

Chorus Responding Unit, Advanced Level

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

Teaching with Primary Sources



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Overview of NAfME/LOC Responding Units

These units are based on the 2014 National Music 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 their selves 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 application 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 music knowledge and skills leads to students’ becoming independent thinkers and musicians.

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

OVERVIEW OF CHORUS RESPONDING UNIT, ADVANCED LEVEL

ADVANCED LEVEL (*Equivalent to 8–9 years of study in an ensemble in addition to core or general music*)—Students at the advanced level independently identify challenging arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of 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 in and beyond the school environment.

Choral educators who conduct performance ensembles with personnel of varying levels of experience should consider the description of the Advanced Level carefully when choosing which level is appropriate for their ensembles to pursue.

In this unit, students will use recordings and other resources held by the Library of Congress to

- analyze slavery as a motivation for spirituals.
- analyze how spirituals influenced the music’s tonality and harmonic structure.
- analyze how slaves expressed forbidden feelings and desires.
- make connections to original melodies and techniques.
- inquire about the tone, audience, speaker, occasion, purpose, and subject to inform their performance practice.
- create a log of what is aesthetically pleasing.
- identify ways that they might use protest songs in our current culture.
- use the SOAPStone Model of inquiry.

One way that slaves in the United States were able to express themselves was through music and the use of coded language. Like many people throughout history, slaves sang songs to pass the time as they worked, often from dawn to dusk. These songs relied heavily on African musical traditions, incorporating rhythm, call-and-response patterns, drumbeats (since most plantation owners prohibited slaves from using actual drums, many learned to make similar sounds with their feet), and banjos. Because slaves were usually in the presence of their masters or overseers, they learned to disguise the true meaning of their songs, hiding politically challenging content behind seemingly innocuous words. Beneath the surface of many of these songs you will find coded messages about plans to escape, directions for how to head north on the Underground Railroad, derisive comments about those that enslaved who others, and soulful lamentations about life under slavery. As one of the only emotional and spiritual outlets available to slaves, these songs contain the hopes and dreams and frustrations and fears of generations of African Americans. Taken together, they form an especially rich resource for studying slavery.

We will use recordings from the Library of Congress as well as concert repertoire to look for clues to interpret and guide our performance. We will ask questions surrounding why particular concert spiritual was written and analyze the original text and melody. One of the major areas of concentration will be to use the SOAPSTone inquiry method while listening to spirituals performed in the early 20th century to identify the speaker, occasion, audience, purpose, subject, and tone of the spiritual. We will revisit this practice over the course of this concert cycle to identify how we can use the information to inform the selection of music and performance decisions. We will constantly refine ideas based on reflection and exploration of the material.

MATERIALS NEEDED FOR THIS UNIT

- Internet capability to access Library of Congress recordings
- Amplification (speakers)
- Projector
- Copies of assessments (or student access inside a district's Learning Management System [LMS])
- Copies of articles (or student access inside LMS)

USING THE INQUIRY MODEL IN THE LESSONS:

- SOAPSTone Inquiry Model Handout (page 37)
- Modified Stripling Inquiry Model Handout (page 38)

PREREQUISITE SKILLS FOR STUDENTS FOR THE UNIT

- music notation reading skills
- harmonic analysis of complex music
- advanced knowledge of musical vocabulary
- prior experience with performing spirituals and other genres of music
- command of spoken and written language to effectively communicate ideas and thoughts

LESSON GOALS

Lesson 1: Introduction: Slavery and SOAPSTone Inquiry Method

WONDER—“What if ... ,” “I wonder why ... ,” or “How would I ... ?”

Goal: Familiarize the students with SOAPSTone Inquiry tool (on page 34) by having them explore some of the purposes of spirituals/protest songs and formulate some larger questions to answer over the duration of the concert cycle.

Lesson 2: Analyzing

INVESTIGATE—Library of Congress (LOC)

Goal: Analyze various recordings from LOC for elements of music and composer/performer intent. Over the course of hearing many of these early recordings, students will begin to hear similarities and differences. These distinctions will help students formulate opinions about what techniques are effective tools for communication.

Lesson 3: Interpret

CONSTRUCT—Finding the Meaning

Goal: The students will begin to synthesize the meaning of spirituals. Using the clues from the performer and composer, they will begin to draw conclusions about the interpretation and effectiveness of the performance and determine if the piece of music did what it set out to do.

Lesson 4: Select

EXPRESS—Personal Meaning

Goal: The students will create their own criteria for selecting music, select a spiritual, and justify their selection based on their personal criteria.

Lesson 5: Evaluate

EXPRESS—Assess

Goal: The students will evaluate their own performance of the concert spiritual.

Lesson 6: Evaluate

EXPRESS—Personal Meaning

Goal: The students will create a written reflection on the process for learning their chosen concert spiritual.

NATIONAL CORE ARTS STANDARDS (2014)

Each Standard assessed in a lesson will be listed in the assessment criteria of that lesson. Essential Questions and Learning Objectives will appear in each lesson.

RESPOND—SELECT: *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. (MU:Re7.1.E.IIIa)*

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

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

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

PERFORM—ANALYZE: *Examine, evaluate, and critique, using music reading skills where appropriate, how the structure and context affect and inform prepared and improvised performances. (MU:Pr4.2.IIIa)*

PERFORM—INTERPRET: *Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performers' technical skill to connect with the audience. (MU:Pr4.3.E.IIIa)*

CREATE—PRESENT: *Share varied, personally developed musical works—Individually or as an ensemble—that address identified purposes and contexts. (MU:Cr3.1.E.IIIa)*

ASSESSMENTS

Rubrics are provided for students to be able to see what they are being assessed on as well as for formative and summative grading.

CHORAL RESPONDING UNIT, ADVANCED LEVEL, LESSON 1

ESSENTIAL QUESTION(S): *Specifically, which essential question(s) from the unit will be addressed in this portion of the learning plan?*

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

LEARNING OBJECTIVES: *Posted in the classroom and written from the student's perspective, these questions or "I can" statements explicitly communicate to students the intended understandings or acquisitions for this learning experience.*

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

REQUIRED MATERIALS:

Include websites, links, technology hardware, music, worksheets, etc.

"Spirituals" article, <https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/ritual-and-worship/spirituals/> (Also found in printable form on pages 39–44.)

SOAPSTone Inquiry Method (found on page 37)

ASSESSMENT TOOL: *What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence to facilitate and evaluate student learning?*

- Students will write down questions that they will answer over the course of the lesson.
- Students will use the article to have a discussion around spirituals and the context for spirituals.
- Students will have an understanding of how we will use the SOAPSTone Inquiry Method.

LESSON 1: JOURNAL ENTRY

DIRECTIONS TO THE STUDENTS:

- Label your journal entry with your name, date, class period, and the name of the piece you will be listening to as the title of each paragraph (see below).
- Listen carefully to the following selection: [Teacher choice of spiritual recording, placed in student folder].
- You will hear the selection once before completing your first paragraph. You will then hear the selection again before completing your second paragraph.

REQUIREMENTS FOR THE JOURNAL ENTRY:

Use complete sentences to answer:

- Who is the **SPEAKER**? Identify the voice that is telling the story.
- What is the **OCCASION**? What is the time and place—the context that prompted this story.
- Who is the **AUDIENCE**? The group of listeners to whom this piece is directed.
- What is the **PURPOSE**? The reason behind the text.
- What is the **SUBJECT**? State the objective in a few words or phrases.
- What is the **TONE**? The attitude of the author.

Use elements of music including voices, instruments, melody, harmony, rhythm, mood, lyrics, dynamics, and texture to support your findings.

Explain what you like about the piece, and explain your choice using supportive musical details. For example, “I like this piece because of the fluid legato lines, and the crescendos give it a sense of excitement.”

Explain what you would change about the piece if you were the composer; use specific examples from your knowledge of musical terminology. For example, “I don’t like this piece because the legato line makes me feel sad, and the tempo isn’t one that I would normally listen to.”

Describe the emotional and visual responses this piece evokes in you.

Explain how you would persuade a friend to listen to this piece. What musical characteristics would he/she enjoy? (Please cite specifics from the musical performance.)

Proofread your journal entry for spelling, grammar, and legibility.

JOURNAL SCORING: 3 POINTS FOR EACH ENTRY

3 points—Wrote 8 or more complete sentences answering all the questions from the prompt. Referenced the piece with at least 3 elements of music, and gave an opinion that is supported with musical facts.

2 points—Wrote fewer than 8 sentences that vaguely answered the prompt without supporting arguments containing actual references to the piece.

1 point—Wrote in the journal, but made no attempt to answer questions from the prompt.

GOAL FOR LESSON 1—Familiarize the students with SOAPSTone Inquiry tool (on page 37) by having them explore some of the purposes of spirituals/protest songs and formulate some larger questions to answer over the duration of the concert cycle.

LESSON DEVELOPMENT: *What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?*

This lesson is the introduction to the spirituals unit/concert work.

SEQUENTIAL PROCEDURES:

1. Draw the students' attention to the spiritual in their folder. Have students read the text.
2. Have the students read the "Spiritual" article, <https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/ritual-and-worship/spirituals/>
3. Give the students some time to ask questions about the article. Allow students the opportunity to respond directly to each other. Feel free to leave some questions open ended, this is less about correct answers and more about asking questions.
4. Challenge students to write questions in their journals regarding what they might like to learn about spirituals/protest songs.
5. Have students answer the question "How can this information support/inform how we perform our concert spiritual?"
6. Give students an overview of the SOAPSTone Inquiry Method, explaining that they will use many different inquiry methods to deepen understanding of spirituals/protest songs to inform how they will perform their concert spiritual.
7. Have students complete their journal entry.

LESSON CLOSURE NOTES: *Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of the next class, individual assignments, etc.*

The culmination of this lesson seed is having the students begin to ask questions about spirituals/protest songs and formulate some questions about the piece of music that they will sing. Students might close this activity by brainstorming some ideas of things that might make for a compelling protest song today.

CONSIDERATIONS FOR PLANNING:

- Resources: Plan on 5–7 minutes; this is an activator lesson that probes for questions and ensures an understanding of how to use SOAPSTone and journal expectations.

CHORAL RESPONDING UNIT, ADVANCED LEVEL, LESSON 2

ESSENTIAL QUESTION(S): *Specifically, which essential question(s) (from the unit) will be addressed in this portion of the learning plan?*

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

LEARNING OBJECTIVES(S): *Posted in the classroom, and written from the student's perspective, these questions or "I can" statements explicitly communicate, to students, the intended understandings or acquisitions for this learning experience.*

- I can demonstrate and justify how an analysis of the structure, context of a composition and decisions made during a performance of it, allows for a deeper understanding of the music. I can generate, through writing and playing, musical ideas that reflect multiple purposes and have both cultural and historical aspects that we have studied in class.

REQUIRED MATERIALS: *Include websites, links, technology hardware, music, worksheets, etc.*

LISTENING EXAMPLES FROM THE LOC:

"WALK IN JERUSALEM"

https://docs.google.com/document/d/1X16-XQgWwTH7xYW2iAMO11zXLdqIYzRQcZRHJtNY_8U/edit

"GOLDEN SLIPPERS"

<https://docs.google.com/document/d/14kPF1qXILc-OxZ1bo3iBSmEVjt43gQsiYvQpeqwPcps/edit>

"LIVE A-HUMBLE"

https://docs.google.com/document/d/15g7clrJr9Ds1GSOCBzaUv_hEoTTaX6ir2OqezlPQWos/edit

"NOBODY KNOWS DE TROUBLE I'VE SEEN"

https://docs.google.com/document/d/1X2xJlfo_l9yziBsmW1HYWhqr9Hje2SwuYQ32ep5x6TU/edit

"MY LORD, WHAT A MORNING"

<https://docs.google.com/document/d/1J2uVDUjFXQz9BNdnTJOa4q9oUrBfQvRMlctfHb7lpc0/edit>

"STEAL AWAY"

<https://docs.google.com/document/d/15b1qJPGc27DPjQGTww4-LCQQZYcE950fiIXPtJzC7WQ/edit>

ASSESSMENT TOOL: *What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence to facilitate and evaluate student learning?*

- Students will analyze the performance in relation to the musical elements contained in the score.
- Students will journal about the assigned listening example(s).
- Students will identify the elements of music that are present in the recording.
- Students will draw conclusions about the composer's intent and the audience for which the piece is performed.
- Students will identify the tone for the composition.

ELEMENTS OF MUSIC—SOAPSTONE LISTENING WORKSHEET, LESSON 2

STUDENT ANALYSIS TOOL

Directions to the Students:

Label your journal entry with your name, date, class period, and the name of the piece you will be listening to as the title of each paragraph (see below).

Listen carefully to the following selection: (write in selection below)

You will hear the selection once before completing your first paragraph. You will then hear the selection again before completing your second paragraph.

REQUIREMENTS FOR THE FIRST PARAGRAPH:

Use complete sentences.

Using your own opinion of the piece, explain what you heard, what instruments you hear and which instrument plays the melody.

Describe the selection with specific elements of music including voices, instruments, melody, harmony, rhythm, mood, lyrics, dynamics, and texture.

REQUIREMENTS FOR THE SECOND PARAGRAPH:

Use complete sentences.

Explain what you like about the piece, and explain your choice using supportive musical details. For example, "I like this piece because of the fluid legato lines, and the crescendos give it a sense of excitement."

Explain what you would change about the piece if you were the composer, using specific examples from your knowledge of musical terminology. For example, "I don't like this piece because the legato line makes me feel sad, and the tempo isn't one that I would normally listen to."

Describe the emotional and visual responses this piece evokes in you.

Explain how you would persuade a friend to listen to this piece. What musical characteristics would he/she enjoy? (Please cite specifically from the musical performance.)

Proofread your journal entry for spelling, grammar, and legibility.

JOURNAL SCORING: 3 POINTS FOR EACH ENTRY

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

3 points—Wrote 8 or more complete sentences answering all the questions from the prompt. Referenced the piece with at least 3 elements of music, and gave an opinion that is supported with musical facts.

2 points—Wrote fewer than 8 sentences that vaguely answered the prompt without supporting arguments with actual references from the piece.

1 point—Wrote in the journal, but made no attempt to answer questions from the prompt.

GOAL FOR LESSON 2: Analyze various recordings from LOC for elements of music and composer/performer intent. Over the course of students hearing many of these early recordings they will begin to hear similarities and differences. These distinctions will help students to formulate opinions of what techniques are effective tools for communication.

Directions for Lesson Development: What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?

The students will listen to a spiritual and write a reflection in their journal. It is intended that this happen for several class periods, with LOC resources, finishing up the listening logs with a recording of the actual concert spiritual that the students are working on. The goal is that their learning about spirituals and hearing them from the first recordings made to now, will influence how they hear their concert repertoire.

SEQUENTIAL PROCEDURES:

1. Introduce the listening for Elements of Music SOAPStone Listening worksheet.
2. Give the students some time to ask questions about the two types of logs.
3. Allow students the chance to set up their journal. Explain that this is a process for guiding their listening around the creator's intention for the music as well as the thought process behind the composition and performance. You may opt (if technology is available) to have the students record themselves answering the prompt questions into a recording device that they might submit through an online portal like Canvas/Blackboard. This will prepare the students for subsequent assessments and/or adjudications and being the clinician.
4. These listening assignments will be scored and retained in the student journal (or online portfolio) that will help to inform the student personal aesthetic criteria.
5. Use as many of these examples as necessary to ensure that students are practicing the art of listening and responding. It is recommended to alternate between SOAPStone and Elements of music.
6. After the students have learned their concert spiritual, use a recording that you like of the spiritual that uses both the Elements of Music and SOAPStone Listening logs to analyze your spiritual.

LESSON CLOSURE NOTES: Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of the next class, individual assignments, etc.

Allow students an opportunity to share their findings with a neighbor or with the entire class. Identify creative ways of sharing findings; the journal process should allow students to add information based on what they learn from their peers. For best results return to this activity frequently (or daily) to provide as much exposure as possible to fully develop personal ideas about what they like or dislike.

CONSIDERATIONS FOR PLANNING

- **Timing Consideration:** This activity could be used at the beginning or end of a class period; shouldn't exceed 10 minutes.
- **Lesson Launch/Warm-Up:** Listening logs should become second nature for the student, they could be used as daily drills or several times a week.
- **Anticipated Misconceptions:** Pairing students of varying understandings is helpful in this activity as high achieving students will benefit from describing their work and developing students will benefit from seeing other students' work. Breaking down what students should be listening to on each hearing of the music is a good strategy for students who don't know where to start. Encourage students who are experienced at this task to come up with a different interpretation. This is a great time to build relationships in the ensemble and allow students the opportunity to get to know each other.
- **Vocabulary:** Students should use developmentally appropriate musical terminology when describing/explaining the music they listen to.
- **Resources:** Elements of Music and SOAPStone Listening Log
- **Extended Learning Experiences:** This exercise should be repeated for all repertoire and, once introduced, can also be used as a homework assignment. Students can use this strategy to deepen their understanding and experience of all music.

CHORUS RESPONDING UNIT, ADVANCED LEVEL, LESSON 3:

ESSENTIAL QUESTION(S): *Specifically, which essential question(s) (from the unit) will be addressed in this portion of the learning plan?*

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

LEARNING OBJECTIVES: *Posted in the classroom, and written from the student's perspective, these questions or "I can" statements explicitly communicate to students the intended understandings or acquisitions for this learning experience.*

- I can show, through research, how the treatment of the elements of music, the context, and text, can help explain and support various interpretations of the expressive intent and meaning of a composition.
- I can use criteria, personally or collaboratively developed, and musical analysis to evaluate musical compositions and performances of those compositions.

REQUIRED MATERIALS: *include websites, links, technology hardware, music, worksheets*

Tool for Developing Expressive Singing

Recording of your concert spiritual (Select a recording that you like.)

ASSESSMENT TOOL: *What exactly do I expect students to be able to do by the end of the lesson, and how will I formatively collect and evaluate evidence of student success?*

Students Will:

- Expressively describe what they are hearing in their concert repertoire.
- Contextualize the music that they have been studying with the expression and understanding tool.
- Formulate personal opinions about the concert spiritual and its relationship to their concert program

STUDENT WORKSHEETS:

Developing Tools for Musical Expression and Understanding

Name: _____

Voice Part: _____

Piece and Composer: _____

In an effort to understand, connect with, and communicate musical ideas, it can be helpful to develop a visual or thematic framework that applies to the music being performed. This framework can be very detailed, or it can be broad in scope. The idea is that by creating a story line for music that is otherwise void of any explicit narrative, we are better able to put together a convincing musical message. We must always have context for what we are trying to convey musically.

Instructions

After listening to the recording (you will get two hearings), create an outline for a story by filling out the information below based on what you felt, or where your imagination took you as a result of what you heard. In other words, what imagery or emotion can you apply to the music? What is the character of the music? After the second hearing, you will be asked to compare and contrast your outline with your stand partner.

Story/Narrative Outline

Hearing 1:

- 1. Geographic location: _____
- 2. Time of day: _____
- 3. Weather and season: _____
- 4. Character(s): _____
- 5. Genre: _____

Hearing 2:

Plot line point and specific measure number(s)

Plot line point and specific measure number(s)

Plot line point and specific measure number(s)

Plot line point and specific measure number(s)

Response	1	2	3	4	Score
<p>Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.</p> <p><i>(MU:Re8.1.E.IIIa)</i></p>	<p>The review does not use music vocabulary to describe or analyze the performance. The review is generic; it does not focus on any particular element of music. The opinion of the piece is not supported by specific evidence from the music or the performance itself.</p>	<p>The review uses few music terms in its description and analysis. The review is overly general, not choosing specific elements of music to focus the analysis. The evaluation of the performance is not clearly based on its design, its execution, or its ability to communicate.</p>	<p>The review uses music terminology to describe and analyze the work. The review focuses on and explains specific aspects of music and performance. The review communicates basic evaluation of the effectiveness of the performance in communicating its purpose or meaning.</p>	<p>Significant details of music and performance, using appropriate terminology, focus the review. The review communicates a thoughtful evaluation of the effectiveness of the performance in communicating its purpose or meaning.</p>	

GOALS OF LESSON 3: The students will begin to synthesize meaning. Using the clues from the performer and composer, the students will begin to draw conclusions about the interpretation and effectiveness of the performance. Did the piece of music do what it set out to do?

LESSON DEVELOPEMENT: What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?

SEQUENTIAL PROCEDURES

1. Introduce Developing Tools for Musical Expression and Understanding handout (distribute or already have on students' music stands). Explain that to be a successful artist, it isn't enough just to sing the right notes at the right time, we need to convey something more to the audience, our fellow musicians, and ourselves.
2. Give the students a few minutes to look over the handout while referencing their music.
3. Explain to students that it can often be helpful to pair concrete images and scenarios with musical settings in an effort to create musical meaning.
4. Play a recording of the current concert spiritual and instruct the students to follow along in their music while creating an imaginary story line for what they are hearing. Inform students that they will be asked to collaborate with a partner to come up with ideas following the second listening.
5. Circulate around the ensemble providing guidance for students as needed.
6. Poll the class and ask students to reflect on any challenges they faced while participating in the activity. Engage discussion and promote other students' strategies to assist those who struggled.
7. Select three or four students' examples to read out loud, discuss these opinions, and then play the music, applying each student's interpretation/story line.
8. Explain that this process is an excellent tool to find deeper meaning in ensemble singing.
9. Collect all student listening logs, read them, and present findings in the next class meeting.

LESSON CLOSURE NOTES: *Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of the next class, individual assignments, etc.*

Explain to the students that we will explore some of the reasons that spirituals were written. Over the course of this concert cycle, we will use our findings to respond to the music, to enhance our performance of the concert work, and finally to create our own setting of a protest song text.

CONSIDERATIONS FOR PLANNING

- **Timing Consideration:** Planning when this activity is used is important. Students need to know the music they are listening to well enough to be able to formulate ideas, but it needs to be done early enough that the students can apply concepts to the music as they are learning it.
- **Lesson Launch/Warm-Up:** Introduce the activity, identify purpose (see Lesson Development).
- **Anticipated Misconceptions:** While circulating through the class, just because a student isn't writing doesn't mean the individual is not internalizing and thinking about what is being heard. Adding more hearings of the music may help students develop their ideas.
- **Anticipated Differentiation and Integration of Universal Design for Learning Principles:** Pairing

students of varying understanding is helpful in this activity as high achieving students will benefit from describing their work and developing students will benefit from seeing other students' work. Breaking down what students should be listening to on each hearing of the music is a good strategy for students who don't know where to start. Encourage students who are experienced at this task to come up with a different interpretation. This is a good time to build relationships in your ensemble: Allow your students the opportunity to get to know each other.

- **Vocabulary:** Students should use developmentally appropriate musical terminology when describing/explaining how their story line relates to the music.
- **Resources:** Developing Tools for Musical Expression and Understanding handout (attached), recording of music, ability to play/amplify recording so all can hear
- **Extended Learning Experiences:** This exercise can be repeated for all repertoire and, once introduced, can also be used as a homework assignment. Students can use this strategy to deepen their understanding and experience of all music.

CHORUS RESPONDING UNIT, ADVANCED LEVEL, LESSON 4:

ESSENTIAL QUESTION: *Specifically, which essential question(s) (from the unit) will be addressed in this portion of the learning plan?*

- How do individuals choose music to experience?

LEARNING OBJECTIVES: *Posted in the classroom and written from the student's perspective, these questions or "I can" statements explicitly communicate to students the intended understandings or acquisitions for this learning experience.*

- I can use research to develop criteria that allows me to use my musical knowledge, knowledge of the performer(s), and understanding of the purpose and context to select music.
- I can choose and further develop musical ideas into larger musical works that demonstrate and reflect an understanding of their purpose and the context.
- I can create and apply criteria to select programs of music to study and perform that demonstrates my understanding of the use of the elements of music, form, expressive challenges, purpose, and context of the pieces as well as the technical skill needed to perform the selections.

REQUIRED MATERIALS: *include websites, links, technology hardware, music, worksheets*

Tool for Developing Expressive Singing

BUILDING YOUR INTERPETATION OF SPIRITUALS WORKSHEET

Assessment Tool: What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence of student learning?

Students will develop criteria for selecting a piece of music.

Students will identify the connections to historical context when selecting repertoire.

Students will program a spiritual and support their rationale for programming.

ASSESSMENT TOOL: What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence of student learning?

Students will develop criteria for selecting a piece of music.

Students will identify the connections to historical context when selecting repertoire.

Students will program a spiritual and support their rationale for programming.

STUDENT WORKSHEET:

Lesson 4: Building Your Interpretations of Spirituals

Using the knowledge that we gained from listening to recorded spirituals, identify characteristics of spirituals that you liked. Using this aesthetic chart, identify the characteristics that you were drawn to in the examples that we heard. Use the blank columns to finish the sentence starters. Give as much detail as you can for each statement.

I like spirituals that ...	
Studying spirituals leads me to think ...	
I like harmonies that are ...	
I like rhythms that are ...	
I like spirituals that were written for ...	
I found myself most interested in ...	
Singing spirituals can help me to ...	
Singing spirituals will teach our choir to ...	

3 points—Completed all the sentence starters from the prompt. Referenced the piece with at least 3 elements of music and gave an opinion that is supported with musical facts.

2 points—Completed all the sentence starters from the prompt. Vaguely answered the prompt without supporting arguments with actual references from the piece, and used few musical facts.

1 point—Made no attempt to answer questions from the prompt.

Goal of Lesson 4: The students will create their own criteria for selecting music. They will also select a spiritual and justify their selection based on their personal criteria.

LESSON DEVELOPMENT: What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?

STUDENTS WILL:

- use the Building Your Musical Taste worksheet.
- use their journals to reflect on different listening activities from earlier assignments.

SEQUENTIAL PROCEDURES:

1. Now that we have a greater understanding about why spirituals were written, let's explore how we might go about selecting a spiritual. "
2. Verbally identify some reasons that spirituals were written (protest, worship, clues for freedom). Post these reasons for students to see them.
3. Have students fill out the **Building Your Musical Interpretations of Spirituals worksheet**, have students keep this information in their journals. You could also use this sheet to create a peer interview process where students could identify similarities in their aesthetic viewpoints.
4. Using the criteria that the students created, have them identify a spiritual that they would like to sing in a concert, and discuss its placement in the program. (Would the piece be an opener/closer/middle piece? Why?)
5. Have the students present their findings either in small groups or by sharing them with the entire class. (If time permits, this could be shared with the students providing listening examples for the class and supporting artifacts about why they selected the piece.)

LESSON CLOSURE NOTES: *Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of the next class, individual assignments, etc.*

This activity will give the students a written record of the characteristics that are appealing to them. Using those characteristics students can begin to justify why they might select one piece of music over another and how their personal knowledge can impact that kind of decision.

CONSIDERATIONS FOR PLANNING

- **Timing Consideration:** This activity needs to be strategically placed in the sequence. The students will need to have listened to several examples, as well as learned the concert spiritual in its entirety. The better they know their concert spiritual, the better this lesson will go.
- **Lesson Launch/Warm-Up:** The Building your Musical taste sheet can be modified for your students and to capture more information, this should be referred back to over the students' development.
- **Anticipated Misconceptions:** Be sure to monitor student responses. Students should support their responses with evidence from the primary sources but also from clues in the musical score.
- **Vocabulary:** Students should use developmentally appropriate musical terminology when describing/ explaining the music they listen to.
- **Resources:** Building Your Musical Taste worksheet
- **Extended Learning Experiences:** This exercise should be repeated for all repertoire and, once introduced, can also be used as a homework assignment. Students can use this strategy to deepen their understanding and experience of all music.

CHORUS RESPONDING UNIT, ADVANCED LEVEL, LESSON 5:

ESSENTIAL QUESTION: *Specifically, which essential question(s) (from the unit) will be addressed in this portion of the learning plan?*

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

LEARNING OBJECTIVES: *Posted in the classroom, and written from the student's perspective, these questions or "I can" statements explicitly communicate to students the intended understandings or acquisitions for this learning experience.*

- I can use criteria, research, my experiences and interests, and understanding of the context to develop and justify evaluations of programs of music and performances of those compositions.
- I can demonstrate my ability to engage and connect with an audience before and during performance.
- I can develop and apply strategies, evaluate and further refine those strategies to address the multiple individual and ensemble challenges in a repertoire of music and evaluate their success.

REQUIRED MATERIALS: *Include websites, links, technology hardware, music, worksheets*

Reflection rubric

Recording device (optional)

Technology to play a recording (optional)

ASSESSMENT TOOL: *What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence of student learning?*

Students Will:

- perform their concert spiritual in large or small groups and assess their peers' performances.
- identify areas that need additional support and develop plans for addressing those areas.
- identify ways that they can use inquiry to benefit future performances.

STUDENT WORKSHEETS:

Have students listen to a recording or live performance of students singing their chosen concert spiritual (This could be a performance assessment of a recording of the ensemble, or this could be live quartets/octets of the ensemble). Have students carry out an assessment of the performance.

Once students have completed listening to a performance, have them write personal reflections in their journals on their that performance. This is another opportunity to create an adjudicator experience. If you have access to the technology, students could evaluate each other with verbal comments in real time with cell-phone recorders and upload comments to an LMS-like Canvas/Blackboard. Evaluate the reflection with the following rubric:

CRITERIA	4	3	2	1
TONE / TONE PRODUCTION	An exemplary demonstration of tone quality. Tone is full, rich, and characteristic of the style in all ranges and registers. Characteristic tone is maintained in all facets of technical accuracy and expression.	A proficient demonstration of tone quality. Tone is full, rich, and characteristic of the style the majority of the time in all ranges and registers. Characteristic tone is maintained in most facets of technical accuracy and expression.	A demonstration approaching proficiency in tone production. Performance shows some flaws in basic tone production. Characteristic tone is not maintained in some facets of technical accuracy and expression.	A demonstration which displays a lack of proficiency in tone production; performance demonstrates many flaws in basic tone production. Characteristic tone is lacking in virtually all facets of technical accuracy and expression.
INTONATION	An exemplary demonstration of intonation. Pitch is centered and accurate in all ranges and registers. Accurate intonation is maintained almost always .	A proficient demonstration of intonation. Pitch is centered and accurate most of the time in all ranges and registers. Accurate intonation is maintained most of the time.	A demonstration approaching proficiency in accurate intonation. Pitch is centered and accurate to a moderate degree through all ranges and registers. Accurate intonation is maintained some of the time.	A performance that demonstrates a lack of understanding in the area of intonation. Pitch accuracy is inconsistent through all ranges and registers. Accurate intonation is not maintained .
MELODIC AND RHYTHMIC ACCURACY	An exemplary demonstration of melodic and rhythmic accuracy at the indicated tempo. The performance displays a near flawless execution and interpretation of melodic and rhythmic patterns in all ranges and registers.	A proficient demonstration of melodic and rhythmic accuracy at the indicated tempo. The performance displays some minor flaws in the execution and interpretation of melodic and rhythmic patterns in all ranges and registers.	A demonstration approaching proficiency in melodic and rhythmic accuracy at the indicated tempo. The performance displays inconsistent execution and interpretation of melodic and rhythmic patterns in all ranges and registers.	A demonstration that displays a lack of proficiency in melodic and rhythmic accuracy. The performance demonstrates an inability to execute and interpret melodic and rhythmic patterns in all ranges and registers.
TECHNIQUE	An exemplary performance demonstrating the highest level of technical skill. The performance demonstrates clean and appropriate articulation (i.e., slurring, accents, releases, etc.) throughout all ranges and registers.	A proficient performance demonstrating a high level of technical skill. The performance demonstrates some flaws in the area of articulation (i.e., slurring, accents, releases, etc.) throughout all ranges and registers.	A demonstration approaching proficiency in technical skill. The performance demonstrates a moderate level of control in the area of articulation (i.e., slurring, accents, releases, etc.) throughout all ranges and registers.	A performance that demonstrates a lack of proficiency in technical skill. The performance demonstrates a lack of control in the area of articulation (i.e., slurring, accents, releases, etc.) throughout all ranges and registers.
MUSICALITY / INTERPRETATION	An exemplary demonstration of musicality and interpretation. The performance displays the highest level of musical understanding of the concepts of style and phrasing.	A proficient demonstration of musicality and interpretation. The performance displays a high level of understanding of the concepts of style and phrasing with some minor flaws.	A demonstration approaching proficiency in the areas of musicality and interpretation. The performance displays a moderate level of understanding of concepts of phrasing and style, with many flaws.	A performance demonstrating a lack of proficiency in the area of musicality and interpretation. The performance displays a lack of musical understanding of the concepts of phrasing and style.

SEQUENTIAL PROCEDURES

1. Have students work on performing their concert spiritual in small groups (quartets or octets)
2. Assign students to groups to assess a peer group's performance of the concert spiritual.
3. The students act as adjudicators for another group's performance and use the performance rubric to score the performance.

LESSON CLOSURE NOTES: *Exactly what summary activity, questions, and/or discussion will close the lesson and connect big ideas? List the questions. Provide a foreshadowing of the next class, individual assignments, etc.*

CONSIDERATIONS FOR PLANNING

- **Timing Consideration:** This activity needs to be strategically placed in the sequence. The students will need to be at a proficient level of performance to complete a performance assessment.
- **Lesson Launch/Warm-Up:** Students are encouraged to use the performing rubric prior to this lesson. Ideally these topics are being covered on a consistent basis under the Creating and Performing Process.
- **Anticipated Misconceptions:** Continue developing groupings that challenge students to take different roles in the ensemble. Students may assess each other individually or in groups. The students will be using a judge's lens while listening to the performers.
- **Vocabulary:** Students should use developmentally appropriate musical terminology when describing/explaining the music they listen to.
- **Resources:** Recording the performances often proves to be the best and most accurate way to capture the true quality of the performance for review. If the technology is available, have students record and listen to their performances to strengthen their justifications. Extended Learning Experiences: This exercise should be repeated for all repertoire and, once introduced, can also be used as a homework assignment. Students can use this strategy to deepen their understanding and experience of all music.

CHORUS RESPONDING UNIT, ADVANCED LEVEL, LESSON 6:

ESSENTIAL QUESTION(S): *Specifically, which essential question(s) (from the unit) will be addressed in this portion of the learning plan?*

- How do we judge the quality of musical work(s) and performance(s)?
- How do performers interpret musical works?
- How do we discern the musical creators' and performers' expressive intent?

LEARNING OBJECTIVES: *Posted in the classroom, and written from the student's perspective, these questions or "I can" statements explicitly communicate to students the intended understandings or acquisitions for this learning experience.*

- I can use criteria, research, my experiences and interests, and understanding of the context to develop and justify evaluations of programs of music and performances of those compositions.
- I can develop and apply strategies, evaluate and further refine those strategies to address the multiple individual and ensemble challenges in a repertoire of music and evaluate their success.
- I can perform a varied repertoire of music in various ensembles that represents different cultures, historical periods, styles, and genres while demonstrating and understanding and mastery of the technical and expressive demands of music.

REQUIRED MATERIALS: *include websites, links, technology hardware, music, worksheets*

ASSESSMENT TOOL: *What exactly do I expect students to be able to do by the end of the lesson, and what assessment/s (formative and/or summative) will I use as evidence of student learning?*

Journal

Students will:

- capture their findings from the work with spirituals in a journal reflection.
- use the reflection rubric to continue building their own personal criteria for music-making.

STUDENT WORKSHEETS:

Writing Prompt: Write a reflection of the process for approaching the learning of this concert spiritual. The reflection should encompass the whole process from the passing out of the spiritual through the performance. The written reflection should be at least 300 words.

Questions to consider in your reflection:

- What did you learn?
- How did you grow as a performer?
- How did you feel during the preparation and performance process?
- Do you believe you performed the music as the composer intended?
- How did your research enhance your performance?

- Were you able to include your own interpretation and ideas into your performances?
- How do you think you have grown as a musician? As a person?
- Did this process affect your future career and life goals?

Written Reflection Scoring: 3 points for each entry

3 points—Wrote 8 or more total sentences answering all the questions from the prompt. Referenced the piece with at least 3 elements of music, and gave an opinion that is supported with musical facts.

2 points—Wrote fewer than 8 sentences that vaguely answered the prompt without supporting arguments with actual references from the piece.

1 point—Wrote in the journal, but made no attempt to answer questions from the prompt.

Goal of Lesson 5: Written reflection on the process for learning this concert spiritual.

Lesson Development: What specific activities, investigations, problems, questions, or tasks will students be working on during the lesson?

SEQUENTIAL PROCEDURES

1. Have students reflect on the performance of the concert spiritual in their journals.
2. If a performance recording is available, playing it for students would offer an added bonus.

CONSIDERATIONS FOR PLANNING

- **Timing Consideration:** This activity needs to happen at the conclusion of the concert cycle. If there is time for the students to listen to the concert either audio or video recording, that would be preferred.
- **Lesson Launch/Warm-Up:** Students are encouraged to use the written reflection rubric prior to this lesson. Ideally, these topics are being covered on a consistent basis under the Creating and Performing Processes.
- **Anticipated Misconceptions:** Have students share their reflections either as a group or individually.
- **Vocabulary:** Students should use developmentally appropriate musical terminology when describing/explaining the music they listen to.
- **Resources:** recording the performances often proves to be the best way to capture the true quality of the performance for review and best accuracy. If the technology is available to have students record and listen back to strengthen their justification it is highly recommended.
- **Extended Learning Experiences:** This exercise should be repeated for all repertoire and, once introduced, can also be used as a homework assignment. Students can use this strategy to deepen their understanding and experience of all music.

Journal Entry, Lesson 1

Directions:

1. Label your journal entry with your name, date, class period, and the name of the piece you will be listening to.
2. Listen carefully to the following selection:

#1 _____

3. You will hear the selection once before completing your first paragraph. You will then hear the selection again before completing your second paragraph.

Requirements for the first paragraph:

- Use complete sentences.
- Using your own opinion of the piece, explain what you heard, describe what instruments you hear, and state which instrument plays the melody.
- Describe the selection with specific elements of music, including voices, instruments, melody, harmony, rhythm, mood, lyrics, dynamics, and texture.

Requirements for the second paragraph:

- Use complete sentences.
- Explain what you like about the piece and explain your choice using supportive musical details from the example: "I like this piece because of the fluid legato lines, and the crescendos give it a sense of excitement.
- Explain what you would change about the piece if you were the composer: Use specific examples from your knowledge of musical terminology, for example "I don't like this piece because the legato line makes me feel sad, and the tempo isn't one that I would normally listen to."
- Describe the emotional and visual responses this piece evokes in you.
- Explain how you would persuade a friend to listen to this piece. What musical characteristics would he/she enjoy? (Please cite specific examples from the musical performance.)

4. Proofread your journal entry for spelling, grammar, and legibility.

Journal Scoring: 3 points for each entry

3 points—Wrote 8 or more complete sentences answering all the questions from the prompt. Referenced the piece with at least 3 elements of music, and gave an opinion that is supported with musical facts.

2 points—Wrote fewer than 8 sentences that vaguely answer the prompt without supporting arguments with actual references from the piece.

1 point—Wrote in the journal, but made no attempt to answer questions from the prompt.

Lesson 2: Music Listening Assignment, SOAPStone Example

DIRECTIONS:

1. Label your journal entry with your name, date, class period, and the name of the piece you will be listening to.
 2. Listen carefully to the following selection: (write in selection—there will be multiple examples).
-

3. You will hear the selection once before completing your first paragraph. You will then hear the selection again before completing your second paragraph.

REQUIREMENTS FOR THE JOURNAL ENTRY:

- Use complete sentences.
- Who is the **SPEAKER**? Identify the voice that is telling the story.
- What is the **OCCASION**? What is the time and place; the context that prompted this story.
- Who is the **AUDIENCE**? The group of listeners to whom this piece is directed.
- What is the **PURPOSE**? The reason behind the text.
- What is the **SUBJECT**? State the objective in a few words or phrases.
- What is the **TONE**? The attitude of the author.
- Use elements of music including voices, instruments, melody, harmony, rhythm, mood, lyrics, dynamics, and texture to support your findings.
- Explain what you like about the piece, and explain your choice using supportive musical details from the example: "I like this piece because of the fluid legato lines, and the crescendos give it a sense of excitement."
- Explain what you would change about the piece if you were the composer: Use specific examples from your knowledge of musical terminology, for example: "I don't like this piece because the legato line makes me feel sad, and the tempo isn't one that I would normally listen to."
- Describe the emotional and visual responses this piece evokes in you.
- Explain how you would persuade a friend to listen to this piece. What musical characteristics would he/she enjoy? (Please cite specific examples from the musical performance.)

4. Lesson 2: **Elements of Music, SOAPStone Listening Worksheet**

Proofread your journal entry for spelling, grammar, and legibility.

JOURNAL SCORING: 3 POINTS FOR EACH ENTRY

3 points—Wrote 8 or more complete sentences answering all the questions from the prompt. Referenced the piece with at least 3 elements of music, and gave an opinion that is supported with musical facts.

2 points—Wrote fewer than 8 sentences that vaguely answer the prompt without supporting arguments with actual references from the piece.

1 point—Wrote in the journal, but made no attempt to answer questions from the prompt.

Lesson 3: Developing Tools for Musical Expression and Understanding

Name: _____

Voice Part: _____

Piece and Composer: _____

In an effort to better understand, connect with, and communicate musical ideas, it can be helpful to develop a visual or thematic framework that applies to the music being performed. This framework can be very detailed, or it can be broad in scope. The idea is that by creating a story line for music that is otherwise void of any explicit narrative, we are better able to put together a convincing musical message. We must always have context for what we are trying to convey musically.

Instructions

After listening to the recording (you will get two hearings), create an outline for a story by filling out the information below based on what you felt, or where your imagination took you as a result of what you heard. In other words, what imagery or emotion can you apply to the music? What is the character of the music? After the second hearing, you will be asked to compare and contrast your outline with your stand partner.

Proofread your journal entry for spelling, grammar, and legibility.

Story/Narrative Outline

Hearing 1:

Geographic location: _____

Time of day: _____

Weather and season: _____

Character(s): _____

Genre: _____

Hearing 2:

Plot line point and specific measure number(s)

Plot line point and specific measure number(s)

Plot line point and specific measure number(s)

Plot line point and specific measure number(s)

Response	1	2	3	4	Score
Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms. <i>(MU:Re8.1.E.IIIa)</i>	The review does not use music vocabulary to describe or analyze the performance. The review is generic; it does not focus on any particular element of music. The opinion of the piece is not supported by specific evidence from the music or the performance itself.	The review uses few music terms in its description and analysis. The review is overly general, not choosing specific elements of music to focus the analysis. The evaluation of the performance is not clearly based on its design, its execution, or its ability to communicate.	The review uses music terminology to describe and analyze the work. The review focuses on and explains specific aspects of music and performance. The review communicates basic evaluation of the effectiveness of the performance in communicating its purpose or meaning.	Significant details of music and performance, using appropriate terminology, focus the review. The review communicates a thoughtful evaluation of the effectiveness of the performance in communicating its purpose or meaning.	

Lesson 4: Building Your Interpretations of Spirituals

Using the knowledge that we gained from listening to recorded spirituals, identify characteristics of spirituals that you liked. Using this aesthetic chart, identify the characteristics that you were drawn to in the examples that we heard. Use the blank columns to finish the sentence starters. Give as much detail as you can for each statement.

I like spirituals that ...	
Studying spirituals leads me to think ...	
I like harmonies that are ...	
I like rhythms that are ...	
I like spirituals that were written for ...	
I found myself most interested in ...	
Singing spirituals can help me to ...	
Singing spirituals will teach our choir to ...	

3 points—Completed all the sentence starters from the prompt. Referenced the piece with at least 3 elements of music, and gave an opinion that is supported with musical facts.

2 points—Completed all the sentence starters from the prompt. Vaguely answered the prompt without supporting arguments with actual references from the piece and few musical facts.

1 point—Made no attempt to answer questions from the prompt.

Rubric for Journal Entry on Reflection of Performance, Lesson 5

CRITERIA	4	3	2	1
TONE / TONE PRODUCTION	An exemplary demonstration of tone quality. Tone is full, rich, and characteristic of the style in all ranges and registers. Characteristic tone is maintained in all facets of technical accuracy and expression.	A proficient demonstration of tone quality. Tone is full, rich, and characteristic of the style the majority of the time in all ranges and registers. Characteristic tone is maintained in most facets of technical accuracy and expression.	A demonstration approaching proficiency in tone production. Performance shows some flaws in basic tone production. Characteristic tone is not maintained in some facets of technical accuracy and expression.	A demonstration which displays a lack of proficiency in tone production; performance demonstrates many flaws in basic tone production. Characteristic tone is lacking in virtually all facets of technical accuracy and expression.
INTONATION	An exemplary demonstration of intonation. Pitch is centered and accurate in all ranges and registers. Accurate intonation is maintained almost always .	A proficient demonstration of intonation. Pitch is centered and accurate most of the time in all ranges and registers. Accurate intonation is maintained most of the time.	A demonstration approaching proficiency in accurate intonation. Pitch is centered and accurate to a moderate degree through all ranges and registers. Accurate intonation is maintained some of the time.	A performance that demonstrates a lack of understanding in the area of intonation. Pitch accuracy is inconsistent through all ranges and registers. Accurate intonation is not maintained .
MELODIC AND RHYTHMIC ACCURACY	An exemplary demonstration of melodic and rhythmic accuracy at the indicated tempo. The performance displays a near flawless execution and interpretation of melodic and rhythmic patterns in all ranges and registers.	A proficient demonstration of melodic and rhythmic accuracy at the indicated tempo. The performance displays some minor flaws in the execution and interpretation of melodic and rhythmic patterns in all ranges and registers.	A demonstration approaching proficiency in melodic and rhythmic accuracy at the indicated tempo. The performance displays inconsistent execution and interpretation of melodic and rhythmic patterns in all ranges and registers.	A demonstration that displays a lack of proficiency in melodic and rhythmic accuracy. The performance demonstrates an inability to execute and interpret melodic and rhythmic patterns in all ranges and registers.
TECHNIQUE	An exemplary performance demonstrating the highest level of technical skill. The performance demonstrates clean and appropriate articulation (i.e., slurring, accents, releases, etc.) throughout all ranges and registers.	A proficient performance demonstrating a high level of technical skill. The performance demonstrates some flaws in the area of articulation (i.e., slurring, accents, releases, etc.) throughout all ranges and registers.	A demonstration approaching proficiency in technical skill. The performance demonstrates a moderate level of control in the area of articulation (i.e., slurring, accents, releases, etc.) throughout all ranges and registers.	A performance that demonstrates a lack of proficiency in technical skill. The performance demonstrates a lack of control in the area of articulation (i.e., slurring, accents, releases, etc.) throughout all ranges and registers.
MUSICALITY / INTERPRETATION	An exemplary demonstration of musicality and interpretation. The performance displays the highest level of musical understanding of the concepts of style and phrasing.	A proficient demonstration of musicality and interpretation. The performance displays a high level of understanding of the concepts of style and phrasing with some minor flaws.	A demonstration approaching proficiency in the areas of musicality and interpretation. The performance displays a moderate level of understanding of concepts of phrasing and style, with many flaws.	A performance demonstrating a lack of proficiency in the area of musicality and interpretation. The performance displays a lack of musical understanding of the concepts of phrasing and style.

Writing Reflection, Lesson 6

Writing Prompt: Write a reflection of the process for approaching this concert spiritual. The reflection should encompass the whole process from the passing out of the spiritual through the performance. The written reflection should be at least 300 words.

Questions to consider in your reflection:

- What did you learn?
- How did you grow as a performer?
- How did you feel during the preparation and performance process?
- Do you feel you performed the music as the composer intended? Why or why not?
- How did your research enhance your performance?
- Were you able to include your own interpretation and ideas into your performances?
- How do you think you have grown as a musician?
- Did this process affect your future career and life goals?

Written Reflection Scoring: 3 points for each entry

3 points—Completed all the sentence starters from the prompt. Referenced the piece with at least 3 elements of music, and gave an opinion that is supported with musical facts.

2 points—Completed all the sentence starters from the prompt. Vaguely answered the prompt without supporting arguments with actual references from the piece and few musical facts.

1 point—Made no attempt to answer questions from the prompt.

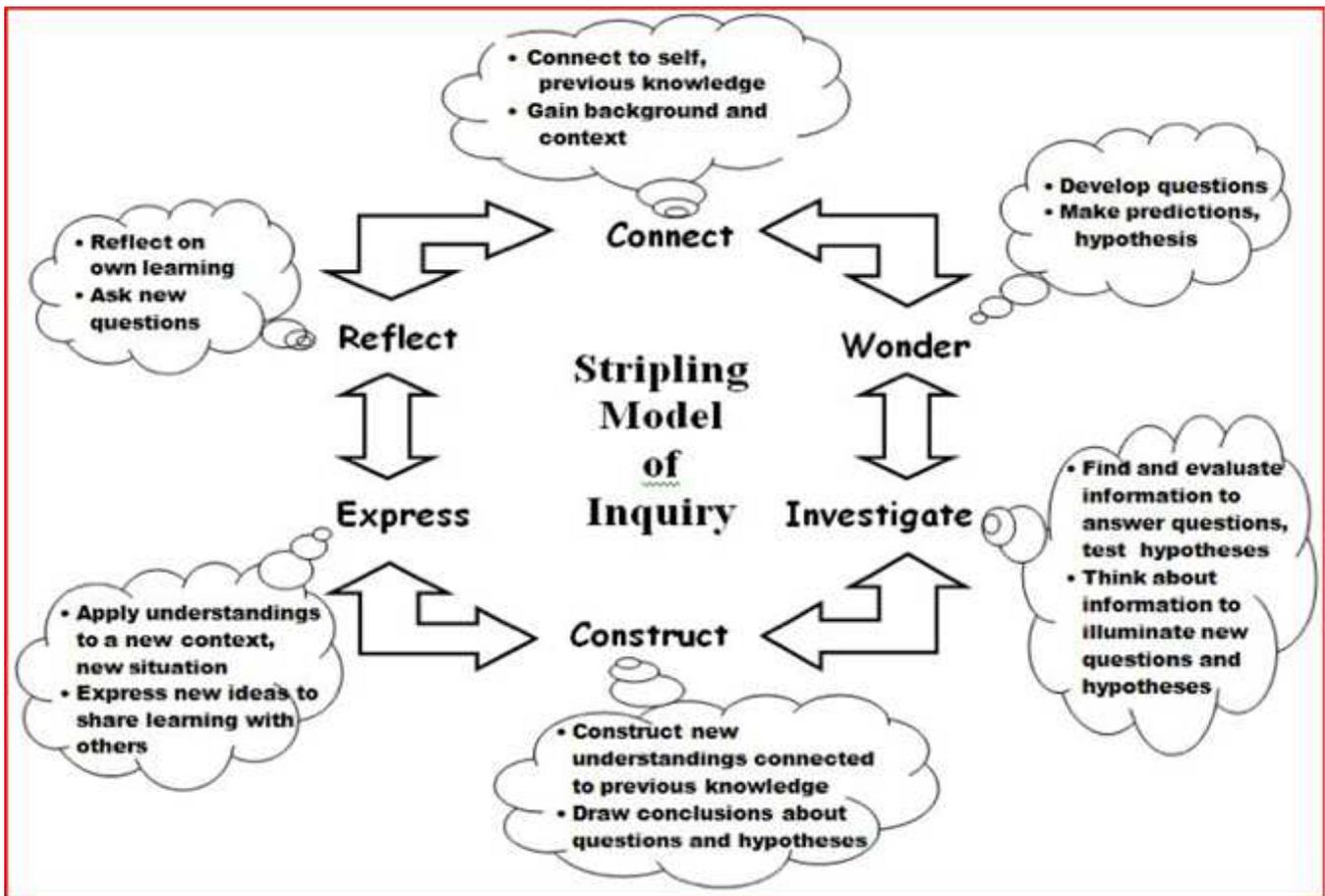
SOAPSTone Reading Strategy Guide

(adapted from The College Board)

To encourage and strengthen readers' interaction with and comprehension and analysis of text.

<u>S</u>peaker	Who is the voice that tells the story? The author and the speaker are NOT necessarily the same. An author may choose to tell the story from any number of different points of view . Is someone identified as the speaker? What assumptions can be made about the speaker? What age, gender, class, emotional state, education, or...? In nonfiction, how does the speaker's background shape his/her point of view?
<u>O</u>ccasion	What is the time and place of the piece -- the (rhetorical) context that encouraged the writing to happen? Is it a memory, a description, an observation, a valedictory, a diatribe, an elegy, a declaration, a critique, a journal entry or...? Writing does not occur in a vacuum. There is the larger occasion : an environment of ideas and emotions that swirl around a broad issue. Then there is the immediate occasion : an event or situation that catches the writer's attention and triggers a response.
<u>A</u>udience	Who is the audience -- the (group) of readers to whom this piece is directed? The audience may be one person, a small group, or a large group; it may be a certain person or a certain people. Does the speaker identify an audience? What assumptions exist about the intended audience?
<u>P</u>urpose	Why was this text written? You should ask yourself, " What does the speaker want the audience to think or do as a result of reading this text? " How is this message conveyed? What is the message? How does the speaker try to spark a reaction in the audience? What techniques are used to achieve a purpose? How does the text make the audience feel? What is its intended effect? Consider the purpose of the text in order to examine the argument and its logic.
<u>S</u>ubject	What are the general topic, content, and ideas contained in the text? You should be able to state the subject in a few words or a phrase. How do you know this? How does the author present the subject? Is it introduced immediately or delayed? Is the subject hidden? Is there more than one subject?
<u>T</u>one	What is the attitude of the author? The spoken word can convey the speaker's attitude, and, thus, help to impart meaning, through tone of voice. With the written work, it is tone that extends meaning beyond the literal. If the author were to read aloud the passage, describe the likely tone of that voice. It is whatever clarifies the author's attitude toward the subject. What emotional sense pervades the piece? How does the diction point to tone? How do the author's diction, imagery, language , and sentence structure (syntax) convey his or her feelings?

SOAPSTone should be used in conjunction with annotating!



Readings on Spirituals

A spiritual is a type of religious folk song that is most closely associated with the enslavement of African people in the American South. These songs in the 19th century and were especially popular in the period leading up to the abolishment of legalized slavery in the late 1860s. The African American spiritual (also called the Negro spiritual) constitutes one of the largest and most significant forms of American folk song.

PLAYLIST

Recordings from Library of Congress Collections:

“My Good Lord Done Been Here” (https://www.historyonthenet.com/authentichistory/1600-1859/3-spirituals/1939_My_Good_Lord_Done_Been_Here-Aunt_Florida_Hampton.html). Sung by Florida Hampton, recorded in Alabama by John and Ruby Lomax, 1939. An example of a spiritual sung in traditional fashion.

“Ol’ Man Satan” (<https://www.loc.gov/item/ihas.200196567/>). Mary C. Mann of the Georgia Sea Islands sings a spiritual that she said had been handed down in her family for five generations. Recorded by Robert W. Gordon, 1926, <https://www.loc.gov/item/ihas.200196567/>

“I Want to Be Ready” (<https://www.loc.gov/item/jukebox.4312>) Performed by the Tuskegee Institute Singers in 1916. This recording provides an example of the choral style of singing spirituals that emerged in African American colleges after emancipation.

“Heav’n, Heav’n” (<https://www.loc.gov/item/jukebox.9841>). Arranged by Henry Thacker Burleigh and sung by opera contralto Marian Anderson, 1924.

Famous spirituals include *“Swing Low, Sweet Chariot”* (<https://www.loc.gov/item/jukebox.4076/>), composed by a Wallis Willis, and *“Deep Down in my Heart”* (<https://www.loc.gov/item/ihas.200196565/>). The term spiritual is derived from the King James Bible translation of Ephesians 5:19: “Speaking to yourselves in psalms and hymns and spiritual songs, singing and making melody in your heart to the Lord.” The form has its roots in the informal gatherings of African slaves in “praise houses” and outdoor meetings called “brush arbor meetings,” “bush meetings,” or “camp meetings” in the 19th century. At the meetings, participants would sing, chant, dance, and sometimes enter ecstatic trances. Spirituals also stem from the “ring shout,” a shuffling, circular dance to chanting and hand clapping that was common among early plantation slaves. An example of a spiritual sung in this style is *“Jesus Leads Me All the Way”* (<https://www.loc.gov/item/ihas.200196384/>), sung by Reverend Goodwin and the Zion Methodist Church congregation and recorded by Henrietta Yurchenco in 1970.

In Africa, music had been central to people’s lives: Music-making permeated important life events and daily activities. However, the white colonists of North America were alarmed by and frowned on the slaves’ African-infused way of worship because they considered it to be idolatrous and wild. As a result, slave gatherings were often banned and had to be conducted in a clandestine manner. The African population in the American colonies had initially been introduced to Christianity in the seventeenth century. Uptake of the religion was relatively slow at first. But the slave population was fascinated by Bible stories containing parallels to their own lives and created spirituals that retold narratives about Biblical figures like Daniel and Moses. As Africanized Christianity took hold among the slave population, spirituals served as a way to express the community’s new faith, as well as its sorrows and hopes.



Detail from [Harriet Tubman, full-length portrait, standing with hands on back of a chair] (<https://www.loc.gov/resource/cph.3a10453/>). Lindsley, H. B., photographer. [Between ca. 1860 and 1875]. Prints and Photographs Division, Reproduction Number: LC-USZ62-7816

Spirituals are typically sung in a call-and-response form, with a leader improvising a line of text and a chorus of singers providing a solid refrain in unison. The vocal style abounded in freeform slides, turns, and rhythms that were challenging for early publishers of spirituals to document accurately. Many spirituals, known as “sorrow songs,” are intense, slow, and melancholic. Songs like “Nobody Knows the Trouble I’ve Seen” (<https://www.loc.gov/item/jukebox.10169/>) describe the slaves’ struggles and identification the suffering of Jesus Christ. Other spirituals are more joyful. Known as “jubilees,” or “camp meeting songs,” they are fast, rhythmic, and often syncopated. Examples include “Rock-a My Soul in the Bosom of Abraham,” (<https://www.loc.gov/item/ihas.200197579/>) and “Fare Ye Well” (<https://www.loc.gov/item/ihas.200196400/>).

Spirituals are also sometimes regarded as codified protest songs, with songs such as “Steal away Away to Jesus” (<https://www.loc.gov/item/jukebox.8408/>), composed by Wallis Willis, being seen by some commentators as incitements to escape slavery. Because the Underground Railroad of the mid-19th century used terminology from railroads as a secret language for assisting slaves to freedom, it is often speculated that songs like “I Got my Ticket” may have been a code for escape. Hard evidence is difficult to come by, because assisting slaves to freedom was illegal. A spiritual that was certainly used as a code for escape to freedom was “Go Down, Moses” (<https://www.loc.gov/item/jukebox.78/>), used by Harriet Tubman to identify herself to slaves who might want to flee north.¹

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As Frederick Douglass, a nineteenth century abolitionist author and former slave, wrote in his book *My Bondage and My Freedom* (1855) of singing spirituals during his years in bondage, "A keen observer might have detected in our repeated singing of 'O Canaan, sweet Canaan, I am bound for the land of Canaan,' something more than a hope of reaching heaven. We meant to reach the North, and the North was our Canaan."

The publication of collections of spirituals in the 1860s started to arouse a broader interest in spirituals. In the 1870s, the creation of the Jubilee Singers, a chorus consisting of former slaves from Fisk University in Nashville, Tennessee, sparked an international interest in the musical form. The group's extensive touring schedule in the United States and Europe included concert performances of spirituals that were very well received by audiences. While some African Americans at the time associated the spiritual tradition with slavery and were not enthusiastic about continuing it, the Fisk University Singers performances persuaded many that it should be continued. Ensembles around the United States started to emulate the Jubilee singers, giving birth to a concert-hall tradition of performing this music that has remained strong to this day.

The Hampton Singers of Hampton Institute (now Hampton University in Hampton, Virginia) was one of the first ensembles to rival the Jubilee Singers. Founded in 1873, the group earned an international following in the early and mid-20th century under the baton of its longtime conductor R. Nathaniel Dett. Dett was known not just for his visionary conducting abilities, but also for his impassioned arrangements of spirituals and original compositions based on spirituals. In the 20th century, a cappella arrangements of spirituals for choruses by such noted composers as Moses Hogan, Roland Carter, Jester Hairston, Brazeal Dennard, and Wendell Whalum have taken the musical form beyond its traditional folk-song roots.



Detail from *Jubilee Singers, Fisk University, Nashville, Tennessee* (<https://www.loc.gov/resource/ppmsca.11008/>). American Missionary Association, publisher. [between 1870 and 1880]. Prints and Photographs Division, Reproduction Number: LC-DIG-ppmsca-11008. The Fisk University Jubilee Singers helped to raise awareness of African American spirituals through concerts and recordings under the direction of John W. Work, Jr., the first African American to collect and publish spirituals.

The appearance of spirituals on the concert-hall stage was further developed by the work of composers like Henry T. Burleigh (<https://www.loc.gov/item/ihas.200035730/>), who created widely-performed piano-voice arrangements of spirituals in the early 20th century for solo classical singers. Follow the link to view sheet music for "A Balm in Giliad" (<https://www.loc.gov/item/ihas.200182757/>), a spiritual arranged by Burleigh. Marian Anderson's

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Many other composers followed in Burleigh’s footsteps. In the 1920s and 1930s, prominent classically trained artists such as Marian Anderson, Roland Hayes, and Paul Robeson spotlighted spirituals in their repertoires. The tradition has continued into more recent times with classical stars like Kathleen Battle and Jessye Norman frequently performing spirituals in their recitals. While spirituals continue to have a presence in the concert hall, the centrality of the form to the black church has waned in the 20th century with the rise in popularity of gospel music. The gospel tradition has preserved the lyrics of many spirituals, but the musical forms have changed dramatically as harmonies are added and the tunes arranged to suit new performance styles. For an example of the gospel quartet style that arose in the 1940s, listen to this recording of the Golden Jubilee Quartet performing “Oh Jonah!” (<https://www.youtube.com/watch?v=ZPUAqbjLft0>).

In spite of these changes, forms of the traditional spiritual continue to survive in some of the conservative congregations of the American South that are either more isolated from modern influences or that simply choose to preserve the older songs.

Many recordings of these rural spirituals, made between 1933 and 1942, are housed in the American Folklife Center collections at the Library of Congress. The collection includes such gems as “Run Old Jeremiah,” a ring shout from Jennings, Alabama, recorded by J. W. Brown and A. Coleman in 1934, which has a train-like accompaniment of stamping feet; and “Eli You Can’t Stand,” a spiritual underpinned by hand clapping featuring lead singing by Willis Proctor and recorded on St. Simon’s Island, Georgia in 1959. Many field recordings of spirituals are available online, including the earliest known recording of “Come by Here” (<https://www.loc.gov/item/ihas.200197143/>), or as it is often called today, “Kumbaya,” sung by H. Wylie and recorded by folklorist Robert Winslow Gordon on a wax cylinder in 1926 (the middle of this recording is inaudible, probably due to deterioration of the cylinder).

The “white spiritual” genre, though far less well recognized than its Negro spiritual cousin, encompasses the folk hymn, the religious ballad, and the camp-meeting spiritual. White spirituals share symbolism, some musical elements, and somewhat of a common origin with African American spirituals. In 1943, Willis James made this field recording of the Lincoln Park Singers performing “I’ll Fly Away,” which was composed by Albert E. Brumley, a white man. This field recording serves to illustrate the link between black and white spirituals.



Detail from [Harry Thacker Burleigh, head-and-shoulders portrait, facing right]. Knight, Thos. Coke, photographer. 1927. Prints and Photographs Division, Reproduction Number: LC-USZ62-114982. Henry "Harry" Thacker Burleigh was a classical composer, arranger, and professional singer who arranged traditional spirituals for orchestra.

The genre of white spirituals came to broader public attention in the 1930s when George Pullen Jackson, a professor of German at Vanderbilt University in Nashville, published the book *White Spirituals in the Southern Uplands* (1933). The book was the first in a series of studies that highlighted the existence of white spirituals in both their oral and published forms, the latter occurring in the shape-note tune books of rural communities.

Black spirituals vary from white spirituals in a number of ways. Differences include the use of microtonally flatted notes, syncopation and counter-rhythms marked by hand clapping in black spiritual performances. Black spiritual singing also stands out for the singers' striking vocal timbre that features shouting, exclamations of the word "Glory," and raspy, shrill falsetto tones.

Spirituals have played a significant role as vehicles for protest at intermittent points during the 20th and early 21st centuries. During the American civil rights movement of the 1950s and 1960s, spirituals as well as gospel songs supported the efforts of civil rights activists. Many of the "freedom songs" of the period, such as "Oh, Freedom!" and "Eyes on the Prize," were adapted from old spirituals. Both these songs are performed by the group Reverb in a video of their concert at the Library of Congress in 2007 (<https://www.loc.gov/item/ahas.200196416/>). The movement's torch song, "We Shall Overcome," merged the gospel hymn "I'll Overcome Someday" with the spiritual "I'll Be All Right."

Freedom songs based on spirituals have also helped define struggles for democracy in many other countries around the world, including Russia, Eastern Europe, China, and South Africa. Some of today's well-known pop artists continue to draw on the spirituals tradition in the creation of new protest songs. Examples include Bob Marley's "Redemption Song" and Billy Bragg's "Sing Their Souls Back Home."

Note

1. Sarah H. Bradford. *Harriet Tubman: The Moses of Her People*, 1886. Available online from the University of North Carolina, Chapel Hill, <http://docsouth.unc.edu/neh/harriet/harriet.html>

Resources

- Caldwell, Hanzonia, *African American Music: Spirituals*, 3d ed. (Culver City, CA: Ikor Communications, Inc., 2003)
- Koskoff, Ellen, Ed., *The Garland Encyclopedia of World Music Volume 3: The United States and Canada* (New York and London, UK: Garland Publishing, 2001), 68–69, 523–24, 624–29.
- Hitchcock, H. Wiley and Stanley Sadie, *The New Grove Dictionary of Music and Musicians* (London, UK: Macmillan, 1986), 284–90.
- The Library of Congress website contains many examples of digitized recordings and sheet music of spirituals, <https://www.loc.gov/search/?q=spiritual+songs&fa=subject%3Aspirituals+%28songs%29>

The Library of Congress website also houses a special digitized [American choral music collection](#) that features arrangements of spirituals by composers like Henry T. Burleigh and R. Nathaniel Dett, <https://www.loc.gov/collections/american-choral-music/?q=american+choral+music>.



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