

Responsive Inquiry In and Through Instrumental Music

**Webinar begins promptly at 7 pm ET
Text chat questions at anytime during
presentation**

A solid blue decorative wave shape that starts from the bottom left corner and extends towards the bottom right corner, tapering off as it goes.



Responsive Inquiry In and Through Instrumental Music

**Presented by:
National Association of Music Education
and the
TPS Eastern Region**

LIBRARY OF CONGRESS
TEACHING WITH **PRIMARY SOURCES**
Consortium Member



Teaching w/ Primary Sources Poll

What is your experience using artifacts and/or resources from the Library of Congress?

I am very familiar and have used them in my lessons.

I have heard of them but have not used them.

I am new to all of this and hope to learn something tonight!

Webinar Goals:

Provide some ideas about how to use artifacts centered around music/history

Incorporate some instructional strategies

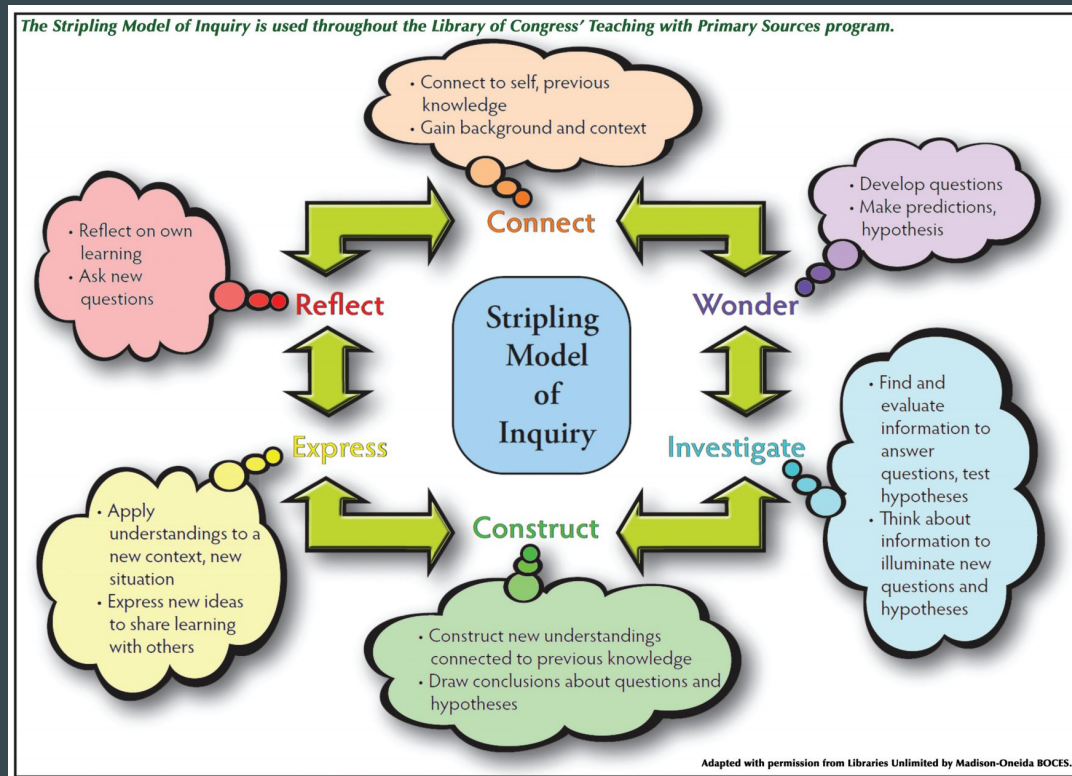
Share some of your ideas

Learn how to access the resources

Inquiry-Based Model

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

Observe
Reflect



Question
Investigate

Artistic Processes

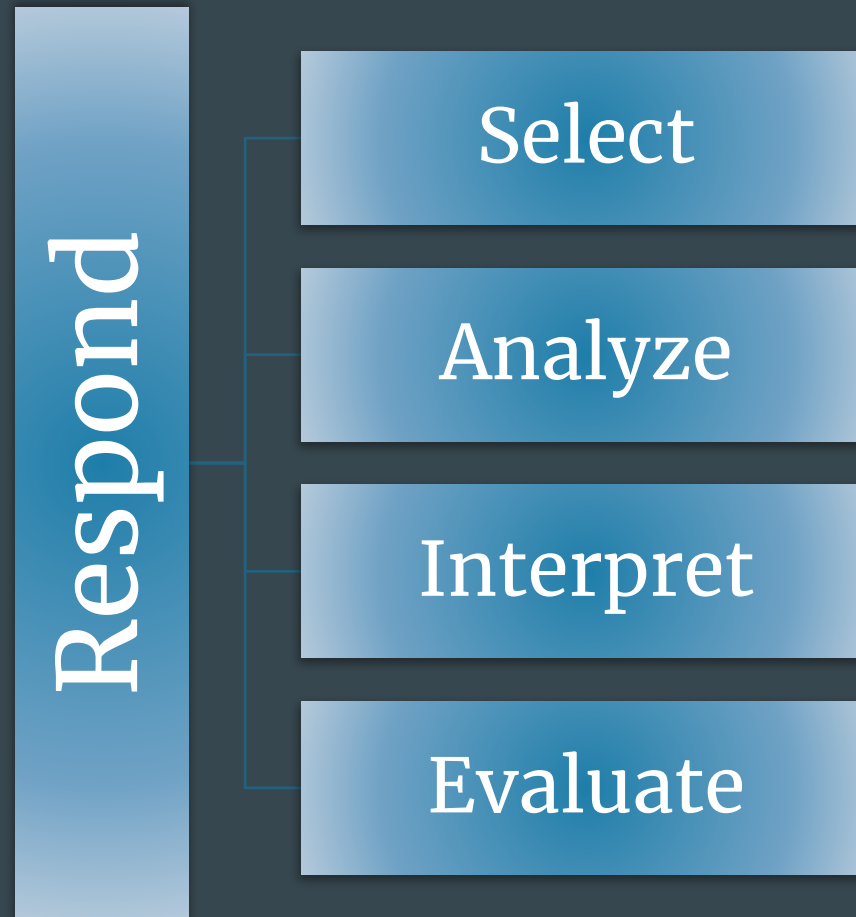
Create Perform Respond Connect



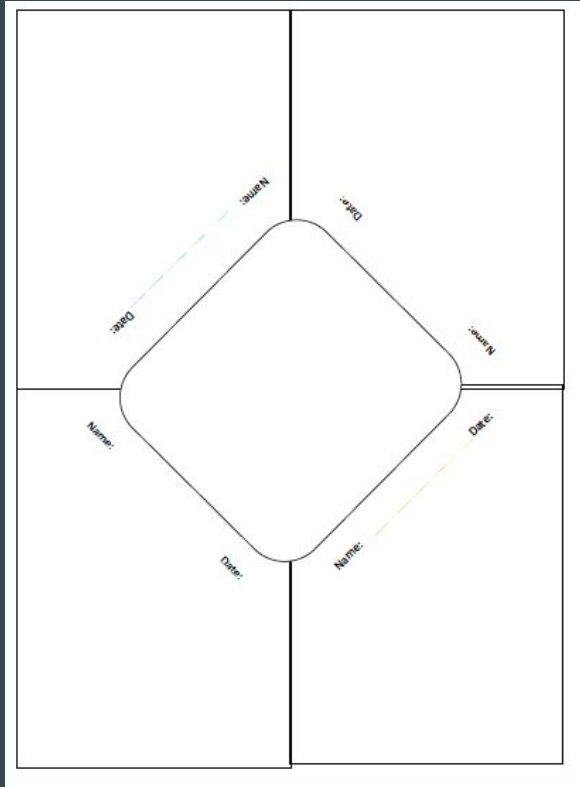
Connect and Respond Using Music



Process Components



Discussion Diamond



- What was this music used for?
- What words describe this music?
- What is happening in the music?
- What does this music remind you of?

Accountability
Individual Input
Consensus Building
Hook
Builds Background
Knowledge

OBSERVE



Fantasy on an Early American Marching Tune

Robert Sheldon

Based on the theme “The Girl I Left Behind Me”

- What was this music used for?
- What words describe this music?
- What is happening in the music?
- What does this music remind you of?

Fantasy on an Early American
Marching Tune -

Arnold MS. Symphonic Band
2012

Band Unit on John Philip Sousa

Composer research:

Sousa background

Timeline of his life

Biography/Article

Recordings of marches

Manuscript parts

Printed parts

Posters

Sample sheet music



Musical Form

Expression

Application
to Performance

Interview

How Might You Use These Artifacts?

How can we motivate students to connect them to the content?

- Biographies – Sousa's (1854–1932)
- Connect music to a period of history
- Timeline – Connect events to others throughout this pre-World War I time period
- Highlight music that was pragmatic & became popular
- Construct a timeline of popular music of their own time

INVESTIGATE

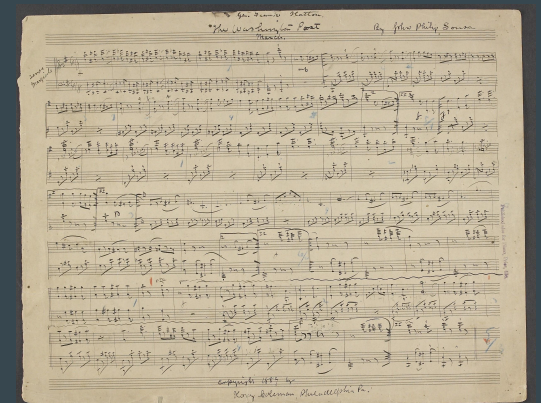
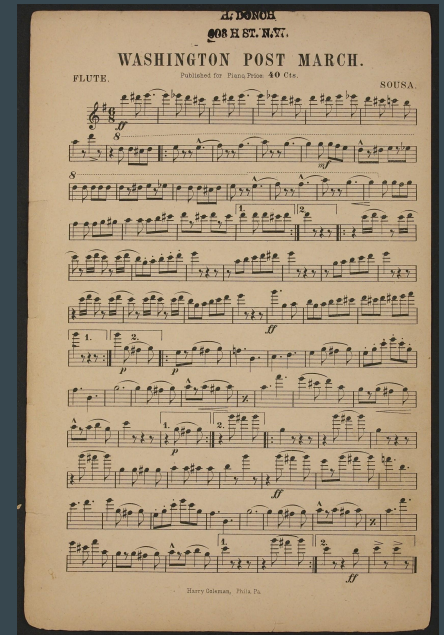
QUESTION

SELECT

Some Sousa LOC Artifacts



MR. SOUSA'S FATHER AND MOTHER.



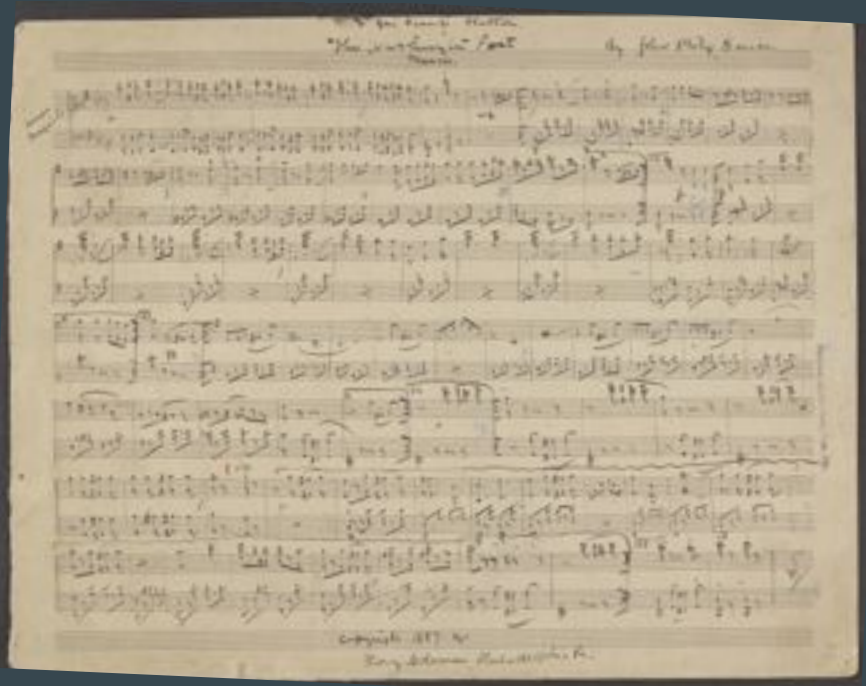
Writing in the Content Area

Music and Writing:

For music educators who know the infamous conductor Frederic Fennell, students can read about some of Sousa's famous marches in the article [The Sousa March: A Personal View](#), written from Fennell's perspective.

How might students write about a piece they are performing from THEIR perspective?

Compare and Contrast



Describe what you see?

How is the music from this time different than your modern day ensemble music?

If someone created this today, what would be different?

It might lead to a discussion about how technology has changed over time.

EVALUATE

Connecting Artifacts to the Classroom



Observe



Reflect



Question



Investigate

- Analyze the form
- Investigate occasions when certain music was used
- Compare and contrast 2 musical examples
- Ask students if they were to compose a piece, what event might it be used for and how they might use musical elements

Include composer diversity

Contemporary female composer of a march –
Virginia Allen – “Women of the Podium” March – Grade 2.5

Dig a Little Deeper...With the Musical Elements

Rhythm

A combination of sounds and silences in the same or differing lengths.

Melody

A succession of single tone, with rhythm, forming a recognizable musical idea.

Tone

Color/Timbre

The quality of sound, determined by overtones that distinguish one instrument/voice from another.

Form

The structure of a composition, determined by the way its musical materials are organized

Texture

The way music sounds as a result of the way melodies and harmonies are used and combined.

Harmony

A related succession of notes or chords that often accompanies the melody.

Expression

Musical markings and symbols that indicate to the performer to play music in a certain manner.

Musical Elements – “Word Bank”

Rhythm

Strongly rhythmic
Beat not well defined
Beat grouped in 2 or 3
(meter, time signature)
Fast or Slow
Frequent tempo changes
Repeated rhythm patterns

Melody

Many repeated notes
Few repeated notes
Short or long phrases
Jagged melodic shape
Smooth melodic shape
Repeated melodic patterns

Tone Color/Timbre

Many instruments
Few instruments
Instrument families
Voice families
Use of various instruments
Sound descriptions

Form

No contrasting sections
Two similar sections (ABA)
One contrasting section
Song form
Blues
Sonata form
March form

Texture

Thick or thin texture
Changes in texture
Monophonic
Monophonic (or chordal)
Polyphonic

Harmony

Chordal harmonies under
one melody
Two or more melodies
going on at the same time
Traditional or dissonant
harmony

Expression

Tempo markings
Articulations (tenuto,
staccato, accents)
Dynamics (varying degrees
of loud and soft)
Style
Feel of the piece

The Musical Element of Form

Aural

Listen to the March

Listen to specific instruments or parts

Visual

Follow the form in the music

Create a map of the form

Written

Identify the sections of the form

Answer questions about what they hear

Kinesthetic

Create movement for the form

Card sort – map out/label the form

March Form Diagram (Saunders, M.C.)

American March Form

Model Composers:

John Philip Sousa
Henry Fillmore
Karl H. King (circus music)
Scott Joplin (rags)
Kenneth Alford (British)

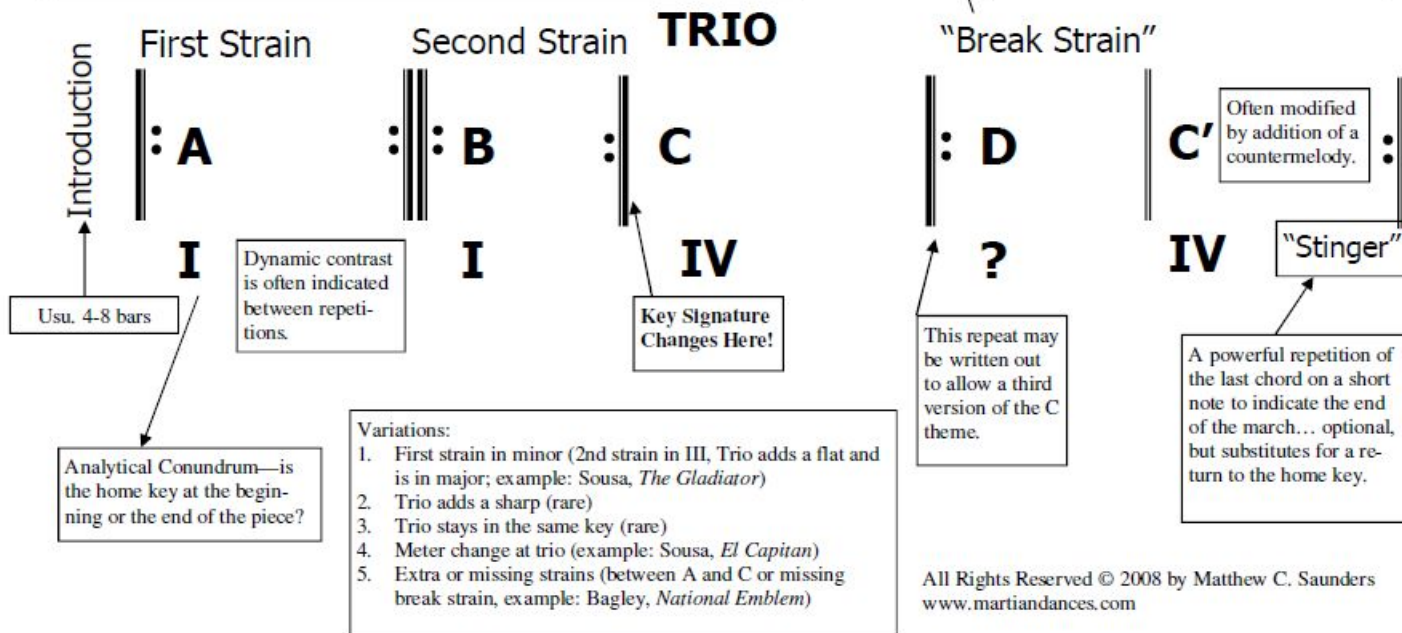
Many European marches (especially concert pieces) feature an A-B-A form, but American military marches prefer a tonally open structure as appears below. This form was most popular between ca. 1860 and 1925, with some composers continuing to write in the form throughout the twentieth century.

All sections are harmonically closed, except the "break strain," which is often quite ambiguous, employing sequential harmonies, but always leading back to IV.

Sections tend to be of equal length, except for the introduction, which is much shorter.

Keys: C major and flat keys with no more than four flats are most common for band; Joplin's piano rags employ some sharp keys, as do orchestral versions of Sousa's marches. Nearly all marches in this form "add a flat" to the key signature at the Trio.

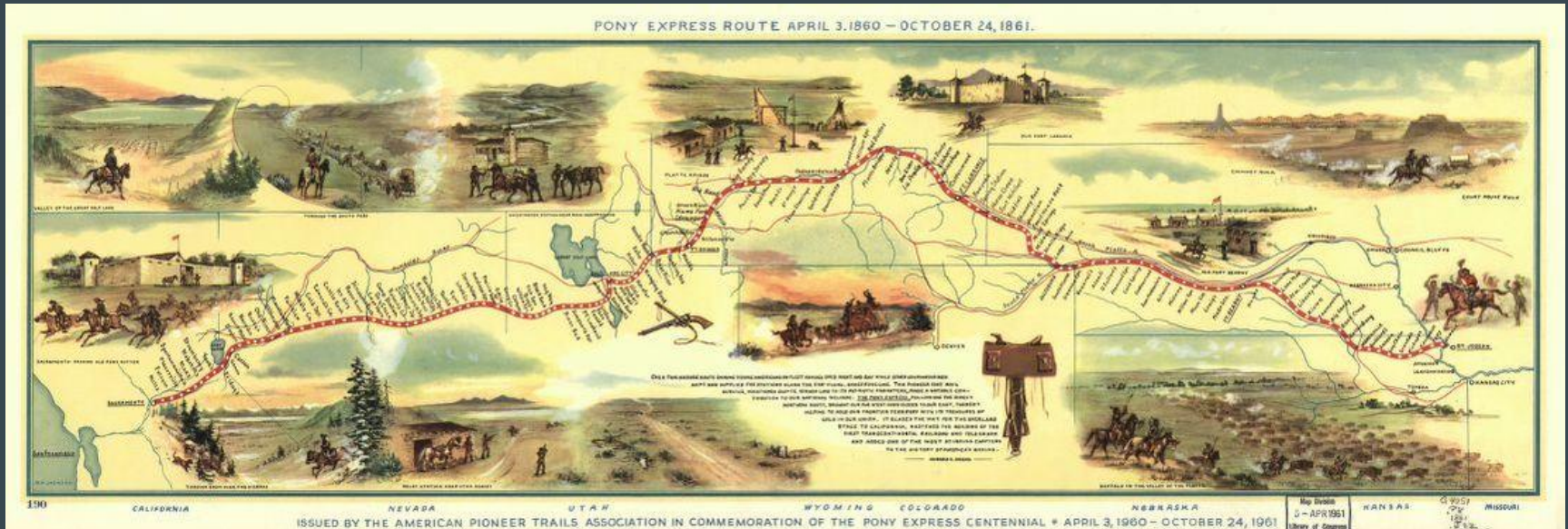
Time signatures: 6/8, 2/4 and "cut time" appear almost exclusively. A march in 4/4 is not likely to follow this form.



Chris Bernotas

Pony Express, Gr. 3

Pony Express reminds us of a time when the fastest way to deliver a message was on horseback, riding across the plains, mountains and desert.



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+

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Primary Source Analysis Tool for Students

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Primary Source Analysis Tool (56 KB)

Students can download and fill in this PDF, then save, print, e-mail, or upload it.

Or, they can print it and fill it in by hand.

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Primary Source Analysis Tool

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Blog: Teaching with the Library of Congress

Teachers can select prompting questions from a Teacher's Guide as needed to guide students through the analysis process.

Inquiry With Maps

Observe:

Describe what you see.

What do you notice first?

What graphical elements do you see?

What place or places does the map show?

Reflect:

Why do you think this map was made?

Who do you think the audience was for this map?

If this map was made today, what would be different?

What would be the same?

Extension With Inquiry

Beginning:

Have students write a brief description of the map in their own words.

Intermediate:

Study three or more maps of a city or state at different time periods. Arrange them in chronological order. Discuss clues to the correct sequence.

Advanced:

Search for maps of a city or state from different periods, then compile a list of changes over time and other differences and similarities between the maps.

Composition Exercises

- Intentional exercises built around
- Purposeful + guided listening
- Composition exercises

Focus: meter and rhythm

Name: _____ Date: _____

Compose YOURSELF!

Rhythm-Based Composition

Directions:

Using your instrument, or a piano, create your own piece!

How do you write or compose music? It is up to you. Everyone approaches their how in a different way and that is ok! Musical composition begins with your imagination and some practical knowledge, such as knowing some basics about music theory and the instrument(s) you are writing for.

General compositional thoughts:

Share your story

What are you trying to say through your music?

Are you sharing something about yourself?

Are you conveying a specific feeling or mood?

Or, is it just **music** that changes feeling and is abstract?

Start with a musical element focus

This assignment has a rhythmic focus. By using certain rhythm patterns, you are going to start writing some music. It could, of course, be melodic but the basis for starting it will be the rhythm.

Perhaps another way a piece can develop is with the use of harmony, or maybe it might originate with a melody (which you may come up with through improvisation and imagination)!

Create some limits

Sometimes having too many options can make it hard to write music. Where do I begin? Limits and 'boundaries' can help spark your creativity!



For even more fun, log into [SmartMusic](#), and go to the COMPOSE feature where you can input your notes and rhythms and hear them played back. If you continue to be inspired, add more measures and keep on writing!

Guided Listening

Do you think the music reflects the title?

Be creative and think of your own title.

What does the music make you think of?

How do you think the rhythm of the music can influence your own writing of a piece of music.

Specific section – Close your eyes. What images do you see? If you were going to paint a picture, what would it be of?

BOOKS

GRADE LEVEL: VARIOUS

GRADE LEVEL: VARIOUS

Pony Express

By Chris M. Bernotas

young symphonic
band series

young symphonic
band series

Pony Express

By Chris M. Bernotas

Pony Express reminds us of a time when the fastest way to deliver a message was on horseback, riding across the plains, mountains and desert. This piece has a slight "old west" gallop for the hornback ride and a lyrical section that is reminiscent of looking out over the vast expanses of the plains...and then we go back to the plains to deliver the mail and on to a new majestic finish!

The composer, Chris Bernotas, serves as the director for the Mountain Lakes High School 2007-2008 Concert Band, Mountain Lakes, New Jersey, to whom *Pony Express* is dedicated.

INSTRUMENTATION

1 — Conductor Score	4 — 1st Bb Trumpet	WINDS (Full Set)
10 — Flute	4 — 2nd Bb Trumpet	Available in individual parts
2 — Oboe	2 — E Flute	www.alfred.com/workbooks
2 — Bassoon	2 — 1st Euphonium	1st Alto Clarinet
4 — 1st Bb Clarinet	2 — 2nd Euphonium	40 Contra Alto Clarinet
4 — 2nd Bb Clarinet	2 — Tuba/Euphonium	4 Contra Bass Clarinet
2 — Bb Bass Clarinet	4 — Tuba	1st Bass
2 — 1st Bb Alto Euphonium	2 — 2nd Bb Euphonium (Bells)	1st Euphonium in Bb E.C.
2 — 2nd Bb Alto Euphonium	2 — 2nd Bb Euphonium (Bells)	2nd Euphonium in Bb E.C.
2 — 1st Bb Bass Euphonium	2 — 2nd Bb Bass Euphonium (Bells)	1st Bass in Bb E.C.
2 — 2nd Bb Bass Euphonium	2 — 2nd Bb Bass Euphonium (Bells)	2nd Bass in Bb E.C.
2 — 3rd Bb Bass Euphonium	2 — 3rd Bb Bass Euphonium (Bells)	3rd Bass in Bb E.C.
2 — 4th Bb Bass Euphonium	2 — 4th Bb Bass Euphonium (Bells)	4th Bass in Bb E.C.
2 — 5th Bb Bass Euphonium	2 — 5th Bb Bass Euphonium (Bells)	5th Bass in Bb E.C.
2 — 6th Bb Bass Euphonium	2 — 6th Bb Bass Euphonium (Bells)	6th Bass in Bb E.C.
2 — 7th Bb Bass Euphonium	2 — 7th Bb Bass Euphonium (Bells)	7th Bass in Bb E.C.
2 — 8th Bb Bass Euphonium	2 — 8th Bb Bass Euphonium (Bells)	8th Bass in Bb E.C.
2 — 9th Bb Bass Euphonium	2 — 9th Bb Bass Euphonium (Bells)	9th Bass in Bb E.C.
2 — 10th Bb Bass Euphonium	2 — 10th Bb Bass Euphonium (Bells)	10th Bass in Bb E.C.
2 — 11th Bb Bass Euphonium	2 — 11th Bb Bass Euphonium (Bells)	11th Bass in Bb E.C.
2 — 12th Bb Bass Euphonium	2 — 12th Bb Bass Euphonium (Bells)	12th Bass in Bb E.C.
2 — 13th Bb Bass Euphonium	2 — 13th Bb Bass Euphonium (Bells)	13th Bass in Bb E.C.
2 — 14th Bb Bass Euphonium	2 — 14th Bb Bass Euphonium (Bells)	14th Bass in Bb E.C.
2 — 15th Bb Bass Euphonium	2 — 15th Bb Bass Euphonium (Bells)	15th Bass in Bb E.C.
2 — 16th Bb Bass Euphonium	2 — 16th Bb Bass Euphonium (Bells)	16th Bass in Bb E.C.
2 — 17th Bb Bass Euphonium	2 — 17th Bb Bass Euphonium (Bells)	17th Bass in Bb E.C.
2 — 18th Bb Bass Euphonium	2 — 18th Bb Bass Euphonium (Bells)	18th Bass in Bb E.C.
2 — 19th Bb Bass Euphonium	2 — 19th Bb Bass Euphonium (Bells)	19th Bass in Bb E.C.
2 — 20th Bb Bass Euphonium	2 — 20th Bb Bass Euphonium (Bells)	20th Bass in Bb E.C.
2 — 21st Bb Bass Euphonium	2 — 21st Bb Bass Euphonium (Bells)	21st Bass in Bb E.C.
2 — 22nd Bb Bass Euphonium	2 — 22nd Bb Bass Euphonium (Bells)	22nd Bass in Bb E.C.
2 — 23rd Bb Bass Euphonium	2 — 23rd Bb Bass Euphonium (Bells)	23rd Bass in Bb E.C.
2 — 24th Bb Bass Euphonium	2 — 24th Bb Bass Euphonium (Bells)	24th Bass in Bb E.C.
2 — 25th Bb Bass Euphonium	2 — 25th Bb Bass Euphonium (Bells)	25th Bass in Bb E.C.
2 — 26th Bb Bass Euphonium	2 — 26th Bb Bass Euphonium (Bells)	26th Bass in Bb E.C.
2 — 27th Bb Bass Euphonium	2 — 27th Bb Bass Euphonium (Bells)	27th Bass in Bb E.C.
2 — 28th Bb Bass Euphonium	2 — 28th Bb Bass Euphonium (Bells)	28th Bass in Bb E.C.
2 — 29th Bb Bass Euphonium	2 — 29th Bb Bass Euphonium (Bells)	29th Bass in Bb E.C.
2 — 30th Bb Bass Euphonium	2 — 30th Bb Bass Euphonium (Bells)	30th Bass in Bb E.C.
2 — 31st Bb Bass Euphonium	2 — 31st Bb Bass Euphonium (Bells)	31st Bass in Bb E.C.
2 — 32nd Bb Bass Euphonium	2 — 32nd Bb Bass Euphonium (Bells)	32nd Bass in Bb E.C.
2 — 33rd Bb Bass Euphonium	2 — 33rd Bb Bass Euphonium (Bells)	33rd Bass in Bb E.C.
2 — 34th Bb Bass Euphonium	2 — 34th Bb Bass Euphonium (Bells)	34th Bass in Bb E.C.
2 — 35th Bb Bass Euphonium	2 — 35th Bb Bass Euphonium (Bells)	35th Bass in Bb E.C.
2 — 36th Bb Bass Euphonium	2 — 36th Bb Bass Euphonium (Bells)	36th Bass in Bb E.C.
2 — 37th Bb Bass Euphonium	2 — 37th Bb Bass Euphonium (Bells)	37th Bass in Bb E.C.
2 — 38th Bb Bass Euphonium	2 — 38th Bb Bass Euphonium (Bells)	38th Bass in Bb E.C.
2 — 39th Bb Bass Euphonium	2 — 39th Bb Bass Euphonium (Bells)	39th Bass in Bb E.C.
2 — 40th Bb Bass Euphonium	2 — 40th Bb Bass Euphonium (Bells)	40th Bass in Bb E.C.
2 — 41st Bb Bass Euphonium	2 — 41st Bb Bass Euphonium (Bells)	41st Bass in Bb E.C.
2 — 42nd Bb Bass Euphonium	2 — 42nd Bb Bass Euphonium (Bells)	42nd Bass in Bb E.C.
2 — 43rd Bb Bass Euphonium	2 — 43rd Bb Bass Euphonium (Bells)	43rd Bass in Bb E.C.
2 — 44th Bb Bass Euphonium	2 — 44th Bb Bass Euphonium (Bells)	44th Bass in Bb E.C.
2 — 45th Bb Bass Euphonium	2 — 45th Bb Bass Euphonium (Bells)	45th Bass in Bb E.C.
2 — 46th Bb Bass Euphonium	2 — 46th Bb Bass Euphonium (Bells)	46th Bass in Bb E.C.
2 — 47th Bb Bass Euphonium	2 — 47th Bb Bass Euphonium (Bells)	47th Bass in Bb E.C.
2 — 48th Bb Bass Euphonium	2 — 48th Bb Bass Euphonium (Bells)	48th Bass in Bb E.C.
2 — 49th Bb Bass Euphonium	2 — 49th Bb Bass Euphonium (Bells)	49th Bass in Bb E.C.
2 — 50th Bb Bass Euphonium	2 — 50th Bb Bass Euphonium (Bells)	

СВЕТЛОСЪЕДЪТЕЛНИ РАСТИТЕЛИ

By Chris M. Bernotas

By Chris M. Bernotas

The composer, Chris Swenson, serves as the director for the Mountain Lakes High School 2007-2008 Concert Band, Mountain Lakes, New Jersey, to whom *From Elysium* is dedicated.

[illegible]

young symphonic
band series



Goodman (2020), in a review of articles,
posed three questions around...

Culturally

Relevant

Pedagogy

1. What steps might teachers take to inform themselves about their students' cultures and communities?
2. How might teachers go about incorporating this knowledge of their students into a new culturally relevant disposition or mindset?
3. Despite the assertion that culturally relevant pedagogy is a mindset rather than a set of strategies, does it seem useful to *also* design sets of strategies that teachers who may not have the time or impulse to develop a mindset could use?

Cultural Relevance

Q: What steps might teachers take to inform themselves about their students' cultures and communities?

A: Expand Their Teacher Playlists

aka

Avoid Sounding
Like a Broken Record

Student Playlists

After studying popular music of a certain time period...

We can ask students to focus on popular music of
THEIR time...

- Create a personal playlist
- Interview friend/family member about their playlist
- Create a playlist similar to one in the style of...
- Curate a playlist for someone else

LOC National Jukebox

https://www.loc.gov/stati... Low bridge! Everybody d... The Girl I Left behind Me... Fantasy on an Early Ameri... Scots Wha Hae: Variation... Auld lang syne | Library o... About this Collection | N... +

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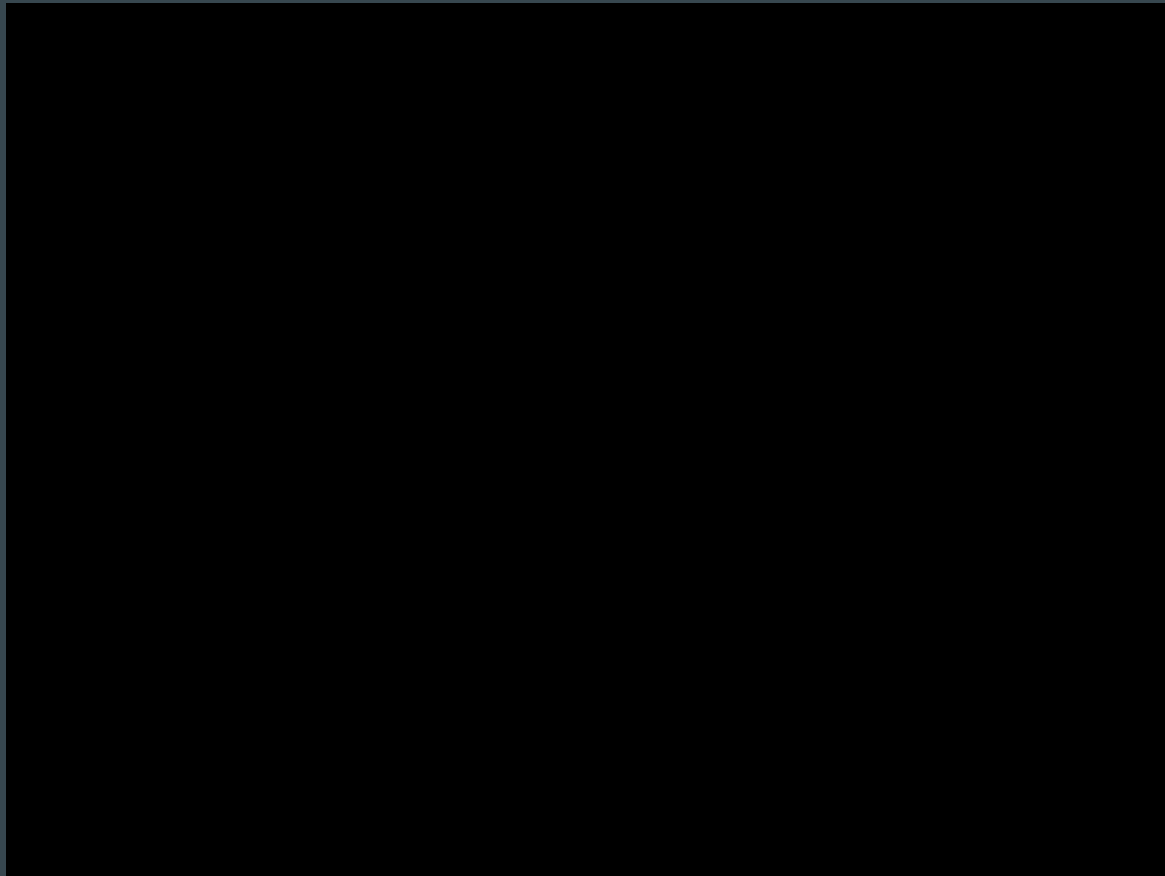
American valor march

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A Movement for Rosa – by Mark Camphouse

Jared Cassedy – Lexington Public Schools, MA



A Movement For Rosa

Concert Band, by Mark Camphouse

Content:

Rosa's story through letters, her diary, photographs, news clippings

Customize:

- Frame her life through the lens of students in the school
- Define terms – race, micro aggression
- SEL themes – connecting to one's self, others, community
- 6-word Biography idea
- We Shall Overcome theme – what is the “someday” – singing
- Protest videos

Value:

“Combining a high quality music experience with investment of ‘self’ and what the music stands for, along with resources that augment the experience, make the music more real for our students.”

Rosa Parks Artifacts

I had been pushed around ~~for~~ all my life ~~been~~ and felt at this moment that I couldn't take it any more. When I asked the policeman why we ~~were~~ had to be pushed around? He said he didn't know. "The law is the law. You are under arrest." ~~I~~ ~~acta~~ I went ~~with~~ I didn't resist.

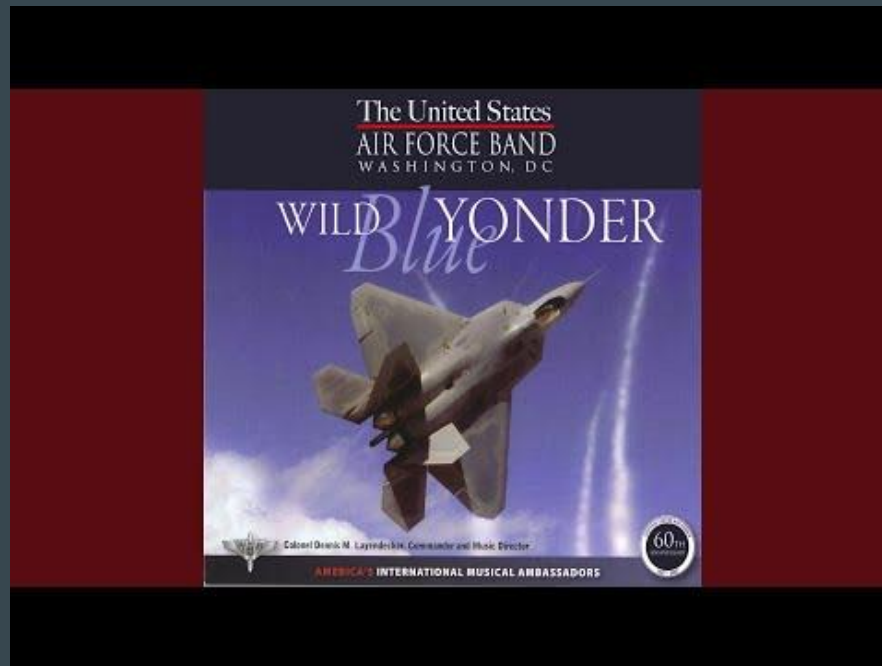
Reflections

No. 41464	The City of Montgomery	Recorder's Court
Rosa Parks	vs. Alice	5 1955
The defendant appeared in open court, in <u>own</u> proper person; the case was heard, and the defendant <u>was</u> found guilty and fined <u>10.00</u> dollars and cost, and in default of payment of the fine and costs <u>was</u> sentenced to hard labor for the City <u>14</u> days		
Appealed		
I CERTIFY. That the foregoing is a correct transcript from the docket of the cause in the RECORDER'S COURT, which with the original papers in cause, I herewith transmit to your Honorable Court.		
Judge Frank M. Johnson To the Clerk of the Circuit Court M. C.	J. B. Seal Clerk of Recorder's Court.	

Arrest Record

Featherlite Pancakes
apt. together
1 C flour
2 T B. Powder
1/2 t salt
2 T sugar
mix
1 egg - 1/4 C milk
1/3 C Peanut butter
1 T ^{melted} shortening or oil
combine with dry ingredients
Cook at 275°
on griddle

A Movement For Rosa Concert Band, Mark Camphouse



Section 1 - Early Years

Section 2 - Racial Strife in Montgomery

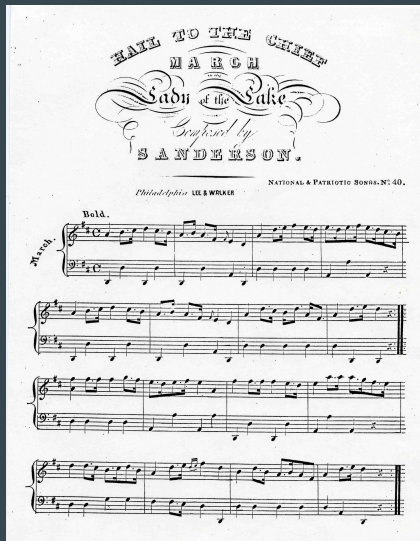
Section 3 - Quiet Strength and Serenity - We Shall Overcome

Final Measures - Racism's Lingering Presence

Hail to the New Chief Music for the Inauguration

Audio Recordings of Marine's
Hymn & Stars and Stripes Forever

Conversations with members of
“The President's Own”
United States Marine Band



Hail to the Chief– 19th c. piece of music



Integrity Fanfare & March

by Julie Giroux

Julie Giroux writes...

...Integrity, Virtue, Morality, Truthfulness, Accountability and Pride. When I thought of these words as a composer, I heard a fanfare, a processional and a march. Not all at the same time, but more of a melding of all three. A fanfare that states “We are here;” a procession that states “We are prepared;” and a march that states “Lets GO!”

Integrity March &
Fanfare
for Concert Band
by Julie Giroux



What do you hear happening in the music?

What do you think this music is used for?

What qualities do you associate with this fanfare?

What would your fanfare include?

Who would you write a fanfare for and what would be included in the musical ideas?

Summary

Inquiry-based learning

Musical elements

Multiple modalities

Higher level thinking

Self-directed learners

Engaging instructional strategies

Cultural relevance

Customizing learning

Social emotional connections

Expanding our playlists

Music reflective of events

Connecting to daily life/history

Combining styles/genres

Connections to current
events/issues

Artifacts We Reviewed

Audio Recordings
Manuscripts
Notated Music
Reflections
Personal Items
Photos
Playlists
Essays
Biographies
Maps
Collections

To Be Explored...

- Video Recordings
- Informant Interviews
- Instruments
- Field Notes

So much music in the
Jukebox!!

How'd we do?

<http://bit.ly/TPS-music>

For More Information about TPS

TPS Eastern Region

Barbara Kirby, Director

Sue Wise, Associate Director

tps@waynesburg.edu

<http://tps.waynesburg.edu>