



Chorus Responding Unit, Accomplished 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 (nafme.org/standards). These Standards are all about music literacy, since they emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage; they cultivate a student’s ability to carry out the three Artistic Processes of Creating, Performing, and Responding while aligning with the ideal of Connecting to their world and the world around them. These are the processes that musicians have followed for generations, even as they connect through music to themselves and their societies.

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, analyze), 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 Process 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, ACCOMPLISHED LEVEL

ACCOMPLISHED LEVEL (*Equivalent to 7–8 years of study in an ensemble in addition to core or general music*)—Students at the Accomplished Level are—with minimal assistance—able to identify or solve arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression. They use the art form for personal realization and well-being, and have the necessary skills for and interest in participation in arts activity beyond the school environment.

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

The lesson sequence below uses the inquiry-based model of learning for the LOC and contains the expectations for the Accomplished component of the Model Cornerstone Assessment model (see [bit.ly/ModelCornerstoneAssessments](#)). These lessons can be completed from beginning to end or can be extracted one by one. These units are a starting point, like a musical score, to spark ideas/reflection/creativity/depth to promote learning that jumps off the page!

The teacher will guide the students using Inquiry Methods such as the LOC Observe, Reflect, Question model to explore and investigate questions that their students have about these recordings—their purpose, how they are constructed, the composer’s intent, and the recording’s historical and cultural significance, and then evaluate performances based on their explorations and investigations.

It is important to be aware of the prerequisite skills needed for teachers and students to be successful at the Accomplished level. Teachers should familiarize themselves with Knowledge-Based learning, the model(s) of response to be implemented (see Lesson 1, p. 9, for “Observe, Reflect, Question”), and the rubrics being used to assess student learning.

Students should have an understanding of music literacy, including:

- comprehension/application of notes
- rhythms
- dynamic markings
- phrase markings
- articulation
- style

The linking of these lessons to performance practice is straightforward and can easily be embedded throughout the learning in a concert cycle. The timeframe listed for each of these units is extremely flexible. Choral educators should estimate the necessary instructional time needed for their students to achieve the depth of learning desired. Depending on the amount of depth you choose to engage your students in, a “less is more” philosophy may be considered as it relates to the number of repertoire selections performed in the concert cycle. This approach allows for student work from this project to be featured in lieu of concert repertoire. Suggestions to maximize instructional time can include (but are not limited to) an online blog (where students answer questions) as well as a virtual platform for individual students or student groups to present their findings.

Last, these units were written with the flexibility to insert other genres/styles into this lesson format.

MATERIALS NEEDED FOR THIS UNIT

Teacher/student access to an electronic device with Internet capabilities and musical scores.

USING THE INQUIRY MODEL IN THE LESSONS:

- Give each student a copy of the attached analysis tool (either paper or electronically) embedded in each lesson and included at the end of the unit (Lesson 1, pp. 26-27), for his or her own notes and ideas.
- Have the “starting” question or questions for an area—Observe, Reflect, Question—on the board or projected so students can view.
- Have a larger copy of the analysis tool on a whiteboard or poster, or projected for class viewing for students to offer ideas.
- Have students work in one block at a time. Do not show them the prompts for Observe, Reflect, and Question all at the same time; rather, let them focus on one area at a time.

PREREQUISITE SKILLS FOR STUDENTS FOR THE UNIT

- Ability to cite characteristics that are important in selecting music
- Recognition of the purposes for which music is created

Comprehension/application of the elements of music as noted:

- music notation
- melody
- harmony
- meter
- dynamic markings
- phrase markings
- articulation
- style
- performance experience with music of this genre/style in an ensemble setting.

HOW TO SEQUENCE LESSONS

- Take students to the Library of Congress website (www.loc.gov), and lead them on a virtual tour of its available resources.
- Provide students with the specific primary resource links from the LOC website to review for initial discussion in class.
- Distribute assessment tools/rubrics embedded in lessons (Lesson 1, pp. 26–27) to students for review.
- Provide students with any other logistical support necessary to complete the learning objectives.

LESSON GOALS

LESSON 1: *THE FOLLOWING SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.*

Acquaint students with Inquiry as a tool for learning and discovery.

Have students explore and determine what this music was originally used for and why someone would choose to perform or listen to it purely from the audio recording.

After students have heard the audio recording, have them make comparisons between the music they heard and music of this genre that they may have encountered or performed themselves.

LESSON 2: *THE FOLLOWING SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.*

- Have students investigate the text and draw conclusions to its meaning/purpose (culturally, historically, and personally through their listening).
- Introduce the relationship between what is on the page and how it relates to performance practice.
- Begin to discuss and identify musical markings/components through student listening.

LESSON 3:

- Begin deeper analysis of recordings in relation to the musical elements contained in the score.
- Draw conclusions about the purpose of a musical score as it relates to the way the music was performed.
- Compare and contrast elements of music between and among various pieces in the selected repertoire.

LESSON 4:

- Continue deeper analysis of recordings in relation to the musical elements contained in the conclusions about the purpose of a musical score as it relates to performance practice
- Compare and contrast elements of music between and among various pieces the selected repertoire
- Have students describe solutions to their own unfinished rehearsal plan
- Apply acquired knowledge from what has been learned so far in the class.
- Implement summative assessment.

STANDARDS ADDRESSED IN THE UNIT

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: Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context. (MU:Re7.1.E.IIa)

RESPOND—ANALYZE: Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (MU:Re7.2.E.IIa)

RESPOND—INTERPRET: 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) to the setting of the text, and varied researched sources. (MU:Re8.1.E.IIa)

RESPOND—EVALUATE: Evaluate works and performances based on research as well as personally and collaboratively developed criteria, including analysis and interpretation of the structure and context. (MU:Re9.1.E.IIa)

PERFORM—REHEARSE, EVALUATE, REFINE: Develop strategies to address expressive 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.IIa)

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

ASSESSMENTS/WORKSHEETS

Rubrics are provided both for students to be able to see what they are being assessed on and for the formative and summative assessment grading.

SUMMATIVE ASSESSMENT: In small groups, have students create an overview/narrative of the history of the African American spiritual genre. Then, link performance notes to overview and present as a preconcert lecture or as program notes read throughout the concert.

CHORUS RESPONDING UNIT, LESSON 1:

“GO DOWN MOSES”

(audio, <https://www.loc.gov/item/jukebox.78/>)

ESSENTIAL QUESTION(S): *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?
- 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 apply criteria that will help me support, using musical reasons, understanding of purpose and context when selecting music.
- I can explain how analyzing sections of a composition and understanding the way the composer used the elements of music allow a deeper understanding of the composition.

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

Internet connection for students to access Library of Congress website and collaborative tools (e.g., Google Docs).

“GO DOWN MOSES,” SPIRITUAL, MAJOR KEY, TUSKEGEE INSTITUTE SINGERS (DOUBLE QUARTET),
<https://www.loc.gov/item/jukebox.78/> with copies of recording details for students

BRIEF DESCRIPTION OF AFRICAN AMERICAN SPIRITUALS,
<https://www.loc.gov/item/ihas.200197495/>

HARRIET TUBMAN, UNDERGROUND RAILROAD CONDUCTOR,
http://www.americaslibrary.gov/aa/tubman/aa_tubman_rail_1.html

HARRIET TUBMAN, EARLY YEARS,
http://www.americaslibrary.gov/aa/tubman/aa_tubman_youth_2.html

HARRIET TUBMAN DURING THE CIVIL WAR,
http://www.americaslibrary.gov/aa/tubman/aa_tubman_spy_1.html

BIOGRAPHY OF T. H. BURLEIGH,
<https://www.loc.gov/item/ihas.200035730>

LOC TEACHERS GUIDE “ANALYZING SOUND RECORDINGS,

THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	PERFORMANCE STANDARD
Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.	Cited specific characteristics from the music without tying them to prescribed criteria as to why the piece would be selected.	Applied specific criteria and cited characteristics in the music to support why the music would be selected.	Applied specific criteria about why the music would be selected that demonstrate a high level of understanding of characteristics in the music to support the selection.	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context. (MU:RE7.1.E.1a)

Using your notes and observations, identify the various characteristics of the music in the recording as well as characteristics in literature that you have studied or are studying that is similar in style or genre, and indicate which of these characteristics may be common in both.

**IDENTIFY THE CHARACTERISTICS
IN THE RECORDING.**

COMMON

**IDENTIFY THE CHARACTERISTICS
IN THE LITERATURE STUDIED**

THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	PERFORMANCE STANDARD
<p>Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how the elements of music are manipulated by a composer or performer.</p>	<p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener</p>	<p>Comparisons demonstrated an understanding as to how the composer and/ or performer manipulates elements of music in various passages to inform musical response in the listener.</p>	<p>Comparisons demonstrated an advanced analysis of the piece exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.</p>	<p>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (MU:RE7.2.E.1a)</p>

GOALS OF LESSON 1: *THE FOLLOWING SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.*

- Acquaint students with Inquiry as a tool for learning and discovery.
- Have students explore and determine what this music was originally used for and why someone would choose to perform or listen to it purely from the audio recording.
- Make comparisons between and to the recording and music of this genre they have performed purely from the audio recording

LESSON 1 PLAN: *WHAT SPECIFIC ACTIVITIES, INVESTIGATIONS, PROBLEMS, QUESTIONS, OR TASKS WILL STUDENTS BE WORKING ON DURING THE LESSON?*

SEQUENTIAL PROCEDURES: TO BE DONE OVER TWO TO THREE CLASS PERIODS

FIRST CLASS PERIOD—ALLOW 20 MINUTES

PLAY RECORDING—Play this recording of a small group of Tuskegee Institute Singers performing “Go Down Moses,”

<https://www.loc.gov/item/jukebox.78/>

OBSERVE: Specific Questions for the three areas could include, but not limited to: Do you know the song? Does this sound like a formal or informal group of performers? Can you link it to a style or genre that you have studied?

Follow up students’ answers when appropriate with questions that dive deeper—but stay in Observe

PLAY RECORDING

REFLECT: *Specific Questions for the three areas could include, but not limited to:* Why was this song written/recorded? Why would listeners relate to this song? What message is the composer trying to convey to the listener through the text?

(Follow up students’ answers when appropriate with questions that dive deeper, but stay in Reflect.)

PLAY RECORDING

Below are examples of guide questions that are not intended to take the place of student questions generated from this assignment.

QUESTIONS: What was happening in society at the time of the composition? Why was the text written? How did this message influence societal behavior during this time? How did the text make you feel? How did Tubman earn the nickname “Black Moses?” What purpose(s) did the spiritual serve at this point in society? How did different groups in society reflect the change? Are there any comparisons that can be made to the philosophical ideologies in society today?

(Again, don’t let students veer off back to Observe or Reflect.)

Take the most diverse questions, and divide the students up into teams to investigate the questions and report back to the community of the whole their findings. This can be done during the next class period or done using the district’s Learning Management System (LMS) or Collaborative tools as outside-the-classroom work.

SECOND CLASS PERIOD—ALLOW 20 MINUTES

If student groups were assigned to investigate, using primary and other sources, their questions as homework using collaborative tools, then students will present a summary of their findings to the community of the whole, with the full materials available for all to peruse. If students are to be given class time for their teams to investigate the questions, using primary and other sources, and report back, they will use this second class period of 20 minutes to do so.

STUDENT-INITIATED BEHAVIORS:

Inquiry, Research, and presentation based on prompts and question that the group was assigned/chosen.

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 TOMORROW, INDIVIDUAL ASSIGNMENTS, ETC.*

Prepare a few prompts for both Reflect and Question and use a blank LOC Primary Source Analysis Tool record their ideas.

CONSIDERATIONS FOR PLANNING

RESOURCES FOR “GO DOWN MOSES”

SOME SUGGESTED LINKS FOR STUDENTS INCLUDING RECORDINGS OF THE SONG BY:

GOLDEN GATE QUARTET,

<https://www.youtube.com/watch?v=W57Bu2mktcE>

PAUL ROBESON,

<https://www.youtube.com/watch?v=w3OjHhLCDs>

OTTLEY MUSIC SCHOOL SINGERS,

<https://www.youtube.com/watch?v=7GROD53wv1Q>

LESSON 2 PLAN

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

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 explain how analyzing sections of a composition and understanding the way the composer used the elements of music allows a deeper understanding of the composition.
- 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, etc.*

Internet connection for students to access Library of Congress website and collaborative tools (e.g., Google Docs).

RECORDING OF AN AFRICAN AMERICAN SPIRITUAL, MALE QUARTET (1914 OR 1915),

<https://www.loc.gov/item/jukebox.78/>

SHEET MUSIC FOR "GO DOWN MOSES,"

<https://goo.gl/images/Rc0xkM>

SHORT BIOGRAPHY OF HARRIET TUBMAN,

http://www.americaslibrary.gov/aa/tubman/aa_tubman_youth_2.html

LOC TEACHERS GUIDE "ANALYZING SOUND RECORDINGS,"

http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf

LOC TEACHERS GUIDE "ANALYZING SHEET MUSIC AND SONG SHEETS,"

http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sheet_Music_and_Song_Sheets.pdf

LOC PRIMARY SOURCE ANALYSIS TOOL (FOR STUDENTS),

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

Blank sheet of music paper with 18 horizontal dashed lines.

THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	PERFORMANCE STANDARD
<p>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.</p> <p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p>	<p>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.</p> <p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p>	<p>Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Cited understandings gleaned from personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and revealed an understanding of options for the performer's interpretation.</p>	<p>Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text, and personal research.</p> <p>(MU:Re8.1.E.1a)</p> <p>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.</p> <p>(MU:Re9.1.E.1a)</p>

GOALS OF LESSON 2: THE FOLLOWING SHOULD BE KEPT IN MIND WHEN CREATING QUESTIONS FOR INQUIRY.

- Have students investigate text and draw conclusions to its meaning/purpose (culturally, historically, personally through their listening).
- Introduce the relationship between what is on the page and how it relates to the music's performance.
- Begin to discuss and identify musical markings/components through their listening.

LESSON PLAN 2: *WHAT SPECIFIC ACTIVITIES, INVESTIGATIONS, PROBLEMS, QUESTIONS, OR TASKS WILL STUDENTS BE WORKING ON DURING THE LESSON?*

SEQUENTIAL PROCEDURES:

TO BE DONE OVER TWO DIFFERENT CLASS PERIODS

FIRST CLASS PERIOD—ALLOW 20 MINUTES

Provide students with a copy of the score. Assign students to groups (could be voice parts). Play recording again. Either put up the questions on a whiteboard or screen, or verbally ask them, and have groups offer what they observed.

OBSERVE: Below are examples of guide questions for the three areas, not to take the place of student questions generated from this assignment.

DESCRIBE WHAT YOU SEE: Are there things that you would not normally see in a printed edition? Are there any unusual sections? Are there any unusual words? Are there things missing that you would normally expect to see?

(Follow up students' answers when appropriate with questions that dive deeper, but stay in Observe.)

REFLECT: How did the text make you feel? What did you find interesting about this recording? Style/Genre? Why was this song written/recorded? Why would listeners relate to this song? What message is the composer trying to convey to the listener through the text? How do you think this music was taught to people in society at that time?

(Follow up students' answers when appropriate with questions that dive deeper, but stay in Reflect.)

QUESTIONS

What was happening in society at the time of the composition? Why was the text written? How did this message influence societal behavior during this time? How do this recording support or contradict your current understanding of the period? If the song had been written today, how would be it different? How did any/all of the musical characteristics of the recording influence you? (Again, don't let students veer off back to Observe or Reflect.)

If using class time, have groups share their findings with one another. If assigning these tasks outside class, use a virtual platform, or provide class time another day for students to provide their summaries.

STUDENT-INITIATED BEHAVIORS:

Inquiry, Research, and presentation based on prompts and question that the group was assigned or had chosen.

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 tomorrow, individual assignments, etc.*

Prepare a few prompts for both Reflect and Questions using a blank LOC Primary Source Analysis Tool to record students' ideas.

CHORUS RESPONDING UNIT—LESSON 3: COMPARE/CONTRAST “GO DOWN MOSES” RECORDING

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?
- How do we judge the quality of musical work(s) and performance(s)?

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 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, etc.*

Internet connection for students to access Library of Congress website and collaborative tools (e.g., Google Docs).

“GO DOWN MOSES,” TUSKEGEE SINGERS (DOUBLE QUARTET),
<https://www.loc.gov/item/jukebox.78/>

“GO DOWN MOSES,” COPELL HIGH SCHOOL SINGERS (MALE CHORUS),
<https://www.youtube.com/watch?v=5-7O8Qjw88I>

“GO DOWN MOSES,” GOLDEN GATE QUARTET,
<https://www.youtube.com/watch?v=W57Bu2mktcE>

“GO DOWN, MOSES,” THE MICHEL O’NEILL SINGERS,
<https://www.youtube.com/watch?v=5C6xPxroH1c>

MUSIC SCORES THAT COINCIDE WITH THE RECORDINGS SELECTED FOR THIS LESSON

LOC TEACHERS GUIDE “ANALYZING SOUND RECORDINGS,”
http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sound_Recordings.pdf

LOC TEACHERS GUIDE “ANALYZING SHEET MUSIC AND SONG SHEETS,”
http://www.loc.gov/teachers/usingprimarysources/resources/Analyzing_Sheet_Music_and_Song_Sheets.pdf

LOC PRIMARY SOURCE ANALYSIS TOOL (FOR STUDENTS),
<http://www.loc.gov/teachers/primary-source-analysis-tool/>

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 analyze the performances in relation to the musical elements contained in the score.
- Students will analyze the musical elements in the score in relation to the performances.
- Students will identify common musical/stylistic/performance aspects between the performances and the music.
- Students will identify missing musical/stylistic/performance aspects between the performances and the music.
- Students will evaluate the performance based on the above as well as taking in performance practices that they have learned or have found through research.

STUDENT WORKSHEET:

STUDENT ANALYSIS TOOL

Student's Name _____

Identify characteristics that you heard in the first recording.

Identify characteristics that you heard in the second recording.

Identify characteristics that you heard in the third recording:

Identify characteristics that you observed in the written notation.

Identify characteristics that were common to either all three or two of the three (indicate which two).

How do the characteristics in the notated music help you to interpret what the composer intended to express?

How do the characteristics heard in the music help you to interpret what the performer intended to express?

Describe your affective response to each of the recorded performances and identify the criteria used to make this decision.

THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	PERFORMANCE STANDARD
<p>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.</p> <p>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.</p> <p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p>	<p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener.</p> <p>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.</p> <p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p>	<p>Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Comparisons demonstrated an advanced analysis of the piece exposing how composer and performer manipulate elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and revealed an understanding of options for the performer's interpretation.</p>	<p>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (MU:Re7.2.E.1a)</p> <p>Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research. (MU:Re8.1.E.1a)</p> <p>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context. (MU:Re9.1.E.1a)</p>

GOALS OF LESSON 3:

- Deeper analysis of recordings in relation to the musical elements contained in the score.
- Draw conclusions about the purpose of a musical score as it relates to performance practice.
- Compare and contrast elements of music between the selected repertoire.

LESSON PLAN 3: *WHAT SPECIFIC ACTIVITIES, INVESTIGATIONS, PROBLEMS, QUESTIONS, OR TASKS WILL STUDENTS BE WORKING ON DURING THE LESSON?*

SEQUENTIAL PROCEDURES: TO BE DONE OVER TWO OR THREE CLASS PERIODS.

FIRST CLASS PERIOD—20 MINUTES

Have students get into their small groups (could be by voice part). Provide them with links and scores to the versions of “Go Down Moses” you select. Give the students a few minutes to peruse it, individually and as a group with an eye toward “Observe.” As students offer reflections, record them for presentation to the class.

PLAY RECORDINGS OF “GO DOWN MOSES”

OBSERVE: Specific Questions for the three areas could include, but not limited to:

Are there similar musical components to the pieces selected? What are the musical differences? Do the recordings all follow the same form?

(Follow up students’ answers when appropriate with questions that dive deeper, but stay in Observe.)

SECOND CLASS PERIOD—20 MINUTES

Have students return into their small groups from the last lesson and provide them with links and scores to the versions of Go Down Moses you select.

PLAY RECORDINGS OF “GO DOWN MOSES”

REFLECT: Specific Questions for the three areas could include, but not limited to:

Think about what you know about this period in history. How do these recordings support or contradict your current understanding of the period? What was the purpose of these songs? Who do you think composed the music? Do the recordings seem to be meant for the same audience and who would that audience/audiences be? What is the song about – what does it mean to the audience and to the singers?

QUESTIONS: Below are examples of guide questions, not to take the place of student questions generated from this assignment.

What is the purpose of a musical score? Do you hear what you see on the page? What conclusions are you able to draw about the informality of early arrangements of spirituals recordings in comparison to today’s?

Each group is expected to research all questions and will report one (assigned by teacher) of their questions to the class. If time is allowed outside of class, students can use any appropriate virtual platform to communicate determined appropriate by the teacher.

Third class: Students can present research to one another.

STUDENT-INITIATED BEHAVIORS:

Inquiry, Research, and presentation based on questions that the group was generated.

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 tomorrow, individual assignments, etc.*

Prepare a few prompts for both Reflect and Question and using a blank LOC Primary Source Analysis Tool record their ideas.

CONSIDERATIONS FOR PLANNING

RESOURCES:

VARIOUS SCORES OF "GO DOWN MOSES" FOR PURCHASE,

<http://www.jwpepper.com/sheetmusic/search.jsp?keywords=Go+Down+moses&pageview=list-view&departments=Choral&startIndex=24>

"GO DOWN MOSES" BY THE ROBERT SHAW CHORALE,

<https://www.youtube.com/watch?v=1fENsv-ys8E>

LESSON PLAN 4: MODEL RECORDING OF SPIRITUAL BEING STUDIED IN CHOIR CLASS/GROUP'S UNFINISHED RECORDING OF SAME REPERTOIRE

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?
- How does a musical score influence a response?
- How do we judge the quality of musical work(s) and performance(s)?

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 explain how analyzing sections of a composition and understanding the way the composer used the elements of music allows a deeper understanding of the composition.
- 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.
- I can use analysis of choral recordings to improve performance practice.

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

- “Model” recording of an ensemble singing the same arrangement that is being studied in choir class
- Recording of your ensemble singing the same piece being studied
- Musical scores of the piece being learned.

ASSESSMENT EVIDENCE: *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 performances in relation to the musical elements contained in the score.
- Students will analyze the musical elements in the score in relation to the performances.
- Students will identify common musical/stylistic/performance aspects between the performances and the notated music.
- Students will identify missing musical/stylistic/performance aspects between the performances and the music and make statements that indicate areas of growth in their own performance practice based on what they have learned or have found through research/other recordings.

STUDENT WORKSHEET:

STUDENT ANALYSIS TOOL—LESSON 4

Student’s Name _____

Identify characteristics that you heard in the first recording (model recording).

Identify characteristics that you heard in the second recording (ensemble recording).

Identify musical characteristics/performance practices that were evident in both recordings.

Identify musical characteristics/performance practices from the model recording that are not evident in your recording.

How do the characteristics in the notated music help you to interpret what the composer intended to express?

THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHES	MEETS	EXCEEDS	PERFORMANCE STANDARD
<p>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.</p> <p>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.</p> <p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p>	<p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener.</p> <p>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer’s intent without citing what was learned from personal research.</p> <p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p>	<p>Comparisons demonstrated an understanding as to how the composer and/ or performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research as to how this information informs a performer’s interpretation of the music to express meaning or composer’s intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Comparisons demonstrated an advanced analysis of the piece exposing how a composer and performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing composer’s intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and revealed an understanding of options for the performer’s interpretation.</p>	<p>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (MU:Re7.2.E.1a)</p> <p>Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research. (MU:Re8.1.E.1a)</p> <p>Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context. (MU:Re9.1.E.1a)</p>

GOALS OF LESSON 4:

- Deeper analysis of recordings in relation to the musical elements contained in the score
- Draw conclusions about the purpose of a musical score as it relates to performance practice
- Compare and contrast elements of music between the selected repertoire
- Students will provide analysis about solutions to their own unfinished performance practices
- Application of acquired knowledge

SUMMATIVE ASSESSMENT

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

SEQUENTIAL PROCEDURES: TO BE DONE OVER TWO OR THREE CLASS PERIODS.

FIRST CLASS PERIOD: 20 MINUTES

Have students get into their small groups (could be by voice part). Provide them with links and scores to the model recording, as well as your group's unfinished version of the repertoire being studied. Give the students a few minutes to peruse it individually and as a group with an eye toward "Observe." As students offer reflections, record them for presentation to the class.

Play model recording, an unfinished version of your ensemble's recording, and music scores from current spiritual being studied.

OBSERVE: *Specific questions for the three areas could include, but are not limited to:*

Are there similar musical components to the pieces selected? What are the musical differences? Follow up their answers when appropriate with questions that dive deeper - but stay in OBSERVE!

SECOND CLASS PERIOD: 20 MINUTES

Have students get into their small groups. Play model recording and provide an unfinished version of your ensemble's recording and music scores from current spiritual being studied.

REFLECT: *Specific Questions for the three areas could include, but are not limited to:*

Think about what you know about this period in history. How do these recordings support or contradict your current understanding of the period? What was the purpose of these songs? Who do you think composed the music? Do the recordings seem to be meant for the same audience and who would that audience/audiences be? What is the song about? What does it mean to the audience and to the singers?

QUESTION: *Below are examples of guide questions, not to take the place of student questions generated from this assignment.*

What is the purpose of a musical score? Do you hear what you see on the page? What areas of growth exist in the performance practices found in your recording? What additional musical decisions are needed to demonstrate a greater commitment to the style/interpretation in this piece? How does your vocal production influence the outcome of the individual/group sound?

Each group is expected to research all questions and will report on their finding about one (assigned by teacher) of their questions to the class. If time is allowed outside class, students can use any appropriate virtual platform to communicate determined appropriate by the teacher.

Third class: Students can present research to one another.

STUDENT-INITIATED BEHAVIORS:

Inquiry, Research, and presentation based on questions that the group has generated.

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 tomorrow, individual assignments, etc.*

Students will use their knowledge and analysis gained from this sequence to critique their own ensemble's recorded performance and have a discussion on what areas of their performance need improvement.

EXTENSIONS:

1. In small groups, have students compose an additional verse to the spiritual being rehearsed in class. Option 1: Write the verse from the position of a nineteenth-century slave. Option 2: Write a verse reflecting the issues facing the oppressed in today's society.
2. In small groups, have students create an overview/narrative of the history of the African American spiritual genre. Then, link performance notes to overview and present as a preconcert lecture or as program notes read throughout the concert. *This can serve as a summative assessment for this unit, developed by the individual teacher.*
3. In small groups, have students create movement to the spiritual being studied. This could be taught to the performance ensemble for use in performance practice

CONSIDERATIONS FOR PLANNING

RESOURCES: A model recording as well as an unfinished recording of the same repertoire currently being studied in choir class.

THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	PERFORMANCE STANDARD
<p>Reasons for selecting the music were clearly defined but not specifically cited from the music as to the characteristics.</p>	<p>Cited specific characteristics from the music without tying them to prescribed criteria as to why the piece would be selected.</p>	<p>Applied specific criteria and cited characteristics in the music to support why the music would be selected.</p>	<p>Applied specific criteria to why the music would be selected that demonstrate a high level of understanding of characteristics in the music to support the selection.</p>	<p>Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context. (MU:RE7.1.E,1a)</p>

Using your notes and observations, identify the various characteristics of the music in the recording as well as characteristics in literature that you have studied or are studying that is similar in style or genre and indicate which of these characteristics may be common in both.

**IDENTIFY THE CHARACTERISTICS
IN THE RECORDING.**

COMMON

**IDENTIFY THE CHARACTERISTICS
IN THE LITERATURE STUDIED**

THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHING	MEETS	EXCEEDS	PERFORMANCE STANDARD
<p>Comparisons identified at least two areas of repetition, similarities and contrasts without reference to how the elements of music are manipulated by a composer or performer.</p>	<p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener</p>	<p>Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.</p>	<p>Comparisons demonstrated an advanced analysis of the piece, revealing how composer and performer manipulate elements of music in various passages to inform musical response in the listener.</p>	<p>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (MU:RE7.2.E,1a)</p>

THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHES	MEETS	EXCEEDS	PERFORMANCE STANDARD
<p>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.</p> <p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p>	<p>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.</p> <p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p>	<p>Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Cited understandings gleaned from personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and revealed an understanding of options for the performer's interpretation.</p>	<p>Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.</p> <p>(MU:Re8.1.E.1a)</p>

STUDENT ANALYSIS TOOL—LESSON 3

Student's Name _____

Identify characteristics that you heard in the first recording.

Identify characteristics that you heard in the second recording.

Identify characteristics that you heard in the third recording.

Identify characteristics that you observed in the written notation.

Identify characteristics that were common to either all three or two of the three (indicate which two).

How do the characteristics in the notated music help you to interpret what the composer intended to express?

How do the characteristics heard in the music help you to interpret what the performer intended to express?

Describe your affective response to each of the recorded performances and identify the criteria used to make this decision.

THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHES	MEETS	EXCEEDS	PERFORMANCE STANDARD
<p>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.</p> <p>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.</p> <p>Description of interest, effect of knowledge and analysis on affective response to music was evident.</p>	<p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener.</p> <p>Identified interpretation of elements of music citing specific examples of how these interpretations express meaning or composer's intent without citing what was learned from personal research.</p> <p>Explained the influence of experience, knowledge and analysis impact affective response to and interest in music.</p>	<p>Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research as to how this information informs a performer's interpretation of the music to express meaning or composer's intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Applied specific criteria about why the music would be selected that demonstrate a high level of understanding of characteristics in the music to support the selection.</p>	<p>Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose and context.</p> <p>(MU:RE7.1.E.1a)</p>

STUDENT ANALYSIS TOOL—LESSON 4

Student's Name _____

Identify characteristics that you heard in the first recording (model recording).

Identify characteristics that you heard in the second recording (ensemble recording).

Identify musical characteristics/performance practices that were evident in both recordings.

Identify musical characteristics/performance practices from the model recording that are not evident in your recording.

How do the characteristics in the notated music help you to interpret what the composer intended to express?

THE RUBRIC (BELOW) WILL BE USED TO ASSESS THE WORK.

EMERGING	APPROACHES	MEETS	EXCEEDS	PERFORMANCE STANDARD
<p>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.</p> <p>References were made at a novice level to elements of music and compositional content when identifying expressive intent, without direct inference of the performer’s interpretation.</p> <p>Description of interest, effect of knowledge, and analysis on affective response to music was evident.</p>	<p>Comparisons identified, but did not explain how elements of music are manipulated by a composer or performer and lead to musical response for the listener.</p> <p>Identified interpretation of elements of music, citing specific examples of how these interpretations express meaning or the composer’s intent without citing what was learned from personal research.</p> <p>Explained how the influence of experience, knowledge, and analysis impact affective response to and interest in music.</p>	<p>Comparisons demonstrated an understanding as to how the composer and/or performer manipulates elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research as to how this information informs a performer’s interpretation of the music to express meaning or the composer’s intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria.</p>	<p>Comparisons demonstrated an advanced analysis of the piece, exposing how the composer and performer manipulate elements of music in various passages to inform musical response in the listener.</p> <p>Cited understandings gleaned from personal research and made advanced connections to interpretation of the music, expression of meaning, or addressing the composer’s intent.</p> <p>Explanation of affective response as a result of musical interpretation was clearly based on developed criteria and revealed an understanding of options for the performer’s interpretation.</p>	<p>Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music. (MU:Re7.2.E.1a)</p> <p>Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate), the setting of the text, and personal research. (MU:Re8.1.E.1a)</p>



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