

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

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Right Question
Institute

rightquestion.org

Find Today's Slides & Free Resources

Today's materials:

<https://bit.ly/rqi-at-ncss-25>



The Library of Congress Teaching with Primary Sources resources:

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

RQI's full free resource library:

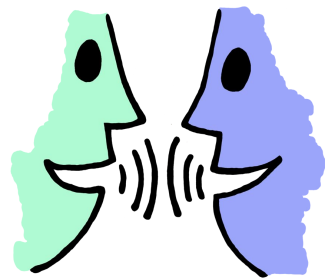
<https://rightquestion.org/education/resources>

Today's Agenda

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

Talk with a neighbor

Introduce yourself to a neighbor. Talk about something musical (a song, an artist, an instrument, a performance, etc.) that has been meaningful in your life, and why.



Music Matters

Discuss: What makes music such a good artifact for studying the past?

Music is meaningful to all of us in some way.

- It can be very personal, connecting us to our childhoods and identities
- And it can be universal, connecting us to each other, to our communities and to our culture.
- Music matters a lot to our students, and using it in their learning experiences can make that learning more personal.
- Music is highly accessible.

Music also connects us to the past.

- The **lyrics** to popular **songs** often reflect cultural sentiments of the time
- **Artists** can break barriers, challenge norms, and shift narratives in ways others have not been able to
- Evolving **genres** and traveling **instruments** tell stories about how communities have migrated and exchanged, adopted, and adapted their cultures over time

What's in a musical primary source?

The Artists

Bessie Smith and
Clara Smith
(vocalists), Fletcher
Henderson (pianist)

The Time Period

Recorded in 1923

What else?

<https://www.loc.gov/item/jukebox-671792/>



The Title

"Far Away Blues"

The Lyrics

*"We left our southern
homes / And
wandered north to
roam / Like birds, went
seekin' a brand new
field of corn..."*

What might students wonder about?
What could you teach about / how
would it fit with your objectives?



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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:

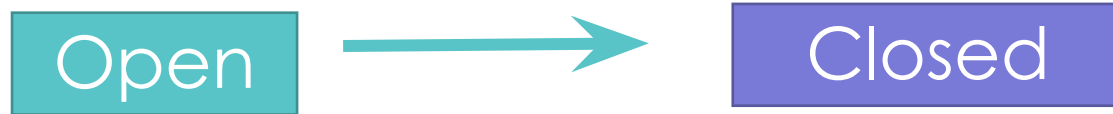
1. Identify your questions as closed-ended or open-ended by **marking them** with a “**C**” or an “**O**.”
2. Then, discuss the **advantages AND disadvantages** of **BOTH** closed-ended and open-ended questions.

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.



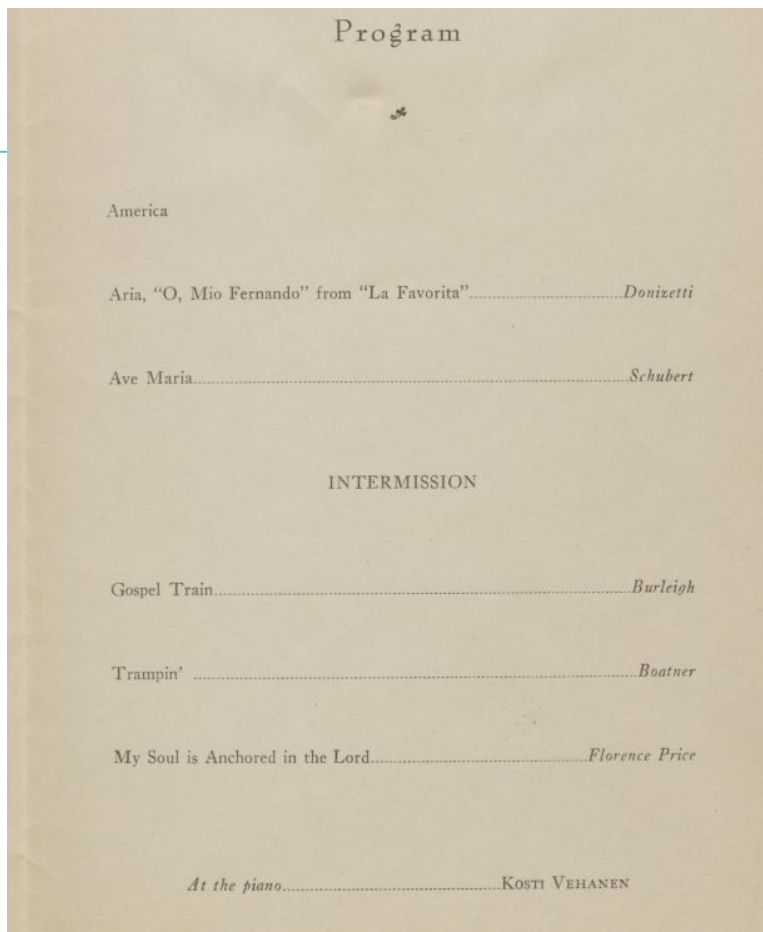
Add these as new questions at the bottom of your list.

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).

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

16 **TELEGRAM**
OFFICIAL BUSINESS—GOVERNMENT RATES

FROM **The White House**
Washington

Feb. 26 - 1939

U. S. GOVERNMENT PRINTING OFFICE 73762

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

W.C. not

ELEANOR ROOSEVELT

<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 appropriate as it is fortunate that today outdoors and the sun and the moon we stand reverently and humbly at the and the stars, He made no distinction 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 partners, 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 (the questions you are most curious about) changed, if at all?
 - How could you pursue or explore (not necessarily answer) the priority questions you now have?

Share out

- A priority question and why you chose it
- A new question you had after gaining more context

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**

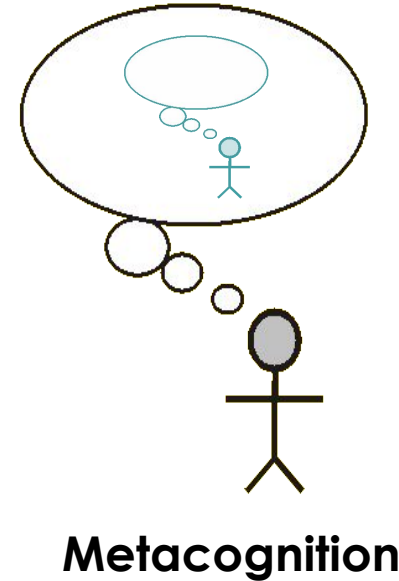
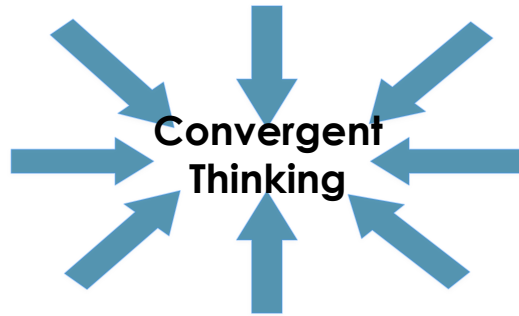
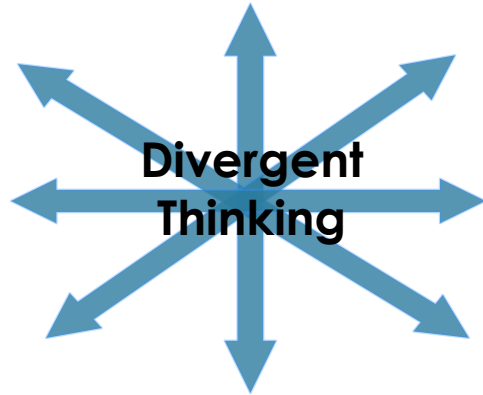
1. Ask as many questions as you can
2. Do not stop to discuss, judge or answer
3. Record *exactly* as stated
4. Change statements into questions

Closed-Ended:

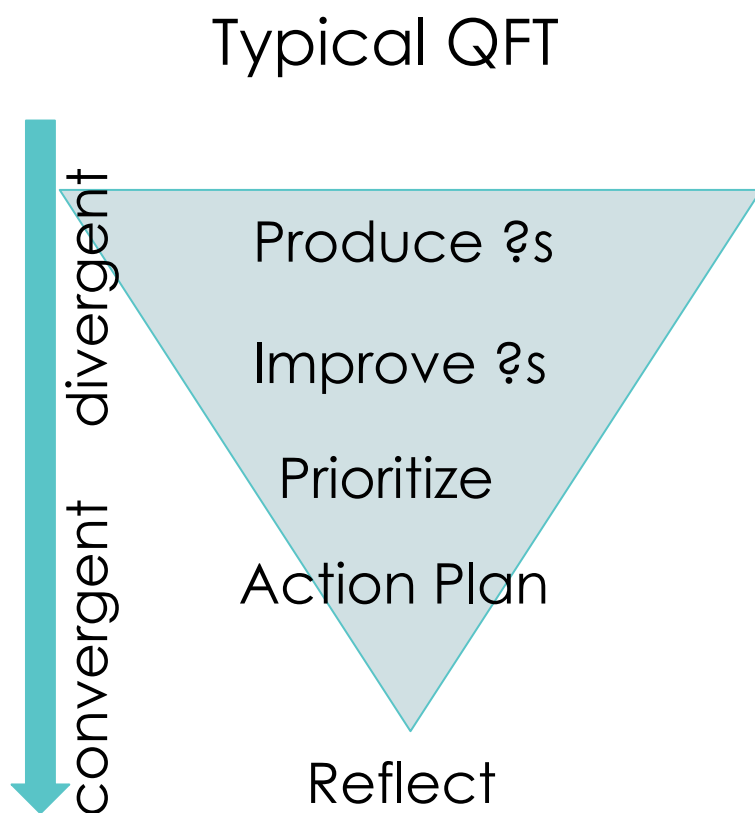
Answered with “yes,”
“no” or one word

Open-Ended: Require
longer explanation

Three thinking abilities with one process



A look behind the curtain



What we did today





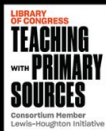
musicofus.org

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Explore Musical Sources with Music of Us

Part of the Lewis-Houghton Initiative

LEWIS-HOUGHTON CIVICS AND DEMOCRACY INITIATIVE



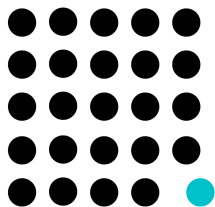
Rep. Amo Houghton

Rep. John Lewis

Part of the Lewis-Houghton Initiative



TOOJ



Time Out of Joint

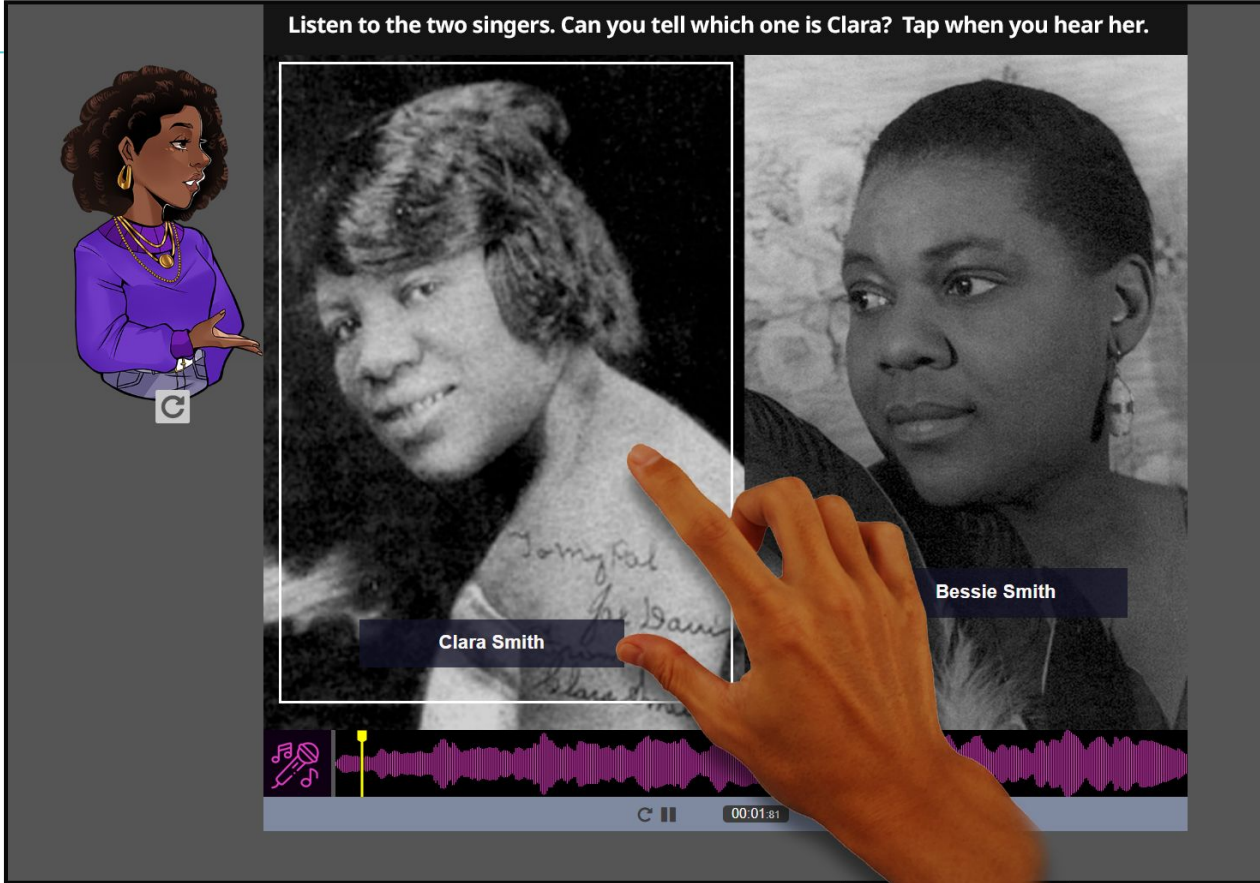




A new way for middle & high school students to explore our shared history as a nation through music and other primary sources from the Library of Congress.

Interactively explore musical primary sources

Listen to the two singers. Can you tell which one is Clara? Tap when you hear her.



Clara Smith

Bessie Smith

00:01:51

Interactively explore musical primary sources

Listening to these words and music, what have you taken away about that experience?

What have you taken from this verse about their experiences?

Type your thoughts on that here.

We don't know why we are here
Don't know why we're here
But we're up here just the same
Just the same
And we are just the lonestest
Lonestest
Girls that's ever born

JOURNAL

00:36:59

Four Episodes available now:



"Far Away Blues" and the Great Migration



START





"Far Away Blues" and breakout Blues Singers Clara Smith and Bessie Smith

START





Changing the Tune: Black Americans and Popular Music in the 1920s

START





Coming out Swinging in the Great Depression

START



In production: 3 Episodes exploring James Reese Europe



"Far Away Blues" and breakout Blues Singers Clara Smith and Bessie Smith

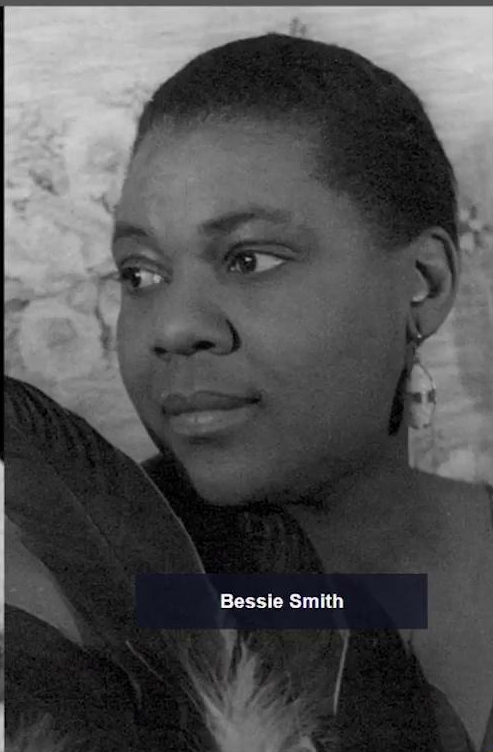


START





Clara Smith

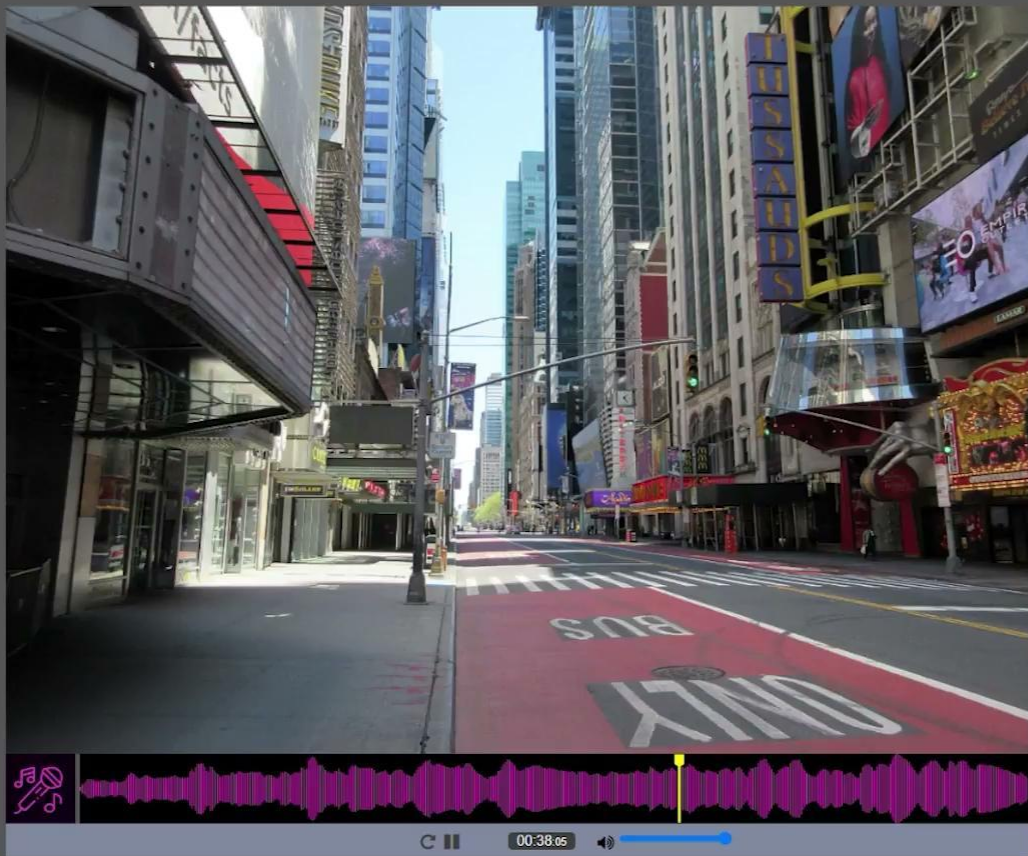


Bessie Smith



00:21:17





Music of US

- Free to use for teachers and students
- Works on PCs, Macs, Chromebooks, Tablets
- Easy to integrate with LMS
- Teacher guides
- Everything available at musicofus.org

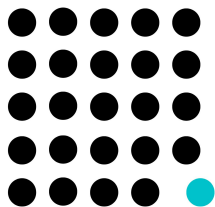
Future: Program where students create episodes

Lewis-Houghton Initiative Booth #240



THE AMERICAN ROAD
TAPESTRY
A program by *Songmasters*

TOOJ



Time Out of Joint

LIBRARY OF CONGRESS
TEACHING WITH
Consortium Member
Lewis-Houghton Initiative

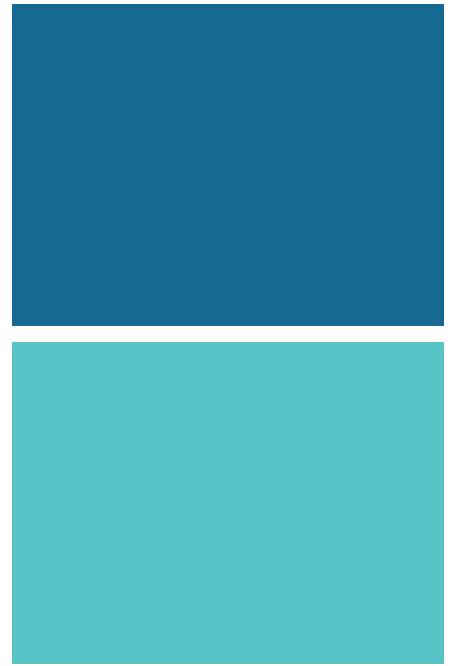
PRIMARY SOURCES



City *Lore*



musicofus.org



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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

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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](#)[Listen to this page](#)

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/](https://www.loc.gov/item/2023602002/)

digital viewing copy

Download: MP4 (576.6 MB) [Go](#)

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Lomax Collection of Michigan & Wisconsin Recordings


COLLECTION

Alan Lomax Collection of Michigan and Wisconsin Recordings

[About this Collection](#)


[Collection Items](#)

Featured Content




AUDIO

Pastirska pesma; Kolo;
Seljancia (kolo)




AUDIO

Finnish shottishe; Finnish
waltz




AUDIO

Le joli bergere; Bonjour,
mon capitaine de l'armee



AUDIO

This old world's in a tangle



AUDIO

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](#)

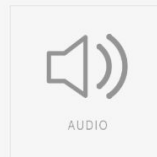
Featured Content



John Georganas Family Orchestra at the home of Angelos Kontaxis



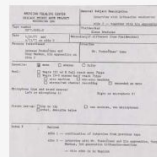
Jazz Alley, 50th and Langley, Chicago



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"

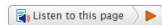
Finding aid: Chicago Ethnic Arts Project collection, 1976-1981

American Folklife Center

Ask a Folklife Librarian

Collections with Manuscripts

Collections with Photos



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>



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Where to Go to Learn More:

tinyurl.com/RQlatNCSS25

Using the QFT with Primary Sources

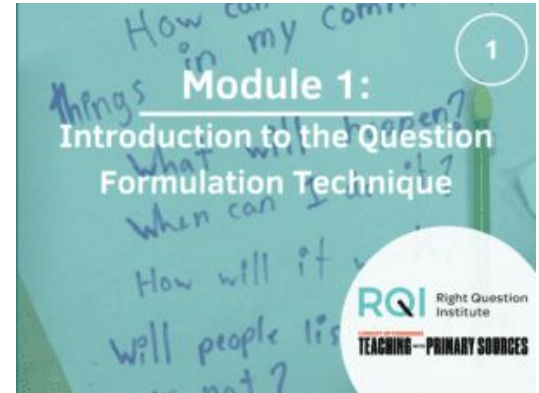
rightquestion.org/primary-sources/



Classroom videos



Lesson plans/examples



4 PD modules

And more!

Final Reflection

How are you thinking differently now about:

- How art and artists have shaped history
- Using musical primary sources in your teaching