

**LOOK BACK.
SEE FURTHER.**

A TEACHER'S RESOURCE GUIDE FOR TEACHING WITH PRIMARY SOURCES



AMPLIFYING OUR VOICES THROUGH MUSIC



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Look Back and See Further

By Erin Elman
Dean of Graduate & Professional Studies
at the University of the Arts

The arts teach us to think about relationships, celebrate multiple perspectives, develop aural and visual literacy skills, and consider complex forms of problem-solving. Developing analytical skills to decipher sounds, images, and meanings through the lens of musical expression empowers educators and students alike to better understand the world around us. When we teach our students how to listen and analyze through deep immersion in diverse art forms, we invite them to investigate the role of creativity in their individual and collective identities.

“Music gives a soul to the universe, wings to the mind, and life to everything.” (Plato)

Music is a powerful artform. It connects us to history, culture, and memory. It enhances our lived experience. For instance, music therapy improves the mood, behavior, and quality of life of individuals with dementia (Anne Fabiny, Editor in Chief, *Harvard Women's Health Watch*, February 15, 2015).

Engaging with music-based primary sources gives students an opportunity to explore art, culture, and history in ways that can bring these subjects to life. Activities structured around curated collections of primary sources foster students' understanding of musical themes as well their historical and cultural contexts. Moreover, such activities allow for deep and meaningful self-exploration, self-expression and critical thinking. We find that our students go beyond simply engaging with primary sources; they reflect their insights back to themselves as citizens and creators.

At the University of the Arts, we are honored to be members of the Library of Congress Teaching with Primary Sources Consortium. This program allows us to bring an artistic perspective to teachers, inviting them to look back and see further. We hope that teachers across all academic levels and disciplines find this guide to be useful in their classrooms as they guide their students through their educational journey.

Amplifying Our Voices

By Jenny L. Neff, Ed.D.
Professor and Program Director for Music Education
at the University of the Arts

Music is often described as the universal language. It has a unique ability to reflect historical, cultural and societal events. In turn, many important events have been documented and interpreted through music.

This makes music a powerful tool for engaging and empowering our students. As educators, we can employ music in our classrooms to inspire student learning and bring all subject areas to life.

Through music, students are able to synthesize knowledge and life experiences to recognize and identify thoughts, feelings, and perspectives of themselves and others (ArtsEd SEL, 2022). Similarly, life experience informs musical expression, raising awareness of societal interactions and a variety of perspectives (ArtsEd SEL, 2022).

In this guide, we combine all of these ideas in an intentional way to explore different subject areas using music as a medium. We demonstrate how we can amplify the voices of many peoples from past to present by connecting to primary sources from the Library of Congress.

The lesson ideas and resources included in this guide have been designed by experts in education to share with teachers in the classroom. We hope you will be inspired by the music, lessons, strategies and artifacts from the Library of Congress, and that they will spark curiosity in your students!

How to Use this Guide

Introducing Primary Sources into the Classroom

Primary sources provide a unique opportunity to bring curriculum to life. This guide is designed to inspire educators to create a dynamic classroom experience that engages students and invites them to think about the world in new ways through the lens of music.

1. Engage students with primary sources:		
<p>Draw on students' prior knowledge of the topic. Ask students to closely observe each item.</p> <ul style="list-style-type: none"> • Have you heard this before? • What do you hear? • Who created it? • When was it created? 	<p>Help students notice key details.</p> <ul style="list-style-type: none"> • Listen to the melody. Does it evoke a certain mood? • If there are lyrics, how do they connect to the music? • Pay attention to elements like tone, rhythm, harmony, timbre and tempo found in the musical elements worksheet in the resources section of this guide 	<p>Encourage students to think about their personal response to the work.</p> <ul style="list-style-type: none"> • What feelings and thoughts does the piece trigger in you? • What do you wonder about it?
2. Promote student inquiry:		
<p>Encourage students to speculate about each piece, its creator, and its context.</p> <ul style="list-style-type: none"> • What was happening during the time period? • What was the composer's/artist's purpose in making this? • How does the composer/artist get their point across? • Who was the audience? 	<p>Ask whether this source agrees with other primary sources or with what the students already know.</p> <ul style="list-style-type: none"> • Ask students to test their assumptions about the past. • Ask students to find other primary or secondary sources that offer support or contradiction. 	
3. Assess how students apply critical thinking and analysis skills:		
<p>Have students summarize what they have learned.</p> <ul style="list-style-type: none"> • Ask for reasons and specific evidence to support their conclusions. • Help students identify questions for further investigation and develop strategies for how they might answer them. 		

Adapted from Using Primary Sources, Library of Congress
www.loc.gov/teachers/usingprimarysources/

Anthem Artifacts:

National Anthems

By Jenny L. Neff, Ed.D.

LESSON LEVEL

This lesson is designed for middle and high school students.

OVERVIEW

For this lesson, we look at the National Anthem for the United States, *The Star Spangled Banner*. We will also look at the anthem *Lift Every Voice and Sing*.

OBJECTIVES

- Students will explore the history of the United States' national anthem using artifacts from the LOC.
- Students will define the term anthem and see how it is used in various settings.
- Students will explore the background and meaning of *Lift Every Voice and Sing*, using artifacts from the LOC.

ESSENTIAL QUESTIONS

- What is an anthem?
- What was the purpose of this anthem?
- How did it reflect or represent what was happening in history at the time?

VOCABULARY

Anthem a song or hymn of praise or gladness, or a rousing popular song that typifies or is identified with a particular subculture, movement, or point of view



The Star Spangled Banner - national song
<https://loc.gov/pictures/resource/ppmsca.31279/>

BACKGROUND

From the *Patriotic Melodies Digital Collection*, students can view the music and lyrics for the nation's official anthem, *The Star Spangled Banner - National Anthem*. The lyrics are adapted from the poem, Defense of Fort M'Henry, written by lawyer and amateur poet Francis Scott Key. This [article](https://www.loc.gov/item/ihas.200000017/) from the Library of Congress, explores the origins of the *Star Spangled Banner*. <https://www.loc.gov/item/ihas.200000017/>

INQUIRY

Use the levels of inquiry outlined in the *Teacher's Guide for Analyzing Sheet Music & Song Sheets* to explore the National Anthem.

Beginner Write a brief description of an excerpt from the National Anthem in your own words.

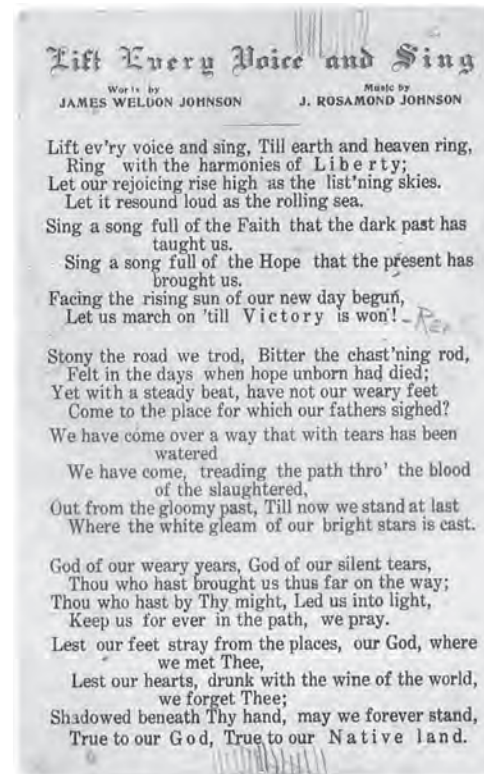
Intermediate Consider the composer's purpose in writing this song. What did they hope to accomplish? Do you think the writer's goals were achieved? Why or why not?

Advanced Think about what you already know about this period in history.

How do the lyrics support or contradict your current understanding of this period?

How does the song highlight the values or opinions held during this period?

How do you think the public reacted to this song?



Lift Every Voice and Sing - selected from [Frederick Douglass Papers collection] - <https://www.loc.gov/resource/mss11879.51004/>

LISTENING

Students can listen to a recording of the *National Anthem* from the Library of Congress, and answer the following questions.

Where have you heard this song? What do you think the words mean? What do you think inspired the lyrics?

Encourage students to explore the Library of Congress digital collection to learn about and listen to other versions of *The Star Spangled Banner*.



The Star Spangled Banner - smaller:
<https://www.loc.gov/item/ihas.100000011/>

A Different Kind of Anthem

Lift Every Voice and Sing

BACKGROUND

"*Lift Every Voice and Sing*," often referred to as "The Black National Anthem," was a hymn written as a poem by NAACP leader James Weldon Johnson.

"*Lift Ev'ry Voice and Sing*," an essay by Burton W. Peretti, provides information on the background and meaning behind the song.

The essay details the song's origins in 1900 and follows its importance through the present day. The song was added to the National Registry in 2016.

INQUIRY

What do you notice first?

What was the purpose of the text?

Lift Every Voice and Sing poem - students can see the poem written out

Who do you think was its audience?

Can you tell anything about what was important at the time it was written?

LISTENING

Listen to this version of "*Lift Every Voice and Sing*" by Manhattan Harmony Four. (1923). Students can use the worksheet to describe what they hear happening in the music.

Link: <https://tile.loc.gov/storage-services/media/recordedsound/LiftEveryVoiceAndSing-ManhattanHarmonyFour.mp3>

SEE FURTHER...

If you wrote an anthem, whom or what would you honor?

What is something you are passionate enough about to include in your anthem?

Discuss how poetry and music can come together to create an anthem.

Can you think of any other examples of an anthem-type song?

Students can also research and present national anthems from other countries

Socially Conscious Messages Through Song

By Jenny L. Neff, Ed.D.

LESSON LEVEL

This lesson is designed for high school students.

OVERVIEW

For over 20 years, since the passing of the National Recording Preservation Act of 2000, the Library of Congress and National Recording Preservation Board has selected 25 titles that are culturally, historically, or aesthetically significant and 10+ years old” (LOC, March 24, 2021).

OBJECTIVES

- Students will explore a song from the National Recording Preservation list (2020) and analyze the song lyrics and their meaning.
- Students will make connections to song lyrics and what was happening culturally and historically at the time.
- Students will describe what they hear happening in the music.

BACKGROUND

Janet Jackson’s 1989 album *Rhythm Nation 1814* (released in 1989) was among the National Recording Registry selections for 2020. The title track, *Rhythm Nation* carries a “socially conscious message of being inclusive and pushing toward a world rid of color-lines” (Genius.com). The number 1814 from the album title is a reference to the year the *The Star-Spangled Banner* was written. *Rhythm Nation* is positioned as a new anthem for a new nation - one built on a “multiracial, multiethnic vision and a thick dance groove” (LOC, 2021).

EXPLORATION

Students can watch a short video announcing the selections, found in the following article:

Tucker, N. (March 24, 2021). The 2020 Class of the National Recording Registry: A New “*Rhythm Nation*”. <https://blogs.loc.gov/loc/2021/03/the-2020-class-of-the-national-recording-registry-a-new-rhythm-nation/>

Students can read the following for background information: Library of Congress (March 24, 2021). National Recording Registry Adds *Rhythm Nation* Among 25 New Selections. <https://www.loc.gov/item/prn-21-015/>

Read a Library of Congress interview with Jimmy Jam and Terry Lewis, who worked with Janet Jackson on her album <https://www.loc.gov/static/programs/national-recording-preservation-board/documents/Interview-Jimmy-Jam-Terry-Lewis.pdf>

INQUIRY

- Explore the lyrics of *Rhythm Nation*.
- What do you think they mean?
- What was Janet Jackson’s intended purpose in writing this song?
- Consider what you already know about the time period when she wrote the song.
- How do the lyrics support
- or contradict your current understanding of this time period?

- How does the song highlight the values or opinions held during this time?
- How do you think the public reacted to this song?
- Students can use the worksheet to describe what they hear happening in the music.

SEE FURTHER...

Students can analyze the musical form of one of the songs from the National Recording Registry list and compare the musical form to a current favorite.

Marvin Gaye’s 1971 hit *What’s Going On* was added to the National Recording Registry list in 2003.

Background information on *What’s Going On*: <https://www.loc.gov/static/programs/national-recording-preservation-board/documents/Whats-Going-On-Howard.pdf>

Are there any modern-day songs that communicate similar themes or ideas?

- Use the *Song Analysis* worksheet (Page 27) to describe what is happening in the music.

Analyze the song lyrics.

Listen to the song.

Compare and contrast the themes of *Rhythm Nation* with *What’s Going On*

- What are the similarities? Differences?
- Do we find any similar societal themes today?
- Are there any modern-day songs that communicate similar themes/ideas?
- Create a visual representation of your findings using a Venn diagram

Amplifying Indigenous Voices: What is a Powwow?

By Wunneanatsu Lamb-Cason
(Schaghticoke/HoChunk)

LESSON LEVEL

This lesson is designed for middle and high school students but can be adapted for younger learners.

OBJECTIVES

- Students will be able to define and use content-related vocabulary in context.
- Students will learn about the tradition of the Powwow - including what makes up the tradition and why it is important.
- Students will listen to and describe music from a Powwow, including Flag Songs.
- Students will compare and contrast traditions from the North American Indigenous culture with their own.

ESSENTIAL QUESTIONS

- What is a powwow?
- What is the significance of Flag Songs?
- How do songs differ by tribal nation?
- What are traditions?
What are some traditions in your family?

BACKGROUND

A powwow is a tradition within North American indigenous culture that brings together tribes and communities from all over. It is a celebration of culture and heritage that may differ depending on location and purpose. For many Native people, powwows are a time of gathering and connecting with friends and relatives. Powwows are social gatherings, generally with competitive dancing. Some are held to honor a specific time of year such as the Mashantucket Pequot Tribal Nation’s Schemitzun (Feast of Green Corn) or the Ho-Chunk Nation’s Mitchell Red Cloud Jr Day Powwow to honor the Congressional Medal of Honor recipient. Powwows are open to the public and are advertised as such. These public events should not be confused with other tribal customs and ceremonies that are not shared cultural practices.

All powwows begin with a Grand Entry, a mesmerizing opening procession of color, sound, and movement. Dancers enter the circle or arena led by veterans carrying national, state, and tribal flags as well as the eagle staff - a universal flag of people native to North America. They are followed by Head Dancers, elders, and tribal dignitaries,



One of the Host Drums, 1983 Omaha Powwow, Macy, Nebraska.
<https://www.loc.gov/resource/afcomahasi.0023>



Pow Wow, Lafayette, Rhode Island
https://www.loc.gov/item/afc1991022_cf_008



1983 Omaha Powwo
<https://www.loc.gov/resource/afcomahasi.0342/>

VOCABULARY

Powwow a public social and cultural gathering where North American Indigenous people dance, drum, sing songs, and socialize

Regalia the proper term to use when referring to a dancer's outfit. It is not a costume

Vocables syllables without meaning used to carry the melody; melodic vocalizations

Traditions the ideas, customs, or beliefs that are passed down from generation to the next

then all other dancers in a specific order. Once all dancers have entered the arena, a Flag Song, prayer, and Veterans' Song usually follow. It is customary to stand and remove one's hat during the Grand Entry procession and subsequent honor songs.

Flag Songs are roughly equivalent to a National Anthem, and most tribal nations have their own Flag Song. These songs were originally adopted around the early 1900s to honor the flag of the United States. However, some Flag Songs pre-date the United States and were sung to honor warriors. Many early powwows began with a parade of dancers through town led by the American flag. Today, Flag Songs are sung at the beginning of many tribal events.

Songs can be composed in different styles and for various purposes. They differ in tempo, words, pitch, and cadence. There are songs that are all lyrics sung in English, a tribal language, or a blend of both. There are also songs that are all melody and sung with vocables,

and some songs combine lyrics and vocables. Drum styles also differ by tribal nation. The drums are the center of a powwow and, some say, represent the heartbeat of Mother Earth.

It is important to emphasize for students that indigenous people are not a monolithic group; each tribe has its own culture and traditions. Also, indigenous people continue to develop their music by incorporating modern techniques as well, so the music is a mix of old and new. For example, in *You Got to Run*, Buffy St. Marie & Tanya Tagaq combine contemporary music styles with Inuit traditional throat singing. Joanne Shenandoah, DJ Shub and Supaman are also strong representations of blending different contemporary music techniques with traditional indigenous instruments and singing styles.

INQUIRY

Indigenous people have many interesting customs and traditions that they still practice today. Are you aware of any? This is a good use of Think-Pair-Share. If no one suggests "powwows", describe a powwow using the description above.

Using the *Teacher's Guide for Analyzing Sound Recordings*, guide students as they explore indigenous traditional music.

With a focus on the use of anthems, students will listen to a *Flag Song* using headphones and record their observations. This is a recording from Omaha, Nebraska in 1983.

- What do you think the song means? Note: According to the Library of Congress' notes on this recording, "Rufus White translates the song: "When he went over there, he put up an American flag."
- What do you think the purpose of this song is?

After discussing this song, have students research a different tribe's Flag song. Suggest local tribal nations or use native-land.ca to identify a tribe in another part of the continent that may spark interest. YouTube is a great resource to start. It is important to note that some powwows do not allow recording during honor songs. If the student is unable to locate their chosen tribe's Flag Song, suggest they search "Grand Entry," "Veterans' Song" or "Inter-tribal" to use for comparison.

Based on the *Teacher's Guide: Analyzing Sound Recordings Worksheet* (Page 18), teachers can ask students to compare and contrast the two songs.

- What are the differences and similarities, and what might they signify?
- Are the tribes from the same area?
- What else do you notice?

QUESTIONS TO CONSIDER

- Why do you think Flag Songs are important in indigenous culture?
- Why is the American Flag included as part of the Grand Entry?

SEE FURTHER...

Students can read and analyze *Powwow at the end of the world*, a poem by Sherman Alexie.

Search for any upcoming local powwows.

Research a tribe.

Show a video of a Grand Entry from a recent powwow on YouTube. Ask students to look for different dance styles and describe the regalia. Ask "How many different Native American nations/tribes do you think are represented in the Grand Entry?" Inform students that there are nearly 600 federally recognized tribes in the United States and many more states recognized. There are more than 630 First Nation communities in Canada. Many of the dancers represent more than one tribe.

Research a contemporary indigenous musical artist or the Native American Music Awards.



Garry Meeches Jr (Ojibwe/Schaghticoke) dances men's traditional style, 2007.



Native Children socialize at Mohegan Wigwam Powwow, August 2008.



Schaghticoke Tribal Elder, Trudie Lamb-Richmond demonstrates Women's Eastern Blanket Dance, 2011.

Inspired Music : Jazz and the Civil Rights Movement

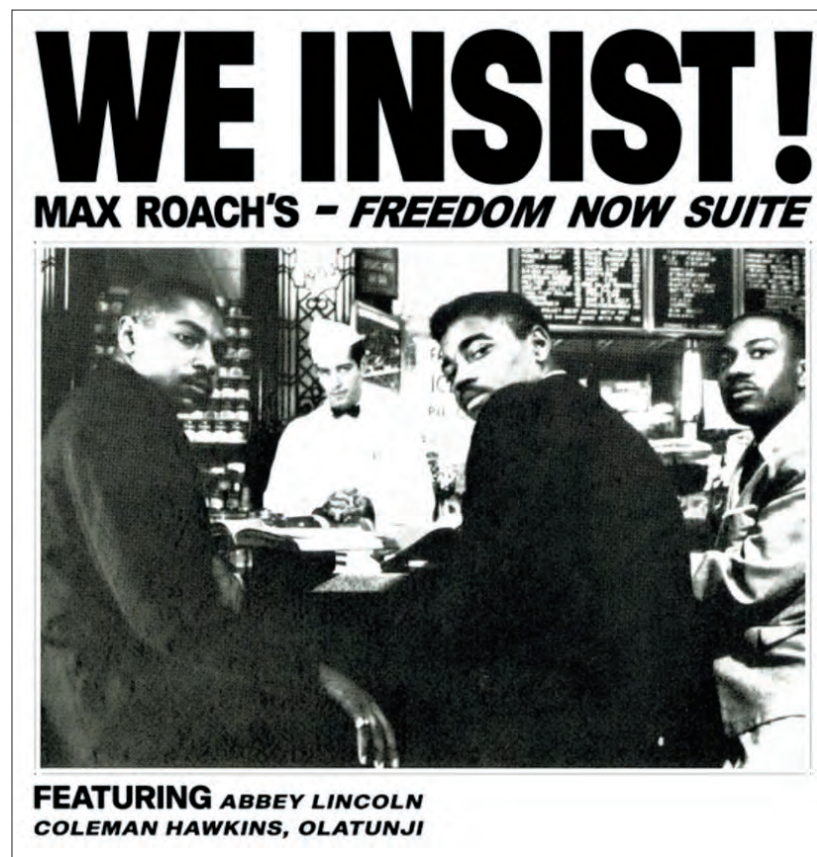
By Mark Allen

LESSON LEVEL

This lesson is designed for high school students.

OBJECTIVES

- Students will understand how jazz musicians were able to bring geopolitical events to life through music.
- Students will identify musical characteristics in recordings that reflect the emotions of a moment in history.
- Students will improve active listening skills in relation to music.
- Students will recognize the correlation between a recording and a non-musical primary source image.



Album cover for
*We Insist! Max Roach's
Freedom Now Suite*

BACKGROUND

John Coltrane, Max Roach, and Charles Mingus were three of the most prolific jazz musicians during the Civil Rights Movement. They each used their notoriety to compose music that reflected the pain, sorrow, and hope experienced by Black Americans during the social unrest of the 1950s and 60s. This lesson will focus on listening to and analyzing three recordings, paired with a related non-musical aid that inspired the compositions and improvisations. You might complete the reflection questions along with your students, have them research and write independently or discuss in groups.

EXPLORATION

Freedom Day from *We Insist! Freedom Now Suite* by Max Roach (1960)

Jazz drummer Max Roach was notorious for speaking out against segregation and other

atrocities that plagued America. His 1960 release, *We Insist! Freedom Now Suite*, written in collaboration with lyricist Oscar Brown Jr., would become Jazz's most politically charged record to date. The lyrics, sung by Roach's wife, Abbey Lincoln, are powerful, and her performance is wrought with emotion. Some of the aggressive improvisations, namely the composer's unaccompanied drum solo, help to personify the uncertainty and struggles of the African American community during this time.

Students can read and analyze this essay from the Library of Congress to learn more about "*We Insist! Freedom Now Suite*" by Max Roach.

Recording Link: www.youtube.com/watch?v=Un9EOjbUWVA

Essay about this recording: www.loc.gov/static/programs/national-recording-preservation-board/documents/We-Insist-Max-Roach-Freedom-Now-Suite_Gammage.pdf

INQUIRY

Martin Luther King Jr describes the sit-in movement shown in the album cover as an "electrifying" and "energizing" movement among America's youth (Stanford). In what ways does the recording of *Freedom Now* capture this electric energy?

Compare and contrast the lyrics in *Freedom Now* with the instrumental elements, particularly the drums. Would the song be more or less evocative without words?

Fables of Faubus by Charles Mingus (1960)

Bassist Charles Mingus's piece *Fables of Faubus* was considered one of the most daring and direct compositions of its era. While Mingus often used lyrics and vocalizations as expressions of celebration and revelry, the lyrics in *Fables* address the misdoings of one of America's most controversial political figures, Orval Faubus. Orval Faubus; famously called in the National Guard to block the entry of nine black students into Central High School in Little Rock, Arkansas, prompting this composition.

Recording Link: <https://youtu.be/LlIA3afFduU>
www.youtube.com/watch?v=K4WSwtM7nyI

INQUIRY

The lyrics to this were deemed too controversial by Columbia Records, Mingus's record label in 1959, prompting him to record this on a much smaller Candid Records in 1960.

In what ways do Mingus's words capture the sort of bravery and courage that these students were famous for?

Alabama by John Coltrane (1963)

Tenor saxophone titan John Coltrane was one of the most spiritually-connected musicians in jazz history. He and his co-collaborators in the John Coltrane Quintet believed that the music that they made had a deeper purpose than to entertain people. To this end, one of Coltrane's most powerful compositions, *Alabama*, is thought to be a tribute to the four victims of the 16th Street Baptist church in September of 1963 in Birmingham, Alabama. Coltrane's long-time pianist McCoy Tyner asserts that Coltrane's haunting melody was inspired by Dr. Martin Luther King Jr's eulogy for the victims. As you listen, take notice of how the ensemble shifts from a sorrowful tone to a more angry and determined feeling, which reflects the development of King's eulogy.

Artifact: This image shows NYC Mayor Robert Wagner greeting the Little Rock Nine.

Use the Teacher's Guide; Analyzing Photographs and Prints (Page 18) to ask students questions about the New York City Mayor Robert Wagner greeting the teenagers who integrated Central High School, Little Rock, Arkansas.



New York City Mayor Robert Wagner greeting the teenagers who integrated Central High School, Little Rock, Arkansas
<https://www.loc.gov/item/00649862/>

INQUIRY

As you listen to *Alabama*, observe how the ensemble's tone evokes a range of emotions. The mood of the piece shifts from sorrow to anger and determination, which is reflective of Dr. King's eulogy. Consider the power music has to express and reflect emotional states. Listen to "*Alabama*" and describe what you hear happening in the music using the "Active Listening and Observations" worksheet. As part of that, think about the power music has to express emotions.

Dr. King emphasizes in his eulogy that "They did not die in vain." Coltrane's biographer, Lewis Porter, speculates that you can hear this line played on the saxophone as a recurring theme (Porter). Can you identify this in the recording?

Do you think *Alabama* would be more or less effective if it had lyrics? Write or discuss your point of view.

Artifact: Martin Luther King Jr. Eulogy for the Young Victims September 18, 1963 www.youtube.com/watch?v=A6iE4uugxHw

The Anthems of Our Lives: Exploring Popular Music through Ethnomusicology

By Rachel E. Nichols, Ed.D.

LESSON LEVEL

This lesson is designed for middle and high students.

OBJECTIVES

- Students will become familiar with the practice of ethnomusicology.
- Students will conduct research.
- Students will analyze anthems using the tenets of ethnomusicology.
- Students will learn about themselves and others through the lens of music.

ESSENTIAL QUESTIONS

- What is ethnomusicology and why is it important?
- What does it mean to be an ethnomusicologist?
- What is an anthem? What are the anthems of our lives?
- How can the practice of ethnomusicology help us understand our world?

VOCABULARY

Primary Research information gathered through self-conducted methods

Secondary Research information gathered from existing studies

Ethnography the study of people and the cultures they create

Folklore traditions, beliefs, customs, etc., of a group of people

Ethnomusicology the study of how music functions in social and cultural contexts

MY COUNTRY! 'TIS OF THEE.
TUNE, "GOD SAVE THE KING."
BOSTON: Published by C. BRADLEE Washington Street.

My coun-try! 'tis of thee, Sweet land of lib-er-ty—
Of thee I sing: Land where our fa-thers died; Land of the
pil-grim's pride; From ev-ery moun-tain-side, Let free-dom ring.

2. My native country! thee— Land of the noble free— Thy name I love: I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.	3. Let music swell the breeze, And ring from all the trees Sweet freedom's song; Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong.
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4.
Our father's God! to thee—
Author of liberty!
To thee we sing;
Long may our land be bright,
With freedom's holy light;
Protect us by thy might,
Great God, our King!

My country! 'Tis of thee.
<https://www.loc.gov/item/ihas.100010476>.

BACKGROUND

Ethnomusicology is the study of how music functions in the world. An interdisciplinary field, ethnomusicology is “concerned with understanding music as a global and social phenomenon, and as a creative and political practice” (*Duke University Department of Music*). Its practice is rooted in ethnographic practice, or the study of people and the cultures they create, and connected to folklore in that it also examines traditions, customs, and arts.

EXPLORATION & INQUIRY

Watch an excerpt (3:53-4:30) from this Library of Congress Conversation with Langston Wilkins (April 24, 2019). An ethnomusicologist/folklorist, Wilkins describes his first professional fieldwork experience: a study of music and place that explores music’s connections to how people “see and feel Houston” and the culture they create.

The early American song *My Country! 'Tis of Thee*, was written by Samuel Smith, a seminary student who aimed to create a hymn that tied patriotism with reverence for the nation he inhabited. Similar to Wilkins’s findings about music in Houston, *My Country! 'Tis of Thee*’s lyrics emerged from Smith’s relationship to his nation and the feelings he wished to promote. Sung to the melody of *God Save the King*, the 1831 song was rooted in the past (England) while celebrating the present and future (in the USA). Sometimes called the unofficial American anthem, the song has endured. Over a century after it was penned, Dr. Martin Luther King, Jr. implored people “to sing with new meaning” the lyrics of this song in his 1963 “*I Have a Dream*” speech. To this day, *My Country! 'Tis of Thee* remains part of the nation’s repertoire of patriotic songs.

NOW IT IS YOUR TURN

Examine the sheet music and listen to an early recording. Use the LOC Primary Source Analysis Tool to reflect as you record your observations of the music, lyrics, and performance.

- What associations do you have with this song?
- What ideas do you connect with?
- What questions come to mind?

Listen to the song again, focusing on musical elements. Return to your previous responses as you consider:

- How does listening to it make you feel? What does it make you think about?
- What do you make of the title? (*Notice the punctuation.*)
- What specific musical techniques are employed to create meaning?
- How do the lyrics contribute to meaning?

DISCUSS

Anthems proudly and defiantly assert group solidarity and reject respectability. These songs do not plot social revolution but they do keep alive hopes for a better life (George Lipsitz).

- What elements of the song constitute it as an anthem by this definition?
- What other anthems can you think of (historical or contemporary)? What makes these songs anthems?

APPLICATION

Time to become a working ethnomusicologist! Interview three individuals of your choosing. Pose the question, “What would you say could be called an anthem of your time and place— and why?” Record responses using the *One Question Interview* (Page 26). *NOTE: You may want to select individuals of around the same age for comparison purposes, but if not, it will still work.*

Conclude by responding to the questions. Review and synthesize your notes using quotations from your subjects as primary source material.

Discuss your findings in a group.

SEE FURTHER...

Select one song that was mentioned during your interviews.

Listen to as many recordings of it as you can find.

Pay deliberate attention to lyrics and musical elements.

Use the *LOC Analyzing Sound Recordings* and the *Song Analysis sheet* (Page 27) to analyze the song in context by researching the artists, the period in which it was written, and other relevant social or cultural elements. To reflect on how the song relates to you, work from the *Learning for Justice Song Analysis sheet*.

Present your findings individually or as a group. Then, assess your work and seek feedback using the *Practicing Ethnomusicology Feedback chart* (Page 30).

Songs and Revolution

By Eric Gershman

LESSON LEVEL

This lesson is designed for middle and high school students.

OBJECTIVES

- Students will learn the various ways in which music can affect political and social change.
- Students will use music as a bridge between their own lives and historical events.

LISTENING

Here is a Pete Seeger version found on Folkworks website: <https://folkworks.org/miscellaneous/pete-seeger-the-internationale/>

BEASTS OF ENGLAND

Beasts of England, beasts of Ireland,
Beasts of every land and clime,
Hearken to my joyful tidings
Of the golden future time.
Soon or late the day is coming,
Tyrant Man shall be o'erthrown,
And the fruitful fields of England
Shall be trod by beasts alone.

L'INTERNATIONALE

Debout, les damnés de la terre
Nous n'étions rien—donc, soyons tout!
(Arise, the wretched of the earth and acclaim
We were nothing—
thus let us be everything!)



"Who shall rule—man or beast?" / W.A. Rogers. (1918). <https://www.loc.gov/item/2010717787/>

BACKGROUND

In George Orwell's classic novel "Animal Farm," the song "Beasts of England" serves as the anthem of rebellion as the farm animals push their human oppressors off the farm. It is featured throughout the novel as a soundtrack for the Revolution.

The lyrics from this fictional song are based on the French political anthem "L'Internationale," written c.1871 by Parisian transport worker Eugène Pottier. Students' collective understanding can be made all the richer when reading the novel through the lens of history. A critical unpacking of the song "Beasts of England" will reveal that the lyrics are based on the French political anthem "L'Internationale," written in approximately 1871 by a Parisian transport worker, Eugène Pottier, who wrote the words as a poem, which begins, "Debout, les damnés de la terre" ("Arise, the wretched of the earth") and acclaim, "Nous n'étions rien—donc, soyons tout!" ("We were nothing—thus let us be everything!"). Translated into Russian (in two later versions), the "L'Internationale" became the Soviet national anthem until it was replaced on March 15, 1944, by The Hymn of the Soviet Union (Gimn Sovetskogo Soyuz), formerly referred to as the "Song of Stalin." (Encyclopedia Britannica).

Allegorically, just as "Beasts of England" was replaced by "Comrade Napoleon," symbolizing the beginning of the end of the animal revolution, so too was "L'Internationale" replaced by the latter, symbolizing the end of the collectivist, socialist worker spirit of the Bolshevik revolution in favor of the more dictatorial leadership under the direction of one, powerful supreme leader in the form of the pig Napoleon (Stalin). The photo "Who shall rule--man or beast?" shows the allied powers of "England," "France" (Joan of Arc), and "America" (Uncle Sam) attacking the approaching mammoth (Germany) with spears.

As you look at the photo, think about the following questions:

- What was happening during this time period?
- What was the creator's purpose in making this primary source?
- What does the creator do to get his or her point across?
- Who would you say was the original audience for this primary source?
- Do you notice any biases or stereotypes? How can you tell?
- Do these primary sources test your assumptions about the past?
- Do these primary sources support and/or contradict your previously held beliefs or understanding of the past?

INQUIRY

Compare the lyrics from *Beast of England* and the poem *L'Internationale*. Consider how the French anthem inspired Orwell's fictional song of revolution.

Does setting a poem or other literary work to music increase its ability to effect change? Discuss why or why not.

How could these two pieces be adapted today?
What kind of revolution would you want to inspire?
Who would be your intended audience?

SEE FURTHER...

Choose one of the songs from the list below. Listen to as many versions of the song as you can find, including the original.

Look up the lyrics. Research when and where the song was written, and write or discuss what kind of revolution the songwriter was hoping to inspire.

- The Beatles - "Revolution"
- Bob Dylan - "Blowin' in the Wind"
- Bruce Springsteen - "Born in the U.S.A."
- Gil Scott-Heron - "The Revolution Will Not Be Televised"
- Patti Smith - "People Have the Power"
- Rage Against the Machine - "Killing in the Name"
- U2 - "Pride (In the Name of Love)"

Students can use the worksheet to describe what they hear happening in the song they select.

National Music Standards

The National Music Standards (NAfME, 2014) are based on the authentic musical processes musicians engage in: **creating, performing, responding and connecting**. Teaching students to engage in these processes is similar to approaches used by other disciplines, like the scientific method or writing process. While many of the lessons in this guide can cover all of the artistic processes, intentional focus is placed on **responding** to works of music and connecting music to other subject areas.

COMMON CORE STANDARDS

English Language Arts Standards » History/Social Studies » Grade 11-12

CCSS.ELA-LITERACY.RL.II-12.2

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.II-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

CCSS.ELA-LITERACY.W.II-12.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.W.II-12.7

Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.RH.II-12.9

Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.

CCSS.ELA-LITERACY.SL.II-12.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

RESPONDING

Select

Choose music appropriate for a specific purpose or context.

EQ: How do individuals choose music to experience?

EU: Individuals' selection of musical works is influenced by their interests, experiences, understandings and purposes.

Analyze

Analyze how the structure and context of varied musical works inform the response.

EQ: How does understanding the structure and context of music inform a response?

EU: Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music.

Interpret

Support interpretations of musical works that reflect creators'/performers' expressive intent.

EQ: How do we discern the musical creators' and performers' expressive intent?

EU: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Evaluate

Support evaluations of musical works and performances based on analysis, interpretation and established criteria.

EQ: How do we judge the quality of musical works/ performances?

EU: The personal evaluation of musical works/performances is informed by analysis, interpretation and established criteria.

CONNECTING

Synthesize and relate knowledge and personal experiences to make music.

EQ: How do musicians make meaningful connections to creating, performing and responding?

EU: Musicians connect their personal interests, experiences, ideas and knowledge to creating, performing,

Relate musical ideas and works with varied context to deepen understanding.

EQ: How do the other arts, other disciplines, contexts and daily life inform creating, performing and responding to music?

EU: Understanding connections to varied contexts and daily life enhances musicians' creating, performing and responding.

For Further Exploration

The Anthems of Our Lives: Exploring Popular Music through Ethnomusicology

Explore how Dr. Martin Luther King, Jr. utilized the anthem as a *rhetorical device in his 1963 "I Have a Dream Speech"* (15:00-16:42).

Analyze (re)interpretations of the anthem's lyrics, music, performance, and video images utilizing the *Song Analysis sheet*. Consider how anthemic meanings may change with time and place: *Yolanda Adams* (2022); *Panda* (2014); *Neil Young and Crazy Horse* (2012); *Sylvester* (1974).

Use this approach to analyze other selections from the *LOC Patriotic Melodies Collection*.

Combine with other lessons in this guide.

Connect with *LOC TPS Primary Grades Exploring the National Anthem with Primary Sources*.

THE ANTHEMS OF OUR LIVES: EXPLORING POPULAR MUSIC THROUGH ETHNOMUSICOLOGY

Smith, S. F. (1832) My country! 'Tis of thee. [C. Bradlee, Boston, MA, ?] [Notated Music] Retrieved from the Library of Congress, <https://www.loc.gov/item/ihas.100010476>.

SONGS OF REVOLUTION

Rogers, W. A. & New York Herald Company, C. C. (ca. 1918) Who shall rule--man or beast? / W.A. Rogers. Germany, ca. 1918. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/2010717787/>.

Resources and Citations

A note about the images in this guide, copyright, and primary sources

The Library of Congress makes many of the sources in this guide and other materials available on their website: www.loc.gov/.

The Library of Congress National Jukebox

The Library of Congress National Jukebox has over 10,000 historical sound recordings available to the public free of charge. www.loc.gov/collections/national-jukebox/

ANTHEM ARTIFACTS

Library of Congress Prints and Photographs Division Washington, D.C. 20540 USA <http://hdl.loc.gov/loc.pnp/pp.print>.

Smith, J. S., Voss, C. & Key, F. S. (1862). TheStar Spangled Banner. G. Andre and Co., Philadelphia, PA. [Notated Music] Retrieved from the Library of Congress: <https://www.loc.gov/item/ihas.100000011/>.

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A DIFFERENT KIND OF ANTHEM: LIFT EVERY VOICE AND SING

Hughes, L., Dickinson, M. L., Douglass, F., Douglass, H., Douglass, F., Cooke, R. L. & Jones, P. (1851) Frederick Douglass Papers: Addition I, -1964; Poems. - 1964. [Manuscript/Mixed Material] Retrieved from the Library of Congress: <https://www.loc.gov/item/mss1187900994/>.

SOCIALLY CONSCIOUS MESSAGES THROUGH SONG:

Citation:Tucker, N. (March 24, 2021). The 2020 Class of the National Recording Registry: A New "Rhythm Nation". Library of Congress. Retrieved from the Library of Congress: <https://blogs.loc.gov/loc/2021/03/the-2020-class-of-the-national-recording-registry-a-new-rhythm-nation/>

Library of Congress (March 24,2021). National Recording Registry Adds 'Rhythm Nation' Among 25 New Selections. Retrieved from the Library of Congress: www.loc.gov/item/prn-21-015/.

AMPLIFYING INDIGENOUS VOICES: WHAT IS A POWWOW?

Fleischhauer, C. (1983). One of the Host Drum's Drums. United States Nebraska Macy, 1983. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/omhib000589/>.

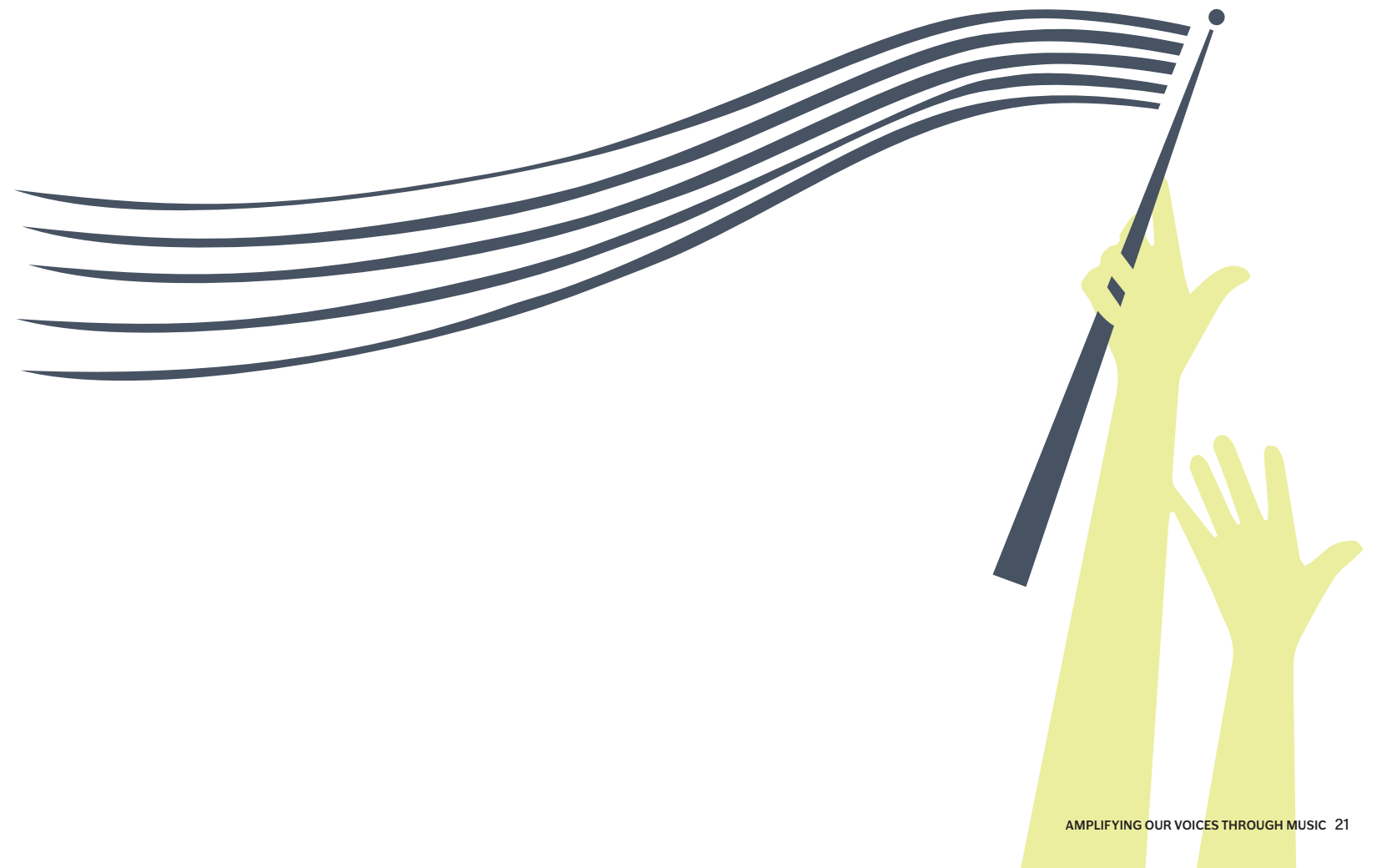
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Fleischhauer, C. (1979) Pow Wow, Lafayette, Rhode Island. United States North Kingstown Rhode Island, 1979. North Kingstown, Rhode Island, August 5. [Photograph] Retrieved from the Library of Congress, https://www.loc.gov/item/afc1991022_cf_008/.

INSPIRED MUSIC: JAZZ AND THE CIVIL RIGHTS MOVEMENT

Roach,M. (1960). We Insist! Max Roach's Freedom Now Suite [Album]. Candid Records.

Albertin, W., photographer. (1958) New York City Mayor Robert Wagner greeting the teenagers who integrated Central High School, Little Rock, Arkansas / World Telegram photo by Walter Albertin. Arkansas New York Little Rock, 1958. [Photograph] Retrieved from the Library of Congress, <https://www.loc.gov/item/00649862/>.



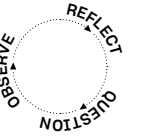
Library of Congress Primary Source Analysis Tool

Appendix

- 23** Library of Congress Primary Source Analysis Tool
- 24–25** Active Listening and Observations Worksheet
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- 27–29** Song Analysis Worksheet
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PRIMARY SOURCE ANALYSIS TOOL

NAME:



OBSERVE

REFLECT

QUESTION

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FURTHER INVESTIGATION:

ADDITIONAL NOTES:



LOC.gov/teachers

Active Listening & Observations

Name(s) _____

Date _____

STEP 1: SETTING THE SCENE

Questions	Observations
What year or time period was this recorded? What other music do you know from this era?	
What was happening in the country/world from a political or societal standpoint during the time this was recorded?	
Who were some other artists that were most prominent during this era? (Other musicians, actors, visual artists, etc.)	
What do you know about the life of the artist you are listening to?	
Did the artist have any key relationships with other artists that might have influenced their composing/performing?	

STEP 2: IDENTIFYING MUSICAL CHARACTERISTICS

What instruments do you hear?	
What instrument(s) is playing the melody or theme of the piece?	

How would you describe the interactions between the instruments you hear?

Does this recording remind you of any other music that you have listened to before?

Can you identify the most climactic moment of the piece?

STEP 3: UNLOCKING THE INTANGIBLES

Reflecting on some of the questions posed in Step 1, does this recording support your current understanding of this time period?

How would you describe the overall mood of this recording? Could any of the factors discussed in Step 1 have contributed to this piece?

Who do you think the intended audience was/is?

One Question Interview Worksheet

Name(s) _____

Date _____

Pose the question to at least five people between now and our next class. Record their names, how they identify themselves, and notes/quotations from their responses. After you have interviewed five different people, analyze the information and respond to the prompts below.

Question: What would you say could be called an anthem of your time and why?

Name & Identifying Information	Notes & Quotations from Response

From the above responses, I can conclude that:

This makes me wonder/think about:!

Song Analysis Worksheet

Name(s) _____

Date _____

I. Listen closely to the song. Annotate....

Song Title & Artist	
Date of Song Release	
Issues/Questions about how things are in the world & Supporting Lyrics	
Solutions Offered & Supporting Lyrics	
Changes Called for & Supporting Lyrics	
What does this make you think about?	
How do these ideas connect with comments from your interviewee(s)?	
How does this connect with larger social and political happenings around the time of the song's release	
How does this connect with other music of that era?	
How does this connect with today?	

2. Listen closely to the song. Consider the musical elements....

Rhythm A combination of sounds and silences in the same or differing lengths.	How this contributes to mood or meaning
<ul style="list-style-type: none"> • Strongly rhythmic or beat no well-defined • Beat grouped in twos or threes (meter, time signature) • Fast or Slow • Frequent tempo changes • Repeated rhythm patterns 	
Melody A succession of single tone, with rhythm, forming a recognizable musical idea.	How this contributes to mood or meaning
<ul style="list-style-type: none"> • Many or few repeated notes • Short or long phrases • Jagged or smooth melodic shape • Repeated melodic patterns 	
Harmony A related succession of chords.	How this contributes to mood or meaning
<ul style="list-style-type: none"> • Chordal harmonies under one melody • Two or more melodies going on at the same time • Traditional or dissonant harmony 	

Tone Color/Timbre The quality of sound, determined by the prominence of overtones that distinguish one instrument or voice from another.	How this contributes to mood or meaning
<ul style="list-style-type: none"> • Many or few instruments • Instrument/voice families • Use of various instruments 	
Texture The way music sounds as a result of the way melodies and harmonies are used and combined. There are three kinds of texture: monophonic, homophonic (or chordal), and polyphonic.	How this contributes to mood or meaning
<ul style="list-style-type: none"> • Thick or thin texture • Changes in texture 	
Form The structure of a composition, determined by the way its musical materials are organized.	How this contributes to mood or meaning
<ul style="list-style-type: none"> • No contrasting sections • Two similar sections (e.g. ABA) • One contrasting section 	
Expression Art of playing or singing with a personal response/Musical markings and symbols that indicate to the performer to play music in a certain manner (e.g. tempo, articulations, dynamics, style, markings)* <small><i>*if sheet music is available</i></small>	How this contributes to mood or meaning
<ul style="list-style-type: none"> • Dynamics (varying degrees of loud and soft) • Style • Feel of the piece • Tempo markings • Articulations (tenuto, staccato, accents) 	

Practicing Ethnomusicology: Student Feedback

Name(s) _____

Date _____

KNOWLEDGE AND SKILLS OUTCOME INDICATORS OF SUCCESS	STUDENT REFLECTION AND SELF-ASSESSMENT <i>How have you demonstrated this outcome in the work you have done?</i>	STUDENT REFLECTION AND SELF-ASSESSMENT <i>Peer & Teacher</i>
<p>Demonstrates Knowledge and Understanding of Ethnomusicology Practices</p> <p><i>Indicators of success:</i></p> <ul style="list-style-type: none"> • Incorporates Library of Congress primary source lecture(s) • Conducts one-question interview • Reflects on/makes connections across responses • Analyzes notes and responses • Conducts research and synthesizes ideas around personal and socio-cultural significance of a selected song. 		
<p>Presents Information Effectively</p> <p><i>Indicators of success:</i></p> <ul style="list-style-type: none"> • Succinctly and specifically relays expertise on selected song and its significance through presentation or conversation • Creates and delivers a compelling presentation that incorporates song's musical elements and lyrics 		
<p>Demonstrates Effort</p> <p><i>Indicators of success:</i></p> <ul style="list-style-type: none"> • Uses class work time well for research, collaboration, and seeking feedback/assistance • Incorporates thoughtful, in-depth ethnomusicological research practices and includes proper attribution/reference citations • Shares findings with peers 		

Acknowledgements

THE UNIVERSITY OF THE ARTS, established in 1876, is one of the nation's only universities dedicated solely to educating students in dance, design, fine arts, media arts, music, theater and writing. UArts acts as a catalyst to connect, collaborate and create across disciplines and traditional boundaries. Our professional Institute for Educators and MEd programs develop contemporary and creative educational programming to serve the professional development needs of K-12 teachers through the arts.

THE LIBRARY OF CONGRESS is the world's largest library, offering access to the creative record of the United States — and extensive materials from around the world — both on-site and online. It is the main research arm of the U.S. Congress and the home of the U.S. Copyright Office. Explore collections, reference services and other programs and plan a visit at loc.gov; access the official site for U.S. federal legislative information at congress.gov; and register creative works of authorship at copyright.gov.

CONTRIBUTORS

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TEACHING WITH PRIMARY SOURCES (TPS) PROGRAM AT THE UNIVERSITY OF THE ARTS ADMINISTRATIVE TEAM

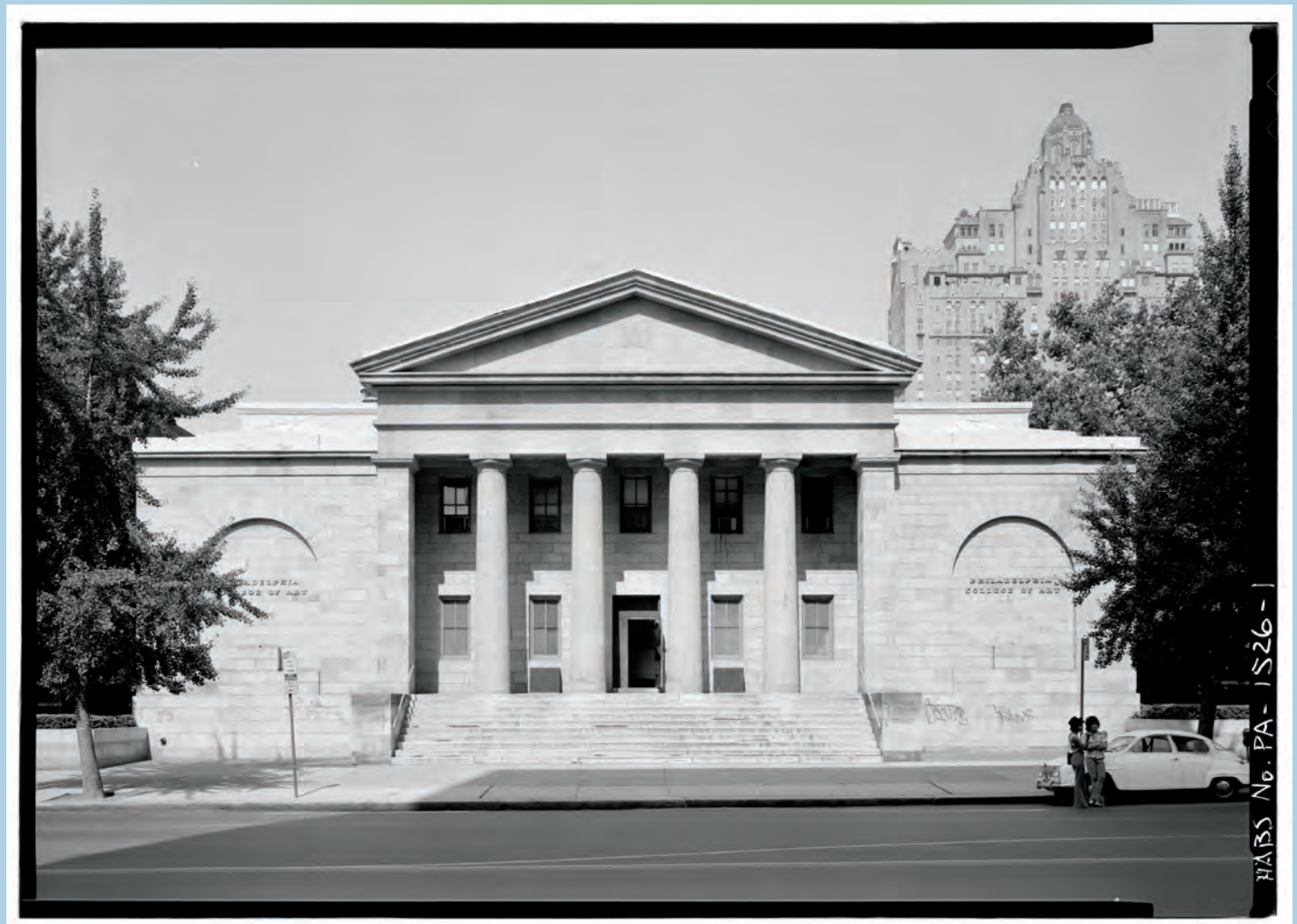
Stephanie Berliner, Erin Elman, Sheila Watts

ART DIRECTION AND DESIGN

GDLOFT

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Courtesy Library of Congress, Prints & Photographs Division, HABS PA, 51-PHILA, 348.

This undated photograph shows Dorrance Hamilton Hall at the University of the Arts (previously known as Philadelphia College of Art) at the corner of Broad and Pine Streets in Philadelphia. The building previously housed the Pennsylvania School for the Deaf.

<https://www.loc.gov/item/pa1043/>



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