



Discovering Identities Through Musical Performance

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This curriculum unit is recommended for:
Middle-Upper Grades Instrumental Music

Keywords: Music, Identity, Culture, Nationalism, Instrumental Performance

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: This curriculum unit has been designed for music students to explore their own identity through examination of trends in music composition and performance. The content research and lessons designed for teacher use are geared toward ‘classical’ Western music. It is the author’s intention to serve as a specialist for that genre while the students supplement each lesson with music from their own background and personal taste they are most familiar with listening to or performing. However, these lessons can be tailored to suit any genre or time period. The content research also outlines how a musical identity is formed including biological and psychological dispositions with emphasis on the development of the adolescent self-identities. Throughout the unit students will be guided through steps toward transitioning their musical identity from consumer or audience member to creator, performer or producer. Students will understand and be able to articulate the identity of a piece of music, composer, musician, etc. by investigating the external and internal influences that impacted the creation in comparison to their own background. The culminating activity will take the form of a group song. The students will compose a short melody and perform in a call and response fashion. During each response the students will have an opportunity to solo either with a prepared melody or improvisation depicting their identity. Students will synthesize their learning with a self-reflection to articulate how their perceptions of identity, including theirs, has changed over time.

I plan to teach this unit during the coming year to 30 students in 8th Grade Band.

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Introduction

During my teaching career I have worked to obtain a balance: musical balance, instrumentation balance, ability levels, etc. These tasks ultimately led to contemplating ‘why are students more successful in music performance compared to their peers?’ This initial reflection led to an intensive personal study on learning styles, cultural norms, and the benefits of incorporating multiple intelligences and perspectives into the classroom. Realizing my own personal experiences in education and adolescence are significantly different compared to my students’ played a tremendous role on how I approached culturally competent teaching through music. As an ensemble we needed to work together by learning how our similarities and differences make us unique discovering our internal talents, creativity, and identity.

Exploring diversity through music offers a unique approach to experience a culture different from one’s own. As students expand their worldview they are better able to understand functions of music in other cultures in relationship to their own in addition to connecting learning with multiple disciplines. Furthermore, as we experienced other cultures we were able to dismantle stereotypes and assumptions by adding value to what was once perceived as foreign. Taking the incorporation of international studies to the next level developing empathy and awareness of one’s self is to explore the identity of members of the ensemble by addressing how do students develop a musical identity and how does that influence their expressive output.

Using the understood model of music as a universal language, however not universally the same for everyone, how can student’s use their background, culture, external and internal influences to connect with the composer’s intent? There are several inherent problems with the model of Western Classical music and individual identity. In a performance setting the identity of the individual is masked by the confines of a piece of music. Every musician performs the music in the same manner as interpreted by the conductor, yet musicians must emotionally connect with the music to perform with a high degree of expression. How are young musicians able to identify with a piece of music, contribute their unique talents, or find their voice?

As a result of examining student identity in relationship to music will there be a measurable impact on student performance?

School Demographics

I teach sixth through eighth grade at Carmel Middle School. Carmel has over 1,100 students enrolled. The student population is well diverse and frequently referred to as an accurate representation of Charlotte. 54% of the students are Caucasian, 24 % are African-American, 19% the students is Hispanic, 2.8% are Asian, and 11% are Multi-Racial. In addition to being racially/ethnically diverse, the school is socio-economically diverse. 43% of the students receive free or reduced lunch. ¹ In comparison the school is

located in an affluent, established neighborhood in South Charlotte and other students come from a high socio-economic background.

This diverse group of students comes with a unique range of ability levels. During Elective classes there is no division in terms of ability levels as found in their Core classes such as Standard and Honors. We also believe in full inclusion of our students with special needs. Additionally, Limited English Proficiency (LEP) students have the option to take Elective classes. Therefore, within one class students will encounter peers that they would not normally encounter in their Core classes. There are some challenges presented with this situation, however, we have the power to build community through music.

Carmel Middle is on an A/B day schedule. Students have four classes each day for 75 minutes in duration. English language arts and math meet every day. Social studies, science and elective courses meet every other day. During my A/B schedule I encounter six different classes and will meet with them two or three times per week. This presents problems with retention of knowledge however students learn the importance and responsibility of practicing and preparing outside of class.

Carmel primarily has five elementary feeder schools each with a unique population of students. The students I receive from five different elementary music teachers have varying degrees of musical background. More often I am their first encounter with instrumental music study. This becomes a key component of their musical identity. I rely on recruitment to build interest in signing up for Band class. We, my students and I, will perform for the fifth grade students multiple times throughout the year at their school and at Carmel. The fifth grade students are informed about coming to middle school, signing up for Elective classes, and the benefits of participating in Band. Students select instruments based on an informal try-out where they are able to test the instruments available for sixth grade band. This is a crucial step in developing their music identity. The path for take sequential Band classes through twelfth grade is laid out for them, yet the data does not exist for retention rates of musicians in school.

Goals

The purpose of this Curriculum Unit is to utilize music as a universal communicative tool to explore identity through various composers, performers and ourselves in addition to] experiencing music as a musician and audience member.

Students will explore the influences of select composers to understand how experiences can shape the creative process. How is a composer's identity represented in their compositions? Students can easily identify the sounds of a particular instrument by name and the genre of music. It requires a more discerning ear to hear the distinctiveness of a specific composer based on audible factors. Throughout history composers have found inspiration in a variety of sources. Folk music was the basis of many nationalistic composers. Others adopted a more avant-garde approach to break away from conventional norms establishing their own unique style. Additionally, composers wrote

their most passionate work under immense emotional distress while others experienced a life-changing transformation reflective in their work. Regardless of the role, audience or performer, the emotional connection can be enhanced when the music's purpose is understood.

We will also address how students develop a particular taste in music by exploring the influences in their life determining their likes and dislikes, how their tastes have evolved, and how their preferences in music relate to their peers'.

Students will investigate the background and experiences, in relationship to their own, to determine how individuals identify as musicians. When and how a person learns music is another universal trait. This begins at an early age in terms of language patterns assisting in the development of a child's speech. This initial exposure in an informal setting leads to subsequent musical exposure of nursery rhymes and simple music. Yet informal experiences during the early years play a significant role in the development of comprehension of pitch and rhythm. As a person transitions from informal exposure to formal education their identity may change based on a variety of factors.

What determines the success of a musician? Gender, genetics, age of starting, formal training, quality of instruction, parental support, or level of exposure plays a role in the development of a musician in the formal education. Since the concept of a 'child prodigy' is a rarity the individual must overcome a variety of obstacles during the learning process. As the musician progresses each piece of music or level of instrumental study presents its own challenges to overcome.

Finally, *students will connect music, their instrument, and themselves by articulating their musical identity in written form and performance.* Building upon the first two goals of identity in sound and identity in performer students will synthesize their individual identity into a performance. Students will also understand how their individual identity relates to their peers. The collective work will encompass individual identity and build community within an ensemble.

Content Research

Webster's Dictionary defines *Personal Identity* as 'our being the same persons from the commencement to the end of life while the matter of the body, the dispositions, habits, thoughts, etc., are continually changing.'² This broad definition raises questions in terms of cultural identity and the role of music in the formation, development and evolution of identity. General assumptions can be made in terms of how music, serving as a communication tool, represents people, however, various layers individual self-identification remain undefined. Viewing music and identity simultaneously allows for an investigation of multiple perspectives including how music is experienced, aesthetic, social identity, speech development, and behavior. Understanding music as a universal language, yet not universally the same serves as an initial starting point to defining music's role in identity.

With the rapid increase of globalization music plays a more significant role in our lives than ever before. Ways in which consumers have access to listen to and share music allow people to have access to more resources in more places compared to previous generations. Music is one of the most fundamental ways to express individual identity through creating, performing, listening, and evaluating. The musical identity is mobile as the student balances internal and external influences shaping who they are as a musician.

Research shows during the infant years music plays a significant role in speech, motor, and emotional development. Rhythmic and melodic patterns are present in a parent or caregivers' baby songs and 'baby talk.' The response produced by the infant mirrors the pattern initiated gradually developing speech. Limited musical improvisation occurs as an infant responds to music by vocalizing, moving (dance, clapping) or drumming on simple objects. During this time between parents and infants social bonds are formed in addition to development of emotional meanings of words and phrases. The baby's sense of their social environment leads to the growth of both verbal and non-verbal communication demonstrated through responses and musical interaction. Ultimately as greater quantities and qualities of musical activities are incorporated the foundation is laid for music motivation later emerging as expression and creativity.

Transitioning from infant to adolescent age groups the greatest factor in development of musical identities are social groups that the individual encounters most frequently. Examining the self-concepts, the ways in which we view ourselves, in relation to music yields insight to understand musical identity from an intrinsic point of view. The two most commonly used concepts are self-image and self-esteem. Self-image or the ideas one uses to describe one's own personal appearance, style, traits and social roles. It music terms it can be used to describe musician or not, the style of music one listens to and the instrument one performs. Self-esteem, an essential factor in adolescent development, outlines how one thinks or feels about ones self, self worth and confidence. Additionally, the influence of self-esteem and how one is perceived by others, and how one perceives others, allows monitored behavior and social comparisons.

The development of self-image and self-esteem are dependent on a variety of factors; primarily the role and influence from other people. In the network of a student's life, family and school are important due to the frequency of time spent for each setting. Social identity and the role of others can be observed by groups of students. For example, a student can identify with a group of people conveying a positive image. Promoting common values of the social group and distancing themselves from less desirable values maintain a social image. To define identity a social group can favor a particular genre of music allowing them to establish a common connection. Furthermore, within the social group there are a variety of roles in which the individual can adopt demonstrating identity can be multi-faceted. During the adolescent years identities can evolve and change depending on how a student wishes to define themselves.

Musicians' identities and roles can change throughout their career depending on a variety of factors and influences. Additionally, the identity of music can change as the

role of the person changes: performer, conductor, composer, audience, teacher, etc. As an adolescent is beginning their musical career and developing their own unique music identity several experiences should be considered to define the complexity of identity since identity will vary from person to person. From prior life experiences their taste in music should be evident as students will be able to communicate their likes and dislikes in style of music which will continue to vary. The transition from engaging with music by listening, or low level role, to engaging with music by performing, high level role, has a large impact on beliefs with school and home life again being a large contributing factor.³

The relationship between the student, parent, teacher and community serves as a significant role in developing identity as a musician. Essentially, the value each party places on music study is a key component to identifying one's role as a 'performing' musician. Within each group there are numerous sub groups further influencing this outcome.

The parental and family process, where the motivation for music initializes, involves the value placed on music at home. This includes access to physical resources such as instrument, practice space, accessories, music; personal commitment such as driving to lessons, establishing emotional climate and personal participation in activities; attitudes towards child's participation in music through critique, support and delegation of tasks; and personal view of music genres, child's desire to participate in music, benefits of studying music and values of music teachers or directors. Second to the relationship with music at home is the relationship with music at school and the teacher. Overall how the teacher values music, plans, sequences activities and lessons, selects music, follows through with feedback, challenges, motivates, manages, conducts, communicates and personally believes in music education impacts student learning. Finally, the community and peers contribute supplemental value on music with their views and attitudes toward music and making music by demonstrating commitment, priority and engagement in musical activities.⁴

Another lens to view music identity would be to examine personality types. While the characteristics necessary to overcome obstacles and succeed, perseverance, grit, talent, positive work ethic, etc., may be similar for many musicians their behaviors may be as multifaceted as their identity. Significant research has been collected on personalities of instrumentalists; however personality factors are not related to musical aptitude or achievement. Some findings infer preference of music in extroverts versus introverts especially while studying, and there is anecdotal evidence of instrument selection regarding personality types; however most results are inconclusive. Another trait to consider would be anxiety specifically how it is managed. Positively anxiety can be used as motivation in performance whereas negatively anxiety can lead to handicaps and life-threatening conditions. While there is no set model for understanding or generalizing personality types of musicians the identity of the performer is based on their previous life experiences and the means in which they communicate music to the listener.⁵

Everyone experiences positive and negative emotions on a regular basis, and music has proved beneficial in monitoring and managing behavior due to the emotional response produced. While managing behaviors is more individualized compared to a social activity the benefits and outcomes influence identity. People listen to music to relax, cope with stress and relieve tension in addition to celebrate, dance and enjoyment. Validation can be found in a particular tone or lyric that will meet the emotional needs of the listener. Depending on the context music can also be used as motivation. Continuing through adolescent development music is used in the development of gender roles, stereotypes, and differences. Girls listen to music more frequently, pay closer attention to lyrics and give more importance to fulfilling emotional needs. In comparison maintain social identity plays a greater significance to boys. Although music is used in different ways it is clear personality traits can predict music tastes in adolescence and are dispositions that influence musical behaviors.⁶

Music is culturally important and a common practice that connects groups of people together. A sub-group of musical identity shared musical practices among a group of people further develops emotional, social and cognitive bonds. Music can be used as an identifier of a group of people with existing identities and developing new ones. However, through globalization and increasing access to resources it is difficult to identify a specific culture. Cultural identity is a non-fixed idea and common terms such as diaspora, pluralism, multiculturalism and cultural hybridity can be used to describe the fusion of cultural constructs. On the contrary, a connection with a homeland and diaspora does not always constitute an allegiance with a particular culture.⁷ Cultural music as an influence can be reciprocal to determine musical tastes and music identity.

Musical identity in adolescent students is a process ever evolving. Their identity is shaped by experiences, biology, psychology and social interactions. To provide a path for students to move from audience to performer is to provide an opportunity for music to enrich their lives. The transition from non-musician to musician is more complicated than providing an instrument. The relationship between the student and those in their immediate circles help them shape their values and beliefs toward music and music performance. While there are no clear factors or personality traits to determine who will become a successful musician it is evident musical ability is a continual process from infancy to adolescence and beyond.

Music has the potential to evoke moods and stir the spirits of the listener's inner emotions. Throughout history composers have used music to convey a message. Cultural heritage continuously influences composers and their works ultimately making a piece of music sound from a particular region of the world. The qualities necessary to musical reproduce a region are rhythm, tone color, texture and melody from its primary source translated into a Western ensemble setting such as an orchestra, choir or opera. The nineteenth century saw a rise in nationalism originating from political movements. The surge in patriotism, love for one's homeland, has its impact on culture as well. Composers began to speak to audiences by giving their works a distinctive national identity by borrowing folksongs, dances and rhythmic devices creating a classical-folk style. Nationalism's ability to unite people was experienced throughout Europe

particularly where music from Italy, France, Germany and Austria had been the dominant musical influence, yet not the dominant musical heritage.⁸

Johannes Brahms was a German composer born in Hamburg, May 7, 1833 and died in Vienna, April 3, 1897. One of his more enduring works is the *Hungarian Dances*. Used widely from cartoons, commercials, movies and concert stage this work is easily approachable to a young audience. Brahms was partially inspired by the people of Hungary, primarily the Roma and gypsy without a homeland, and the popular idea of folk tunes of the time period. He wrote the set of *Dances* in 1869 after extensive travel of Hungary drawing upon existing melodies he heard and writing in the style of Hungarian composers. Although Brahms did not write this as an original composition, he claimed the dances were arranged, originally for piano.⁹

Contrasting Brahms' nationalistic style of composition to form cultural identity he often used a musical cryptogram, setting music pitches to letters, hidden in his creations. Brahms was not alone in this concept nor was he the first. Found in his Serenade no.1 to Symphony no.3 are the letters F-A-F representing the idea "frei aber froh", free but happy. Additionally, Brahms would include the initials of Adele Strauss as the notes A–Eb (A.S.) and to Gisela von Arnim as the notes G#–E–A (Gis-e-la) in correspondence, and his own name is found in the Ab minor organ fugue as B-A-H-S.¹⁰

Musical cryptography is not a foreign language to students. Lessons and exercises for early notation reading have the students notate words such as B-E-E-F, C-A-B-B-A-G-E, D-A-D and A-C-E. Applying their name, initials, or secret message into their music will be an activity designed to assess their comprehension of this use of identity in composition.

Antonin Dvořák, born September 8, 1841 in Bohemia and died May 1, 1904 in Prague, was also known for his Bohemian nationalistic style and inclusion of traditional folk ideas. His connection and mentorship with Brahms benefited Dvořák's early career and establishment as a serious composer. Dvořák's Slavonic Dances (1878 and 1886) were originally written for piano four-hand, the same as Brahms' Hungarian Dances. These dances are based off traditional rhythms and melodies portray folk dances such as the furiant and polka. A common characteristic of this music listeners will discern are the alternating rhythms, shifts from major to minor, and changes in dynamics.¹¹

Jean Sibelius, born in Finland December 8, 1865 and died September 20, 1957, was the first Scandinavian composer to gain major recognition. His works largely drew upon ideas of Finnish identity; however, his works were original never borrowing from folk melodies. The origins of Finlandia (1899) emerged during protests of Russian rule as Finland sought for their independence. Based off an earlier work of Sibelius, Finland Awakes, the composer designed this piece to serve as a protest art leading to its performance ban by the Russian government. Of particular note is the hymn section within Finlandia. Originally Sibelius did not include lyrics or text intending for his work to be solely instrumental. Due to the popularity the public used the melody as an anthem and sung with various texts most commonly with the hymn Be Still My Soul. In 1940,

after growing tension and aggression between Russia and Finland the poet V.A. Koskenniemi set the tune to words (in Finnish) which was later approved and adopted by Sibelius. The use of this pairing of melody and text still remains as an unofficial anthem of Finland.¹²

Claude Debussy, a French composer who lived from 1862-1918, left a lasting impression on Music as he sought to expand the tonalities and harmonies of Western music. Often referred to as an *impressionistic* composer, Debussy's music reflected an emerging trend rejecting programmatic and *realism* styles popular throughout the nineteenth century.¹³ Evidence from Debussy's personal letters provides limited details regarding depression and struggle, however, a modern analysis of his compositions may shed new light on this topic. One example is the third movement *La Mer* entitled *Dialogues of the Wind and the Sea* composed 1903-1905. Through listening critically one can hear and interpret multiple meanings of conflict. Isolating and comparing two ideas, internal conflict of the composer and external conflict of the sea, yields insightful parallels between the composer and his music. Relationships can be drawn upon the undertow of the sea and a conflicting struggle pulling against one's direction, agitating sounds from the strings and cyclical themes bringing about reoccurring or unresolved distress like waves of emotions. Although these comparisons are largely anecdotal Debussy did write about his longing for the sea; a place in which he probably sought comfort and solace.¹⁴

The life of Russian composer Peter Ilitch Tchaikovsky, 1840-1893, has one of the most documented struggles of tragedy and emotional distress however; he remains regarded as one of the greatest composers. Like Debussy, he found solace in composition through difficult times. His letters to his brother, Modest, and patron, Nadezhda von Meck, speak thoroughly of his emotional distress, fears, and views of fate. While composing his Fourth Symphony, completed in 1878, Tchaikovsky married a young music student. Their marriage was disastrous and quickly ended as Tchaikovsky attempted suicide, retreated to his brother's house and traveled extensively throughout Europe. During this time Tchaikovsky poured his anguish into his music dedicating the Fourth Symphony to von Meck. He wrote an extensive guide to von Meck explaining his feelings toward each movement. Regarding the fanfare of the opening movement Tchaikovsky stated,

“This is Destiny, the fatal power which prevents an impetus toward happiness from reaching its goal, which jealously watches that peace and comfort be not full and cloudless.”

The final movement presents a wide range of tonalities and emotions. Tchaikovsky writes,

“If you find no pleasure in yourself, look about you. Go to the people. See how they enjoy themselves...This is a picture of a folk holiday...Blame yourself if you find the world sad and gloomy. There is

still happiness, simple native happiness. Rejoice in the happiness of others, and you will be able to live.”

Despite the emotional distress of his failed marriage, Tchaikovsky enjoyed the financial freedom provided by his patron and traveled extensively concentrating all of his energy into composing.¹⁵

Finally, on the journey of identity of the composer embedded into composition, English composer, John Tavener, 1944-2013, reflected a unique sense of spirituality into his work. Finding inspiration in Eastern Orthodox traditions Tavener’s music closely resembles music of the ancient church. For Tavener, music became a tool for spiritual expression merging his religious identity with his musical identity into one creative output. *Song for Athene*, written in 1993, utilizes a text by Mother Thekla, Tavener’s spiritual advisor.¹⁶ Tavener comments:

“Song for Athene came to me at the funeral of a young girl Athene Hariades. In the graveyard after the funeral I heard the repeated Alleluias and then I heard a melody for the verses. I wrote the whole piece down when I got home.”¹⁷

Transitioning from inspiration from self-identity to conveying a message about a specific place, composers have frequently evoked moods of a specific region or place by expanding upon the tonalities and capabilities of instruments. Imagine an audience closing their eyes and being transported to a different location based on musical imagery. Both historic and modern composers have found inspiration in places and set their ideas to note.

Felix Mendelssohn (1809-1847) composed *Fingal’s Cave* or *Hebrides Overture* in 1829 during a visit to Scotland and voyage to the Hebrides Islands. He was so inspired during this trip he wrote a programmatic landscape piece of music based on a melody that occurred to him while there. While listening one can picture the motion of the waves on the boat rolling toward the mouth of the cave. The orchestration grows larger upon approach to the mouth of the cave. During the same trip Mendelssohn began to sketch what would become his *Symphony No 3* or “Scotch” Symphony; another landscape piece containing Scottish themes drawing upon tonal pictures of countryside scenery and melancholy rain.¹⁸

George Gershwin (1898-1937) was an American composer who radically infused jazz into the orchestra setting. His influence swept Broadway and Hollywood ultimately landing him an honored seat in the concert hall. *American in Paris*, written in 1928, symbolizes a detailed account of an American tourist walking around Paris, possibly based on Gershwin’s own recollection. The opening features a walking theme quickly followed by the rush of Paris traffic. Taxi horns are utilized in the performance. The tourist encounters different individuals represented with their own melodic theme. A ‘blues’ theme is also presented to convey a feeling of homesickness, however, the

journey ends in a burst of energy with the tourist enjoying the beauty and excitement of Paris.¹⁹

The extensive list of music reflective of identity presented here has only scratched the surface of what is available. Examining composers and performers throughout history who found inspiration in a form of identity would constitute a lifetime of research. In the growing psychological field of music and identity develops further research may historically and thoroughly examine the role of identity in music composition and performance. Although issues may arise as scholars analyze historical topics through a modern lens, new insight could be gained as composers, performers and musicians continue to create new, innovative works.

Instructional Implementation

Teaching Strategies

Discussion – Students will discuss ideas in small and large group settings. One method which may be utilized is the Socratic Seminar where the question posed is responded to by each student, ensuring everyone contributes equally, and the students lead and facilitate their learning.

Reflection – Through surveys and constructed responses students will reflect on their own experiences to articulate their identity. Students will be prompted to self-evaluate and track how their views have changed over the course of the unit.

Modeling – Primarily useful when establishing the culminating activity and teaching improvisation in call and response form. The teacher will guide the students through each activity in real time or prepared examples demonstrating how to outline or annotate their graphic organizers or listening logs. Additionally, when listening to analyze music the teacher will guide students by stopping the music and explaining the qualities and characteristics the students should hear.

Anchor Chart/Word Wall – Teacher will assist students with new vocabulary words and concepts by creating anchor charts, word walls, or check stations for students to view. As the students are writing they will have this material to use for reference. Each time a new composer, concept, idea or word is used the chart will need to be updated.

Gallery Walks – Students will display some of their work, particularly their self-identification work, ‘all about me’. Their peers will have a chance to view by displaying work on a wall or bulletin board. A supplemental activity with a gallery walk would be for the students to keep track of what they saw, surprises, common traits among the class or new ideas, or by commenting on their peers’ work with sticky notes.

Graphic Organizer – Organizers will be used to help students keep track and monitor their learning comprehension. This includes story boards, timelines, and venn-diagrams.

Annotating – Students will annotate musical scores and recordings to indicate what they are able to discern by listening.

Pre-writing/writing – Students will be guided with strategies to engage and translate their thoughts into words on paper.

Classroom Lessons and Activities

Lesson 1

Objective: Students will begin to explore their identity and the identity of others through music.

Essential Question: Who are you? What is your musical identity?

Standards: Understand relationships between music and concepts from other areas

Materials: Student survey (Google form with technology access), brainstorming handout, chart paper, projector, word wall

Instructions: Introduce the topic of musical identity. Have the class discuss what they think creates, sustains, and alters identity. Keep track of comments on chart paper. Students will individually complete the survey questions. See Appendix 2.

Pre Assessment: Through compiled survey results students will write a statement based off their initial findings representing their identity or the class'. Students will also write three goals based on what they hope to accomplish during this activity.

Student Activity: Create listening log to keep detailed account. This can be a folder, notebook or journal with bound pages. The cover will be personalized. Each activity will be recorded along with their thoughts and reactions. First, 'Who are you' activity. Students will list as much information as they are willing to share. This can be a body graphic, wordle, list, etc. Share and discuss. Second, with clip art graphics of their respective instruments, have students identify their instrument with words, descriptions, names, colors, roles, etc. Students may want to group together by section.

Lesson 2

Objective: Students will articulate aspects of their identity in written and verbal form. Students will listen and respond to classical compositions to understand how music can be reflective of identity.

Essential Question: How do you embed identity into music?

Standards: Understand relationships between music and concepts from other areas

Evaluate performances, compositions, and musical ideas using a specified set of criteria (such as tone quality, intonation, blend/ balance, technique, musical effect, interpretation, and diction).

Instructions: Compile goals from previous lesson to chart paper via post-it notes and discuss. Follow up with new thoughts or ideas.

Listen and discuss the following pieces of music and composers: *Song for Athene* by John Tavener (spiritual identity), *La Mer* movement 3 by Claude Debussy (depression), *Symphony No. 4* by Peter Tchaikovsky (created during extreme emotional anguish), *Symphony No. 3* by Johannes Brahms (cryptogram).

Using a graphic organizer, one section for each piece of music, have students label each category with the title and composer. After discussing the significance of each piece students will write or sketch their ideas about what they hear at various points while the music is playing.

Students will create a short piece of music, with specific parameters, depicting their identity to perform for the class. See music cryptogram generator under resources. Include in Listening Log.

Assessment: Listening log and performance rubric for cryptogram music

Homework: Have students prepare for the next lesson by finding a piece of music that defines a group of people. This could be their family, class, school, generation, etc.

Lesson 3

Objective: Students will examine nationalism and way music has been used to define a group of people.

Essential Question: How can a region or group of people be represented in a style of music? What music defines you?

Instructions: Have students share their pieces of music that defines a group. Keep track of pieces and groups of people to discuss who belongs to each group. Introduce concept of Nationalism. Outline what factors influenced a cultural revolution of Nationalism in the 19th century. Pieces of music to listen to: Brahms' *Hungarian Dance No. 5*, Dvorak's *Slavonic Dances*, Sibelius' *Finlandia*.

Assessment: Respond to the following, "Does the historical idea of nationalism apply to present-day culture? Is there a piece of music that could define or unite a group of people? If so, how?"

Homework: Have students prepare for the next lesson by bringing in an example of a piece of music depicting a physical place, city, building, area, stadium, advertisement jingles, etc. Students should bring title, artist, performer, lyrics, and access to listening.

Lesson 4

Objective: Students will understand ways which music can be used to represent a place.

Essential Question: How can a physical place be represented in music? What unique sounds do you hear at specific places?

Instructions: Listen to and discuss the pieces of music: *Fingal's Cave* by Felix Mendelssohn and *An American in Paris* by George Gershwin. On a graphic organizer have the students write or sketch what they hear prior to explaining the music to determine what is perceived. After the explanation, students will utilize a storyboard to outline the journey the listener takes through each piece of music with descriptions and images reflective of the music.

Student activity: In your space – home, school, neighborhood, Charlotte, North Carolina, etc. how would you represent a specific place? Is there a current song, instrument, genre, sound etc. that depicts this idea? On a blank piece of paper students will sketch their space to scale and juxtapose their music selection.

Post Assessment: Students will synthesize the information presented by answering expanded survey questions and reflecting on their goals. Students construct a short response to the following prompt, “Choose a piece of music and a place explaining how one can define the other. How can a piece of music define a group of people? What music best describes who you are?”

Culminating activity or Art Product: Improvisation

Objective: Students will be able to articulate their identity through performance. The ensemble will perform in call and response form each student will either prepare or improvise a solo depicting their identity. This process should be introduced at the beginning of the unit in order for students to build upon each theme (embedding identity in composition, cryptogram, cultural influence or Nationalism, and representing a place). The call should be composed as a group as each student will construct their own identity response. An easy form would be a four-count rhythmic ostinato pattern repeated twice and four count improvisation. A more difficult option would be eight or twelve bar blues in a pentatonic key. However, the class decides all factors for their output as it is a representation of who they are collectively.

Alternate Art Product: Print Making

Students will create a print containing a representation of what they have learned. First, this should contain a musical representation of their identity. For example, part of the class composition, a small melody, symbol, instrument/equipment sketch, or anything of their choosing. Second, their print should contain an image or symbol representing their personal identity. The two components should be juxtaposed together.

Prior to sketching students should engage in a pre-writing activity to brainstorm creative ideas. Teacher should lead by prompting students with questions such as what are their favorite things at school, home, music class, memorable moments, challenges or obstacles overcome, favorite foods, places to visit, etc. Students will keep a running list of responses to which they will sketch symbols representing each.

Appendix 1: Implementing Teaching Standards

8.ML.3 Create music using a variety of sound and notational sources.

8.ML.3.1 Produce simple rhythmic and melodic improvisations on pentatonic or blues scales, pentatonic melodies, and/or melodies in major keys.

8.ML.3.2 Construct short pieces within specified guidelines (e.g., a particular style, form, instrumentation, compositional technique), using a variety of traditional and non-traditional sound, notational, and 21st century technological sources

These standards address how to compose and perform music. These standards are utilized for the culminating activity of ensemble and individual performance. Additionally, in the activity on embedding individual identity into composition students will be responsible for composing within specific parameters.

8.MR.1 Understand the interacting elements to respond to music and music performances

8.MR.1.2 Identify principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions using appropriate music terminology in analyses of music.

8.MR.1.3 Evaluate performances, compositions, and musical ideas using a specified set of criteria (such as tone quality, intonation, blend/ balance, technique, musical effect, interpretation, and diction).

While listening to or discussing a piece of music students will identify qualities and characteristics of music. These standards are the criteria for the listening logs and should be used in consideration for the graphic organizers outlining a piece of music, understanding a composer's intention, evaluating their own performances and demonstrating comprehension of qualities of music.

8.CR.1 Understand global, interdisciplinary, and 21st century connections with music.

8.CR.1.1 Understand the role of music in North Carolina and the United States in relation to history and geography.

8.CR.1.2 Understand the relationships between music and concepts from other areas.

To understand the contextual relevancy of a piece of music students will explore other factors which contributed to the composer's intent or supplemented the cultural importance of a piece of music. During the activity on identity of a place students will construct a response on how to depict music of North Carolina.

Appendix 2:
Survey Questions for Pre Assessment

1. Do you remember songs that your parents, grandparents or other family members sang to you as a child?
2. What style or genre of music do you prefer best?
3. When do you listen to music?
4. Do you listen to different style or genres of music while participating in different activities or settings where you select the music? For example exercise, study, social, relaxation?
5. How has your taste in music changed over time? Do you listen to the same songs or artists you did 2 or more years ago?
6. What was your musical experience during elementary school including outside school activities?
7. Why did you join Band class in middle school?
8. How did you select the instrument that you play?

Rate on a scale of 1-5. 5 being strongly agree.

9. You think Band is a valuable class, which you participate
10. Your family thinks Band is a valuable class, which you participate
11. Your teacher thinks Band is a valuable class, which you participate
12. Your friends think Band is a valuable class, which you participate
13. Your school and community think Band is a valuable class, which you participate
14. My instrument is important to me
15. Band is a part of who you are
16. Music is part of your identity

Resources

Teacher Resources

English, Betty Lou, and Stan Skardinski. *You Can't Be Timid With a Trumpet: Notes from the orchestra*. New York: Lothrop, Lee & Shepard Books, 1980.

This children's book explains different personalities of instruments and their role within the orchestra. This book can be used in conjunction with the first lesson activity on identity of student's instrument.

Green, Lucy. *Learning, Teaching, and Musical Identity: voices across cultures*. Bloomington: Indiana University Press, 2011.

Case studies on how musicians from various parts of the world constructed their musical identity. Thorough examination of multiple factors and perspectives outlining cultural norms give a wealth of insight into the relationship between music and the performer, teacher, family, and community.

Hall, Stuart, and Paul Du Gay. *Questions of Cultural Identity*. London: Sage, 1996.

Chapter 7 focuses specifically on Music and Identity drawing upon established research. Other chapters are useful for understanding the complexity of identity.

McPherson, Gary, Jane W. Davidson, and Robert Faulkner. *Music in our Lives: Rethinking Musical Ability, Development, and Identity*. Oxford: Oxford University Press, 2012.

This book contains thorough research and case studies on how to develop musical identity in students in multiple age groups. Consideration is given to external factors to build young children into musicians such as family, community, and school norms.

Russell-Brown, Katheryn, and Frank Morrison. *Little Melba and Her Big Trombone*. New York: Lee and Low Books, 2014

This children's book is full of imagery on how Melba is brought up in a very musical culture. Although she is discouraged at first for playing the trombone ('girls don't play trombone' and 'you are too small') Melba later becomes a famous jazz soloist.

Thompson, Linda K., and Mark Robin Campbell. *Issues of Identity in Music Education: Narratives and Practices*. Charlotte, North Carolina: Information Age Pub., 2010.

This volume contains research studies and narratives on the identities of in-service and pre-service teachers from multiple contributors. Some share their personal experiences in developing their identity as a teacher or working to understand the identities of students in a classroom setting.

Weatherford, Carole Boston, and Sean Qualls. *Before John was a Jazz Giant: A Song of John Coltrane*. New York: Henry Holt, 2008

This children's book examines the early life and influences of jazz saxophonist, John Coltrane.

Student Resources

Adoff, Arnold, and R. Gregory Christie. *Roots and Blues: A Celebration*. New York: Clarion Books, 2011

Identity of a genre of music. This book traces the roots and origins of blues music to its place in mainstream culture.

Berkes, Marianne Collins, and Robert Noreika. *Marsh Morning*. Brookfield, Conn: Millbrook Press, 2003

Music identity of a place. The marsh, environmental habitat, is uniquely represented by the musical qualities of the animals (birds) which live together joining voices to create a chorus of sound.

Grimes, Nikki. 2016. *Garvey's Choice*. Honesdale, Pennsylvania: Wordsong, and imprint of Highlights, 2016.

Short novel outlining the obstacles Garvey overcame to become part of the school chorus. Garvey, the main character, has many academic interests, however, his father wants him to persevere in athletics. This book would be useful for student independent study.

Hebblethwaite, Phil. "7 Secret Codes and Ciphers Hidden in Music - BBC Music." *BBC News*, BBC, October 19, 2017, www.bbc.co.uk/music/articles/cb7ac9cf-207e-4244-8302-2436f2c2ba5a.

Article gives overview of codes hidden in the music of Shostakovich, Brahms, Rush, Kate Perry, The Shamen, Sigur Ros, and Elgar. Expanding on the research presented above by explaining multiple types of hidden codes by a wide range of genres.

Kahn, Colin. "P22 Music Text Composition Generator." *P22 Music Text Composition Generator (A Free Online Music Utility)*, P22 Type Foundry, 2007, p22.com/musicfont/.

Online music generator where the user can turn text into musical notation. This idea stemmed from 21st century composer, John Cage. Certain software requirements may make this resource inaccessible on school based computers. This tool is ideal for the lesson on embedding identity into music.

Kuskin, Karla, and Marc Simont. *The Philharmonic Gets Dressed*. New York, N.Y.: Harper & Row, Publishers, 1982.

Although a children's book this presents the identity of an orchestral ensemble in a humorous manner. Each musician gets dressed differently, but puts on the same style of clothes to perform in a concert. The identity of the individual transforms to the identity of a group.

"Solfa Cipher." *Solfa Cipher*, Western Michigan University, 2013, www.wmich.edu/mus-theo/solfa-cipher/.

This web-based platform features a more in-depth explanation of how to create and decode a cypher with multiple variables. The user can adjust the clef, key, mode, and rhythm to suit their needs. The explanations are throughout and user friendly. The

software on this site should be user friendly with school based computers. The author prefers this site for the identity lesson compared to the P22 Generator.

Stotts, Stuart, Terrance Cummings, and Pete Seeger. *We Shall Overcome: A Song That Changed the World*. Boston: Clarion Books, 2010

Identity of a song. This book examines how the song *We Shall Overcome* emerged and was redefined during the Civil Rights Era.

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