

Music Matters: Investigate the Music that Shaped History through Inquiry-Based Primary Source Learning

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Right Question
Institute

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Today's Agenda

1. Introductions
2. Collaborative Primary Source Learning with the Question Formulation Technique (QFT)
3. Finding Musical Sources at the Library of Congress
4. Where to Go to Learn More

Find Today's Slides & Free Resources

Today's materials:

<https://tinyurl.com/RQI-NCHE25>



The Library of Congress Teaching with Primary Sources resources:

<https://loc.gov/teachers/>

RQI's full free resource library:

<https://rightquestion.org/education/resources>



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Collaborative Primary Source Learning with the Question Formulation Technique (QFT)

The Question Formulation Technique (QFT)

Individuals learn to:

- **Produce** their own questions
- **Improve** their questions
- **Strategize** on how to use their questions
- **Reflect** on what they have learned and how they learned it

Rules for Producing Questions

1. Ask as many questions as you can
2. Do not stop to answer, judge, or discuss
3. Write down every question exactly as stated
4. Change any statements into questions

THINK: Which rule may be difficult for you to follow?

Produce Questions

Work with the people seated near you. One person will be the notetaker. Then:

1. Ask Questions
2. Follow the Rules
 - Ask as many questions as you can.
 - Do not stop to answer, judge, or discuss.
 - Write down every question exactly as it was stated.
 - Change any statements into questions.
3. Number the Questions

Question Focus



<https://catalog.archives.gov/id/1729137>

Question Focus Part 2

<https://www.loc.gov/pictures/resource/hec.26452/>



African-American contralto opera singer Marian Anderson performs on the steps of the Lincoln Memorial, 1939.

The concert was arranged after the Daughters of the American Revolution barred Anderson from performing at Constitution Hall due to their segregationist policies.

Categorize Questions: Closed/Open

Definitions:

- **Closed-ended** questions can be answered with a “yes” or “no” or with a **one-word** answer.
- **Open-ended** questions require more **explanation**.

Directions:

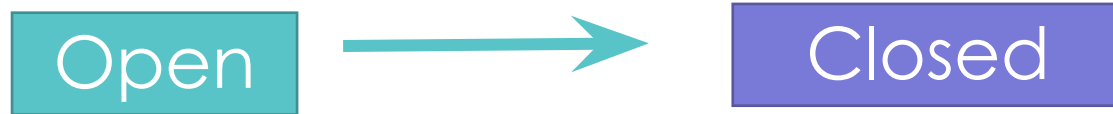
1. Identify your questions as closed-ended or open-ended by **marking them** with a “**C**” or an “**O.**”
2. Then, discuss the **advantages AND disadvantages** of **BOTH** closed-ended and open-ended questions.

Improve Questions

1. Take one **closed-ended question** and change it into an **open-ended question**. Add it as a new question to your list.



2. Take one **open-ended question** and change it into a **closed-ended question**. Add it as a new question to your list.



Add these as new questions at the bottom of your list.

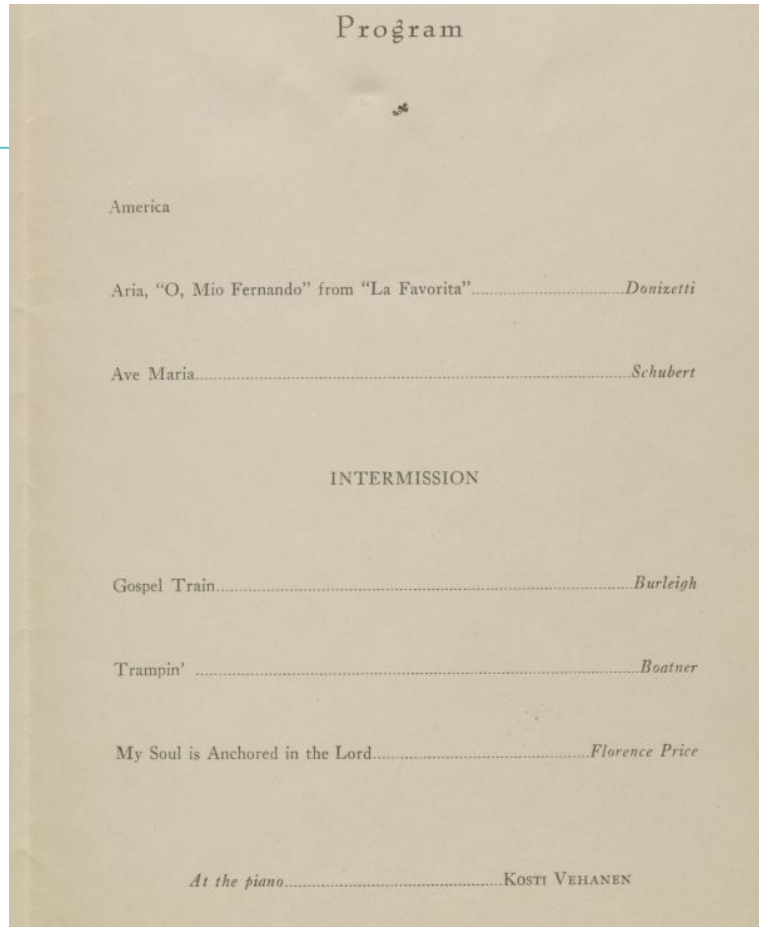
Prioritize Questions

Review your list and **star 3 questions you are most curious about.**

Discuss why you chose those questions and where they fell in your original list (towards the beginning, the middle, or the end).

Be prepared to share **your group's priority questions.**

Context building: The setlist



[Encore not listed in the program] Nobody knows de trouble I've seen

Context Building

Anderson's unique voice

“You will notice that she sings “Trampin” at **the low end of her three-octave range**. Anderson was sometimes said to be **able to sing in two voices**, and this is an example of that.”

- [Marian Anderson's Spirituals](#),
Folklife Blog from the Library of
Congress

“Arturo Toscanini said that Marian Anderson had **a voice that came along ‘once in a hundred years.’** “

- [Marian Anderson, Voice of the Century](#),
Blog from Smithsonian
Music

Context building:

The audience, the impact, & how Anderson felt about it

<https://www.loc.gov/resource/hec.26449/?>



"I said yes, but the yes did not come easily or quickly. I don't like a lot of show, and one could not tell in advance what direction the affair would take. I studied my conscience. In principle the idea was sound, but it could not be comfortable to me as an individual. As I thought further, I could see that my significance as an individual was small in this affair. I had become, whether I liked it or not, a symbol, representing my people. I had to appear."

- Marian Anderson

Context building: Controversy and advocacy

STANDARD FORM No. 14 A
APPROVED BY THE PRESIDENT
MARCH 10, 1926

FROM **The White House**
Washington

16 **TELEGRAM**
OFFICIAL BUSINESS—GOVERNMENT RATES

MR JOHN LOVELL JR
HOWARD UNIVERSITY
WASHINGTON D.C.

I REGRET EXTREMELY THAT WASHINGTON IS TO BE
DEPRIVED OF HEARING MARION ANDERSON A
GREAT ARTIST

ELEANOR ROOSEVELT

Feb. 26 - 1939

U. S. GOVERNMENT PRINTING OFFICE 73762

W.C. 2/26/39

<https://www.fdrlibrary.org/anderson>

The D. A. R. would not let her sing in Constitution Hall . . .
The Board of Education made it impossible for her
to sing in Central High School . . .

But Under the Auspices of Howard University

MARIAN ANDERSON

Sings Free in the Open Air
to the people of Washington
on
EASTER SUNDAY, APRIL 9
At Five o'clock in the afternoon at the
LINCOLN MEMORIAL

In testimony to a great artist and to a living democracy
come and bring all your friends.

Amplifiers will carry Miss Anderson's voice the entire length of the
Reflecting Pool

If it rains Easter Sunday the concert will be given Easter Monday at five

MARIAN ANDERSON CITIZENS COMMITTEE

https://dh.howard.edu/og_circulars/17/

Context building:

The symbolism of Anderson's performance

<https://www.loc.gov/item/2016875408/>



And 130 years ago, He sent to us one of his truly great in order that he might restore freedom to those from whom we had disregardedly taken it. In ladies and gentlemen: In this great carrying out this great task, Abraham Lincoln laid down his life and so it is as free. When God gave us this wonderful auditorium under the sky, all of us are appropriate as it is fortunate that today we stand reverently and humbly at the outdoors and the sun and the moon and the stars, He made no distinction at the base of this memorial to the great what race or creed or color. emancipator while a glorious tribute is rendered to his memory by a daughter of the race from which he stripped the chains of slavery.”

Add & Action Plan

With your partner, think about the additional primary sources you just saw and:

1. Add new questions that you now have. Hold yourself to the 4 rules.
2. Then, discuss:
 - How have your priority questions changed, if at all?
 - How could you pursue or explore (not necessarily answer) the priority questions you now have?

Reflect

- What did you learn?
- How could you use it?
- And, what questions do you now have?

A Look Inside the QFT Process



The QFT, on one slide...

1) Question Focus

2) **Produce** Your Questions

- ✓ Follow the rules
- ✓ Number your questions

3) **Improve** Your Questions

- ✓ Categorize questions as Closed or Open-ended
- ✓ Change questions from one type to another

4) **Strategize**

- ✓ Prioritize your questions
- ✓ Action plan or discuss next steps
- ✓ Share

5) **Reflect**

1. Ask as many questions as you can
2. Do not stop to discuss, judge or answer
3. Record *exactly* as stated
4. Change statements into questions

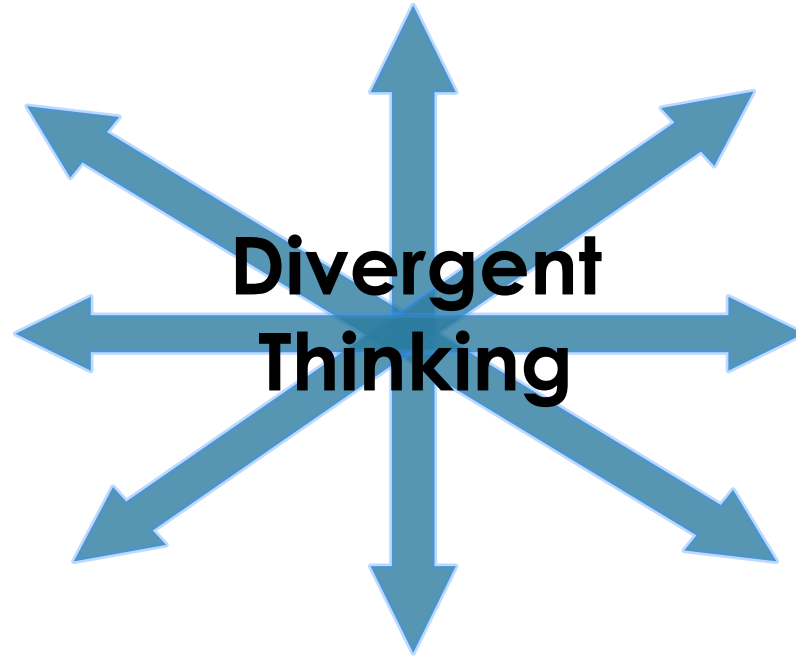
Closed-Ended:

Answered with “yes,”
“no” or one word

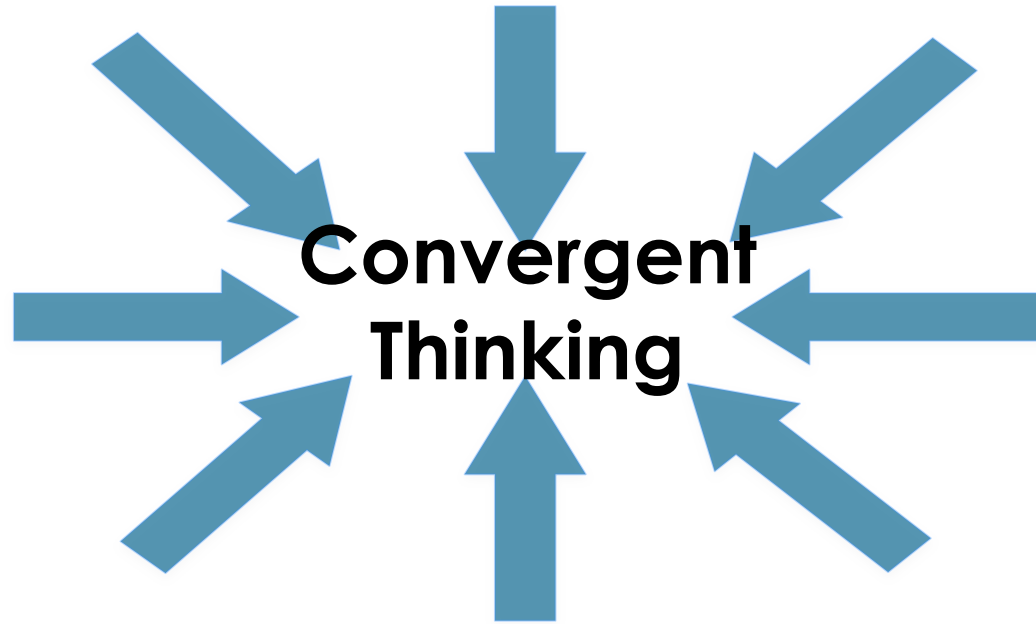
Open-Ended: Require
longer explanation

Three thinking abilities
with one process

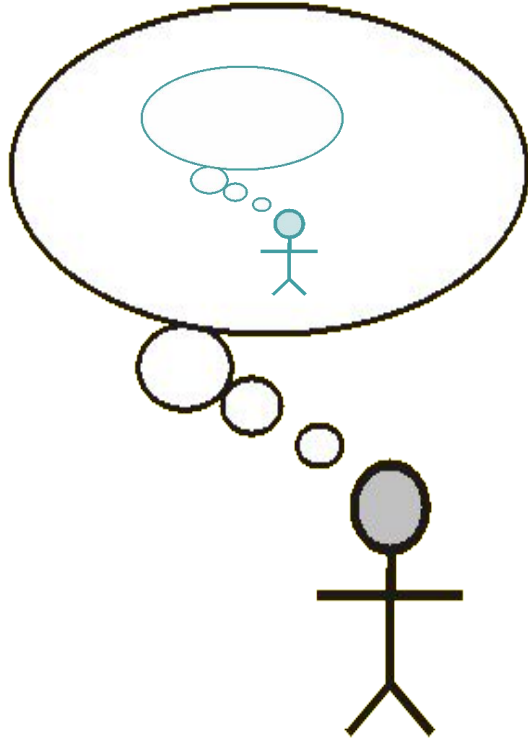
Thinking in many different directions



Narrowing Down, Focusing



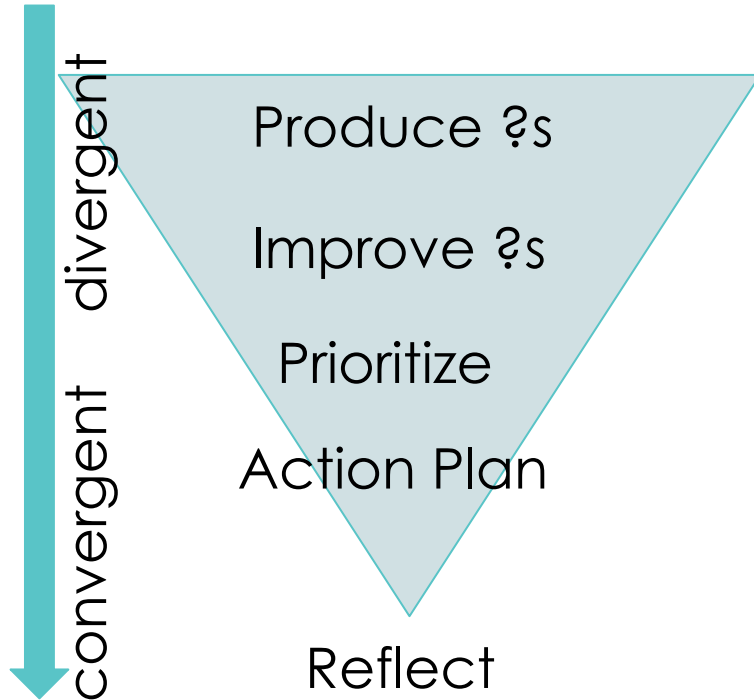
Thinking about Thinking



Metacognition

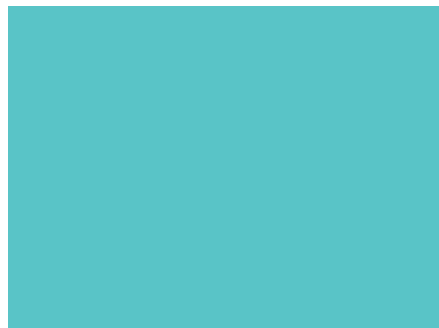
A look behind the curtain

Typical QFT



What we did today





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Finding Musical Sources at the Library of Congress

National Jukebox

More than **10,000 recordings** made by the Victor Talking Machine Company between 1901 and 1925.

Jukebox content will be increased regularly, with additional Victor recordings and acoustically recorded titles made by other Sony-owned U.S. labels, including **Columbia, Okeh, and others.**

COLLECTION

National Jukebox

[About this Collection](#) [Collection Items](#) [Articles and Essays](#)

[View My Playlist](#)

About this Collection

Partners

Playlist of Recordings

National Jukebox Sampler

Eclectic Acoustic

Ragtime

Early Tin Pan Alley

Songs by Irving Berlin

Gems from the Jukebox

Temperance & Prohibition

Songs by George M. Cohan

Sousa's Band in Concert

Rivers

Black Broadway and Tin Pan Alley

The Fox Trot

Civil War Music

Comic Affairs of the Heart

Pack Up Your Troubles

[Browse All Recordings](#)

[Browse All Artists](#)

Genres

[Jukebox Day by Day](#)

[Related Resources](#)

[Rights and Access](#)

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National Jukebox Sampler

Gathered here are fourteen selections that comprise a National Jukebox Sampler, representing the diversity of repertoire to be found in this repository. Recorded between 1901 and 1912, these performances cover a broad range of genres, styles and categories, including unaccompanied jubilee singing, political and comic spoken word, vaudeville, ragtime, art song, and grand opera.



[Add to My Playlist](#) [View My Playlist](#)

[Share](#)

	Title	Artist	Time	
▶▶	Temptation rag	Arthur Pryor's Band	2:31	...
	Little David, play on yo' harp	Fisk University Jubilee Singers	2:51	...
	I dreamt I dwelt in marble halls	Wheeler, Elizabeth	3:16	...
	That slippery slide trombone	American Quartet	2:31	...
	Selection from I pagliacci	Sousa's Band	2:57	...
	Dreamy days	Miller, Reed	2:26	...

Select films in National Screening Room

FILM, VIDEO

St. Louis blues

Saint Louis blues

[← Back to Search Results](#)



<https://www.loc.gov/item/2023602002/>

digital viewing copy

Share

Download:

Lomax Collection of Michigan & Wisconsin Recordings

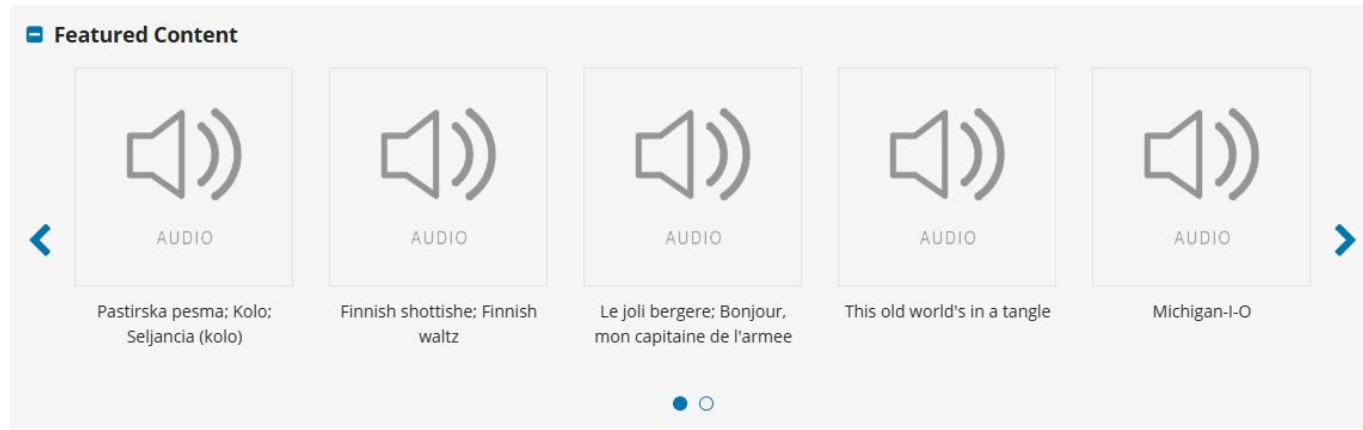
COLLECTION

Alan Lomax Collection of Michigan and Wisconsin Recordings

[About this Collection](#)

[Collection Items](#)

Featured Content



Audio recordings featured in the collection:

- Pastirska pesma; Kolo; Seljancija (kolo)
- Finnish shottishe; Finnish waltz
- Le joli bergere; Bonjour, mon capitaine de l'armee
- This old world's in a tangle
- Michigan-I-O

The Alan Lomax collection of Michigan and Wisconsin recordings (AFC 1939/007) documents Irish, Italian, Finnish, Serbian, Lithuanian, Polish, German, Croatian, French Canadian, Hungarian, Romanian, and Swedish songs and stories, as well as occupational folklife among loggers and lake sailors in Michigan and Wisconsin.

Chicago Ethnic Arts Project

The Chicago Ethnic Arts Project survey was conducted in 1977 by the American Folklife Center at the request of the Illinois Arts Council to assess and document the status of ethnic art traditions in more than twenty ethnic communities in Chicago, and was jointly sponsored by both organizations.

Chicago Ethnic Arts Project Collection

[About this Collection](#) [Collection Items](#)

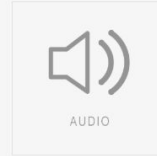
Featured Content



John Georganas Family Orchestra at the home of Angelos Kontaxis



Jazz Alley, 50th and Langley, Chicago



Interview with Denis and Margie Dennehy about teaching Irish ...



Japanese Tea Ceremony at home of Rev. and Mrs. Kubose, Chicago



Documentation - Tape Logs - Elena Bradunas

About this Collection

Rights and Access

Expert Resources

Podcast: "Chicago Ethnic Arts Project Collection"

Finding aid: Chicago Ethnic Arts Project collection, 1976-1981

American Folklife Center

Ask a Folklife Librarian

Collections with Manuscripts

Collections with Photos

[Listen to this page](#)

About this Collection

The Chicago Ethnic Arts Project survey was conducted in 1977 by the American Folklife Center at the request of the Illinois Arts Council to assess and document the status of ethnic art traditions in more than twenty ethnic communities in Chicago, and was jointly sponsored by both organizations.

The collection consists of approximately 344 sound recordings, 14,141 photographs, 269 folders of manuscript materials, 2 videorecordings, publications, ephemera, administrative files, and field notes produced and collected during the 1977 Chicago Ethnic Arts Project field survey from 1976-1981; but primarily during fieldwork conducted by fourteen folklorists directed by the American Folklife Center in 1977. The final project report presented to the Illinois Arts Council summarized the current conditions and folk arts needs in a number of Chicago's ethnic communities. Materials from post-project activities such as workshops in the ethnic communities and a traveling photographic exhibit by Jonas Dovydenas are also included.

Further exploration:

<https://www.loc.gov/collections/?fa=original-format:sound+recording>

Using the QFT with Primary Sources

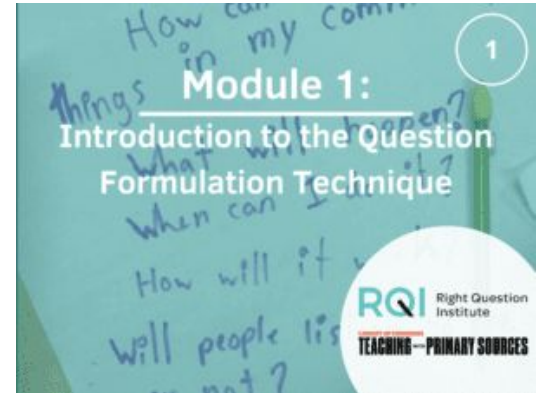
rightquestion.org/primary-sources/



Classroom videos

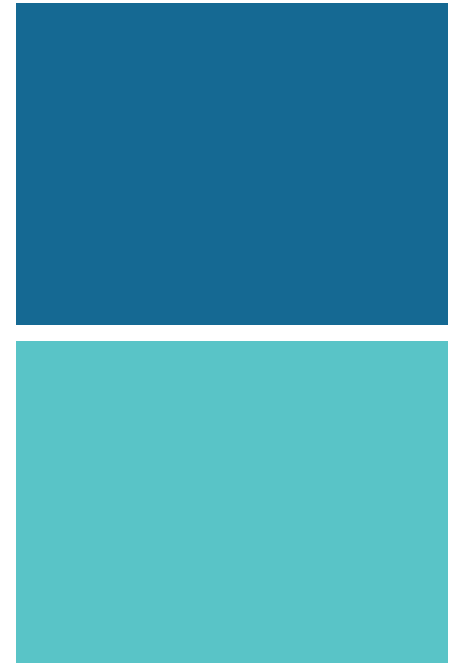


Lesson plans/examples



4 PD modules

And more!



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Where to Go to Learn More:

<https://tinyurl.com/RQI-NCHE25>
