67>

"El Capitan" (march), ed. Keith Brion & Loras Schissel, C. L. Barnhouse Co.,
http://www.barnhouse.com/view_score.html?pdf=/~barnhous/samples/pdf/WBM-3019-00.pdf&mp3=/~barnhous/samples/mp3/WBM-3019-00.mp3

"El Capitan" (march), by John Philip Sousa, arr. Jack Bullock, Alfred Publishing,
<https://www.alfred.com/el-capitan/p/00-BD9934C/>

"El Capitan" (march), by John Philip Sousa, arr. Andrew Balent, Carl Fisher Music,
<https://www.carlfischer.com/shop/el-capitan-march.html>

FOR LESSON 4

"Fantasy on An Early American Marching Tune" (The Girl I Left Behind Me)," by Robert Sheldon,
Alfred Publishing, <https://www.alfred.com/fantasy-on-an-early-american-marching-tune/p/00-29462/>

LESSON 1

COMPOSER BACKGROUND: JOHN PHILIP SOUSA, "THE MARCH KING"

This lesson includes a main activity, along with additional activities, and time saver suggestions. The intention is for the teacher to decide which activity/activities can be purposefully executed to teach the content, address the needs of their ensemble, and work within their time constraints. The activities range from 10–30 minutes.

I CAN STATEMENT:

I can tell you how music relates to other subjects and daily life. (Connect)

OBJECTIVE:

Students will gather facts and information about the life of John Philip Sousa to complete a graphic organizer.

ESSENTIAL QUESTION

How do the other arts, other disciplines, contexts and daily life inform creating, performing, and responding to music?

FORMATIVE ASSESSMENT

- Graphic organizer
- K-W-L chart
- Listening journal entry
- Visual listening map

PROCEDURE

1. **Main Activity:** Students will learn about the life of John Philip Sousa and will gather facts and information from LOC primary sources and other resources (20–30 minutes). *See Activity 1 in the Student Activity Pages.*

Time-Saver: The teacher could share information with a class/ensemble in a presentation format (15–20 minutes), or “flip” the assignment and have students work on the research outside of class, or as part of another class studying a related time period (homework assignment).

John Philip Sousa Timeline:

<https://www.loc.gov/collections/john-philip-sousa/articles-and-essays/john-philip-sousa-timeline/>

John Philip Sousa Biography, <https://www.loc.gov/item/ihas.200152755/>

The Presidents Own: United States Marine Band Webpage,
<http://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa/>

The Sousa March: A Personal View (article) – contributor: Frederick Fennell,
<https://www.loc.gov/item/ihas.200152754/>

John Philip Sousa and the Culture of Reassurance (article),
<https://www.loc.gov/item/ihas.200152753/>

Students will read background about why the march was written, from the Marine Band website. Students can also watch the video clip at the end of the article.

(<http://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa/>)

The key paragraph related to the "Washington Post" march is quoted below:

In 1889, Sousa wrote the "Washington Post" march to promote an essay contest sponsored by the newspaper; the march was soon adapted and identified with the new dance called the two-step. The "Washington Post" became the most popular tune in America and Europe, and critical response was overwhelming. A British band journalist remarked that since Johann Strauss, Jr., was called the "Waltz King" that American bandmaster Sousa should be called the "March King." With this, Sousa's regal title was coined and has remained ever since.

(<http://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa/>)

On the Marine Band website, students will read background about how changes in technology impacted the ability for music to be shared to a larger audience.

(<http://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa/>)

A key paragraph outlining a change in technology is quoted below:

Under Sousa the Marine Band also made its first recordings. The phonograph was a relatively new invention, and the Columbia Phonograph Company sought an ensemble to record. The Marine Band was chosen, and 60 cylinders were released in the fall of 1890. By 1897, more than 400 different titles were available for sale, placing Sousa's marches among the first and most popular pieces ever recorded, and the Marine Band one of the world's first "recording stars."

(<http://www.marineband.marines.mil/About/Our-History/John-Philip-Sousa/>)

2. Additional introductory listening activities:

- A. Select a Sousa march to listen to and have students respond to one of the following listening journal ideas (10–15 minutes):
 - What do you hear happening in this music?
 - This music reminds me of...
 - If I were to use this music for a movie soundtrack, the movie might be about...
 - I like this music because...
- B. Draw a visual map (see student activity page) for the selected march so that you and others can follow the map as you listen to the music (15–20 minutes). *See Activity 2 in Student Activity Pages.*

This activity inspired by C. C. Taggart, "Engaging Students through Music Listening," in C. Conway (Ed.), *Musicianship-Focused Curriculum and Assessment* (pp. 299–325). Chicago, IL: GIA Publications, 2015.

Visual Listening Map Checklist	
Others can follow the listening map.	
I can explain the listening map to others using musical vocabulary.	
Changes that occur in the music can be identified on my map.	
I have identified the following changes in the music on my listening map. (Student lists these here—e.g., new sections, key changes, stylistic changes, etc.)	

Time-Saver: This could be given as an assignment to complete outside of class.

3. Optional: K-W-L Chart. Students will complete the K-W-L chart throughout the course of the lesson(s), documenting what they know, what they want to know, and what they learned about John Philip Sousa and/or marches (15–20 minutes). *See Activity 3 in the Student Activity Pages.*

4. Additional background on Sousa and marches can be found in C. Chevallard, *Teaching Music Through Performing Marches*. Chicago, IL : GIA Publications, 2003.

LESSON 2:

MARCH FORM

This lesson includes a main activity and additional activities for further application of march form concepts. There is also a time saver suggestion and extension activity. The intention is for the teacher to decide which activity/activities can be purposefully executed to teach the content, address the needs of their ensemble, and work within their time constraints. The activities range from 15–30 minutes.

I CAN STATEMENT:

I can describe how an understanding of the context and the way the composer uses the elements of music allows a deeper understanding of the composition. (Analyze)

OBJECTIVES:

- Students will respond to music that follows march form.
- Students will respond to music by creating movement or symbols that outline march form.

ESSENTIAL QUESTION

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

SPECIFIC PERFORMANCE STANDARD:

Describe how understanding context and the way the elements of music are manipulated inform the response to music. (MU: Re7.2.E.8a)

FORMATIVE ASSESSMENT:

- Student activity page for march form
- March form group activity

PROCEDURE:

1. **Main Activity:** Students will listen and respond to the “Washington Post March.” Access LOC resource for recording, <http://www.loc.gov/jukebox/recordings/detail/id/3085>

Listening options (15–20 minutes each):

- Follow the march form outline. *See Activity 4 in the Student Activity Pages.*
- Describe what is heard in each section (e.g., the teacher can leave this open-ended, or focus on specific questions – see LOC sample questions below)
 - Library of Congress Primary Source Analysis Tool sample questions:
 - n Describe what you hear? Do you recognize any instruments? (Observe)
 - n What was the purpose of this recording? (Reflect)
 - n Do you like what you hear? (Reflect)
 - n What can you learn from this recoding? (Reflect)
 - n What do you wonder about ... who/what/where/when/why? (Question)
 - n Write a description of the march in your own words. (Further Investigation)
- Students can label the sections with A-B-C-etc., to show form similarities/differences.
Time-Saver: Students could do this as an assignment outside of class as a follow-up activity to the lesson.
- Additional activity: Students can engage in a card sort activity, by putting cards in order that outline the form of the march. *See Activity 5 in the Student Activity Pages.*

Card sort activity from: S. P. Rollins, Learning in the Fast Lane: 8 Ways to Put ALL Students on the Road to Academic Success. Alexandria, VA: ASCD, 2014.

- Viewing examples of “Washington Post March” music. *See Activity 6 in the Student Activity Pages.* Students will view the following examples of written music and be able to discuss the following question:

What do you notice when you see the three versions of written music for “Washington Post” march?

View the manuscript of the piano score for “Washington Post March,”

<https://www.loc.gov/resource/sousa.200031549.0?q=washington+post+march&st=gallery>

Compare the manuscript to the printed piano score,

<https://www.loc.gov/resource/sousa.200028287.0?q=washington+post+march&st=gallery>

Compare the manuscript and piano score to printed parts for instruments,

<https://www.loc.gov/item/sousa.200028490/?q=washington+post+march>

2. Application: Students will divide into small groups (3–5) and create movements or symbols that reflect the changes in the form of the march. Students can then share kinesthetic/visual creations (20–30 minutes). *See Activity 7 in Student Activity Pages.*

3. Extension: Students (alone, pairs, or small groups) will select a different march and outline the form of the march to share with the class. Some suggested composers include: John Philip Sousa, Henry Fillmore, Karl H. King, Scott Joplin, etc. (15–20 minutes).

LESSON 3

APPLICATION TO PERFORMANCE

This lesson connects concepts from earlier lessons to practice and performance on the ensemble instrument, with the goal of students improving their musical performance. The activities range from 5–20 minutes. There is also a time-saver option.

"I CAN" STATEMENTS:

I can show how the treatment of the elements of music and the context can help identify and support interpretations of the expressive intent and meaning of a composition. (Respond: Interpret)

I can demonstrate an understanding, through performance, the expressive elements of multiple musical works. (Perform: Interpret)

I can develop strategies to address the technical challenges in a repertoire of music and use feedback from fellow students and other sources to refine a performance.

(Perform: Rehearse, Evaluate, Refine)

OBJECTIVES

- Students will perform the assigned march on their instrument.
- Students will identify and analyze symbols and expressive markings in their music.
- Students will outline a practice plan to improve on their performance.
- Students will reflect on their final performance.

ESSENTIAL QUESTIONS

- How do we discern the musical creators' and performers' expressive intent?
- How do performers interpret musical works?
- How do musicians improve the quality of their performance?

SPECIFIC PERFORMANCE STANDARDS

- *Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text. (MU: Re8.1.E.8a)*
- *Demonstrate understanding and application of expressive qualities in a varied repertoire of music through prepared and improvised performances. (MU: Pr4.3.E.8a)*
- *Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances. (MU: Pr5.3.E.8a)*

FORMATIVE ASSESSMENT

- Symbol & expressive marking identification/application practice plan

SUMMATIVE ASSESSMENT

- Recorded student performance and evaluation using expression rubric.

PROCEDURE

1. After students have learned the basic notes and rhythms in the march, they will record their playing (preassessment; 5–10 minutes).

2. Next, students will identify symbols and expressive markings in their music. They will complete the student activity page by drawing/markings, naming, and describing how they will translate the symbols to playing them on their instrument (15–20 minutes). *See Activity 7 in Student Activity Pages.*

Students will answer two reflection questions as part of their practice planning:

- "How you will change specific things in the music to reflect varied sections of the piece?"
- "What changes will you make in your practice sessions to accomplish this? "

Time-Saver: Each question could be modified and used in "exit ticket" form, to have students reflect on one thing they will do during a practice session.

3. Students will record their performance of the march, compare it to their first version, and describe their improvement. The teacher will provide feedback as part of the assessment process (15–20 minutes).

See Activity 8 in Student Activity Pages.

EXPRESSION RUBRIC					
Phrasing	1	2	3	4	5
	Presentation has minimal attention to phrasing.	Presentation has some attention phrasing; beginning and endings are heard.	Presentation has consistent phrasing.	Presentation has consistent phrasing with attention to nuance and sub-phrasing.	Presentation has phrases reflecting personal interpretation and a strong understanding of the expressive intent and style.
Dynamics	1	2	3	4	5
	Presentation has minimal dynamic contrast.	Presentation has most printed dynamics.	Presentation has all printed dynamics.	Presentation has printed dynamic levels with some added dynamic contrast appropriate to the style.	Presentation includes dynamics levels reflecting personal interpretation and a strong understanding of the music, expressive intent and style.
Articulation	1	2	3	4	5
	Presentation does not demonstrate appropriate articulation as suggested by the markings or style.	Presentation has some articulation as suggested by the markings or style.	Presentation has consistent articulation as suggested by the markings and style.	Presentation consistently uses articulation that captures the style of music.	Presentation consistently includes articulation that captures the style of music and demonstrates a strong understanding of expressive intent.

Comments:

Initial Recording

1. Describe the best qualities of your performance-presentation.

Practice Planning

2. Identify what you need to work on in future rehearsals based on your self-evaluation and/or feedback from others. Identify specific problem type and location in music as well as strategies to improve.

Final Recording

3. Identify what you would work on in the future and possible areas for musical growth.

LESSON 4

POPULAR MUSIC OF THE DAY

This lesson includes a main activity, an application activity, and an interview project. There are two time saver suggestions. Formative and summative assessments are embedded in the lesson. Activities range from 10–30 minutes to complete.

"I CAN" STATEMENT:

I can explain how my experiences, interests, analysis and understanding of the context influence my evaluation of a composition. (Evaluate)

I can explain why I chose a piece of popular music; and provide musical reasons that show my interest in the piece, the purpose of the piece, and the context in which the piece is used. (Select)

OBJECTIVES

- Students will be able to understand how expressive elements are used in a popular music of a specific time. Analyze and interpret a fife tune in order to articulate the performer's intent. (Analyze/Interpret)
- Students will be able to choose music appropriate for a specific purpose and context. (Select)
- Students will be able to explain how interest, purpose, and context influence choice of specific music. (Evaluate)

ESSENTIAL QUESTIONS

- How do we discern the musical creators' and performers' expressive intent?
- How does understanding the structure and context of the music influence a response?
- How do individuals choose music to experience?

SPECIFIC PERFORMANCE STANDARDS

- *Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context. (MU:Re7.1.E.8a)*
- *Describe how understanding context and the way the elements of music are manipulated inform the response to music. (MU:Re7.2.E.8a)*
- *Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text. (MU:Re8.1.E.8a)*

FORMATIVE ASSESSMENT:

- Response to listening questions

SUMMATIVE ASSESSMENT:

- "Popular Music of Your Time" project

PROCEDURE:

1. **Main Activity:** Students will listen to the original fiddle tune “The Girl I Left Behind”. They will describe the following (15 minutes). *See Activity 9 in Student Activity Pages.*

How did the performer use expressive elements in this performance?

What do you think this piece might have been used for? (What is its purpose?)

What do you hear happening in the music?

Describe the style, articulation, and phrasing used in the piece.

Library of Congress Resources:

“The Girl I Left Behind” fiddle tune (audio), <https://www.loc.gov/item/afcreed000189/>

“The Girl I Left Behind” sheet music (photos),

<https://www.loc.gov/resource/ihas.200205352.0/?sp=1&q=the+girl+i+left+behind>

“The Girl I Left Behind” poster of lyrics, <https://www.loc.gov/item/amss.as104480/>

The Library of Congress Celebrates the Songs of America: “War and Conflict” article,

<https://www.loc.gov/collections/songs-of-america/articles-and-essays/historical-topics/war-and-conflict/>

2. Students will discuss how they might transfer the expressive elements heard in the recording to the band piece “Fantasy on an Early American Marching Tune.” Students will make notes in their music as needed (10–15 minutes).

Time-Saver: Students can mark their music outside of class as an assignment.

3. **Project:** “Popular Music of Your Time” Project (Summative Assessment)

Students can select a piece of music or interview a family or community member in order to complete the following questions. *See Activity 10 in Student Activity Pages.*

- Select a popular piece of music of your time.
- Describe the musical elements in the popular piece of music. (e.g., instruments/ voices used, melody, harmony, form, dynamics, articulations, and phrasing)
- What is this piece/song about? Does it tell a story?
- What is the purpose of the piece?
- Why did you select this piece/song?

Time-Saver: Complete outside of class as a project.

Interview: 15–20 minutes

Write-up: 20–30 minutes

See Rubric for “Popular Music of Your Time Project.”

RUBRIC FOR POPULAR MUSIC OF YOUR TIME PROJECT

Achievement Level: Intermediate	Level 1: Emerging	Level 2: Approaches Standard	Level 3: Merits Astandard	Level 4: Exceeds Standard	Performance Standards
	Reasons for selecting the music were general and not clearly defined as to the characteristics found in the music.	Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.	Cited specific characteristic from the music as to why the piece was selected.	Specific characteristics cited from the music demonstrated a depth of understanding beyond the intermediate level.	Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context. <i>(MU:Re7.1.E.8a)</i>
	Comparisons identified an awareness of repetition, similarities and contrasts with the ability to identify one specific area.	Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how elements of music are manipulated by a composer or performer.	Comparisons identified how elements of music are manipulated by a composer or performer and lead to musical response for the listener.	Comparisons identified demonstrate a depth of understanding as to how elements of music are manipulated by a composer or performer and lead to musical response for the listener.	MU:Re7.2.E.8a Describe how understanding context and the way the elements of music are manipulated inform the response to music. <i>(MU:Re7.2.E.8a)</i>
	References were made to expressive intent without tying them to elements of music or basic compositional content.	References were made at a novice level to elements of music and compositional content when identifying expressive intent without direct inference of performer's interpretation.	Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent.	Identified advanced levels of interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent.	MU:Re8.1.E.8a Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text. <i>(MU:Re8.1.E.8a)</i>

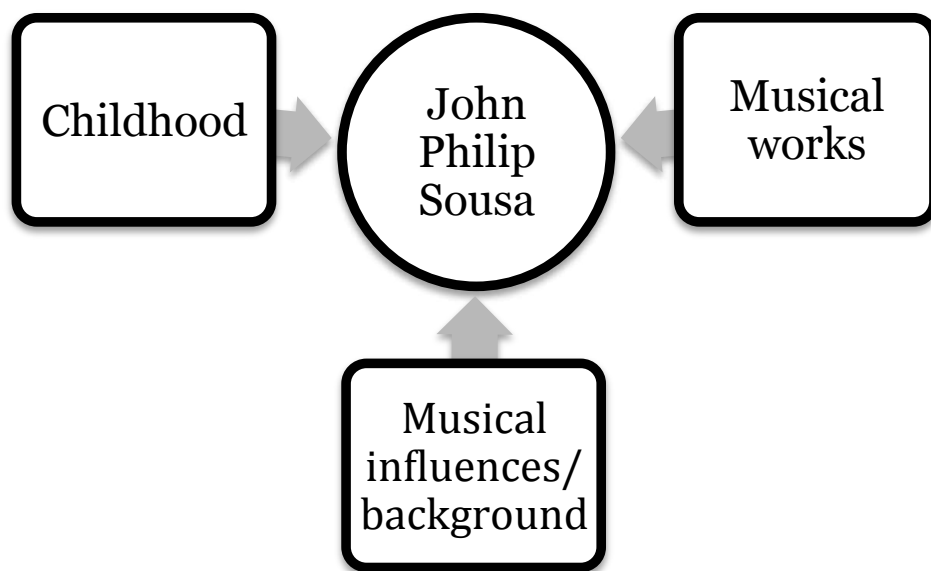
Student Activity Pages

Band Intermediate Unit

GRAPHIC ORGANIZER: JOHN PHILIP SOUSA, LESSON 1, ACTIVITY 1

Student Name: _____

Childhood: _____ Musical Works: _____



MUSICAL INFLUENCES/BACKGROUND:

LISTENING MAP, LESSON 1, ACTIVITY 2

Student Name: _____ Listening Map: Lesson 1, Activity 2

Draw a visual map of the selected march so that you and others can follow the map as you listen to the music. (Use additional paper and attach your map to the checklist page when completed.)

Visual Listening Map Checklist	
Others can follow the listening map	
I can explain the listening map to others using musical vocabulary	
Changes that occur in the music can be identified on my map	
I have identified the following changes that happen in the music on my listening map:	

K-W-L SOUSA/MARCHES: LESSON 1, ACTIVITY 3







Student Name: _____

What I Know	What I Want to Know	What I Learned

MARCH FORM: LESSON 2, ACTIVITY 4

Student Name: _____

March Form

Introduction	First Strain	Second Strain	Trio	"Break Strain"	"Stinger"
					

Listening Activity: Describe what you hear for each section of the march.

Introduction

First Strain

Second Strain

Trio

Break Strain

CARD SORT ACTIVITY: LESSON 2, ACTIVITY 5

Cards for sort activity: Make multiple copies and cut into card sets.

Introduction	Stinger
First Theme	First Theme
Second Theme	Second Theme
Break Strain	Break Strain
Trio	Trio

COMPARING WRITTEN MUSIC EXAMPLES: LESSON 2, ACTIVITY 6

Student Name: _____

“Washington Post” March — Music Examples

1—View the manuscript of the piano score,

<https://www.loc.gov/resource/sousa.200031549.0?q=washington+post+march&st=gallery>

2—Compare the manuscript to the printed piano score,

<https://www.loc.gov/resource/sousa.200028287.0?q=washington+post+march&st=gallery>

3—Compare the manuscript and piano score to printed parts for instruments,

<https://www.loc.gov/item/sousa.200028490/?q=washington+post+march>

What do you notice when you compare the three versions of written music for “Washington Post” march?

MARCH FORM MOVEMENT/SYMBOLS: LESSON 2, ACTIVITY 7

Student Name: _____

Instructions: Divide into small groups of 3–5 people. Create movements or symbols that reflect the changes in the form of the march. Be ready to share your movements or visual creations.

Introduction

First Strain

Second Strain

Trio

Break Strain

Stinger


Questions to answer:

Our group's biggest challenge in creating the movements/symbols was ...

We overcame this challenge by ...

EXIT TICKET (CAN BE USED WITH LESSONS 1, 2, 3)

SOUSA EXIT TICKET

Admit One	Something I learned about Sousa...	Admit One
	Something I learned about marches... 	

SOUSA/MARCHES 3-2-1 EXIT TICKET

Exit Ticket	
3	Things I Learned Today ...
2	Things I Found Interesting ...
1	Question I Still Have ...

MUSIC SYMBOL IDENTIFICATION & APPLICATION: LESSON 3, ACTIVITY 8

Student Name: _____

Your task: Draw, identify, and describe the markings in your music.

DRAW THE SYMBOL	NAME THE SYMBOL	DESCRIBE HOW YOU WILL PLAY IT

Practice Planning: What changes will you make in your practice sessions to communicate to audience that there is a new section in the music, as part of the march form we have outlined?

MUSIC SYMBOL IDENTIFICATION & APPLICATION: LESSON 4, ACTIVITY 9

Student Name: _____

Your task: Draw, identify, and describe the markings in your music.

EXPRESSION RUBRIC					
PHRASING	1	2	3	4	5
	Presentation has minimal attention to phrasing.	Presentation has some attention phrasing; beginning and endings are heard.	Presentation has consistent phrasing.	Presentation has consistent phrasing with attention to nuance and sub-phrasing.	Presentation has phrases reflecting personal interpretation and a strong understanding of the expressive intent and style.
DYNAMICS	1	2	3	4	5
	Presentation has minimal dynamic contrast.	Presentation has most printed dynamics.	Presentation has all printed dynamics.	Presentation has printed dynamic levels with some added dynamic contrast appropriate to the style.	Presentation includes dynamics levels reflecting personal interpretation and a strong understanding of the music, expressive intent and style.
ARTICULATION	1	2	3	4	5
	Presentation does not demonstrate appropriate articulation as suggested by the markings or style.	Presentation has some articulation as suggested by the markings or style.	Presentation has consistent articulation as suggested by the markings and style.	Presentation consistently uses articulation that captures the style of music.	Presentation consistently includes articulation that captures the style of music and demonstrates a strong understanding of expressive intent.

Comments:

Initial Recording

1. Describe the best qualities of your performance-presentation.

Practice Planning

2. Identify what you need to work on in future rehearsals based on your self-evaluation and/or feedback from others. Identify specific problem type and location in music as well as strategies to improve.

Final Recording

3. Identify what you would work on in the future and possible areas for musical growth.

POPULAR MUSIC OF THE TIME: LESSON 4, ACTIVITY 10

Student Name: _____

"The Girl I Left Behind"

How did the performer use expressive elements in this performance?

What do you think this piece might have been used for?

What is its purpose?

What do you hear happening in the music?

Describe the style, articulation, and phrasing used in the piece.

POPULAR MUSIC OF YOUR TIME: LESSON 4, ACTIVITY 11

Student Name: _____

Popular Music of *YOUR* Time

Assignment: Select a piece of popular music of *your* time, or interview a family or community member and have that person select a piece of popular music of *their* time.

Name of piece/song: _____

Composer/Arranger: _____

Performing Artist: _____

Describe the musical elements in the popular piece of music.

Instruments/voices used

Melody

Harmony

Form

Dynamics

Articulations

Phrasing

What is this piece/song about?

Does it tell a story?

What is the purpose of the piece?

Why did you select this piece/song?

Assignment Options:

Option 1	Option 2	Option 3
Complete the questions and turn in the written answers.	Create a video, and include the answers to your questions. Report the answers as though you were a news correspondent.	Answer the questions in a concert-review format. You are the concert critic. Include your answers in your concert write-up.



TEACHING
with PRIMARY
SOURCES

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

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Primary Sources*