

# **Responsive Inquiry In and Through Vocal Music**

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

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# **TEACHING** WITH **PRIMARY SOURCES**

Consortium Member

## **Responsive Inquiry In and Through Vocal Music**

**Presented by:**

**National Association of Music Education and the  
TPS Eastern Region**

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# Responsive Inquiry

In and Through

## *Vocal Music*

Carolyn Bennett

NAfME Teaching with Primary Sources

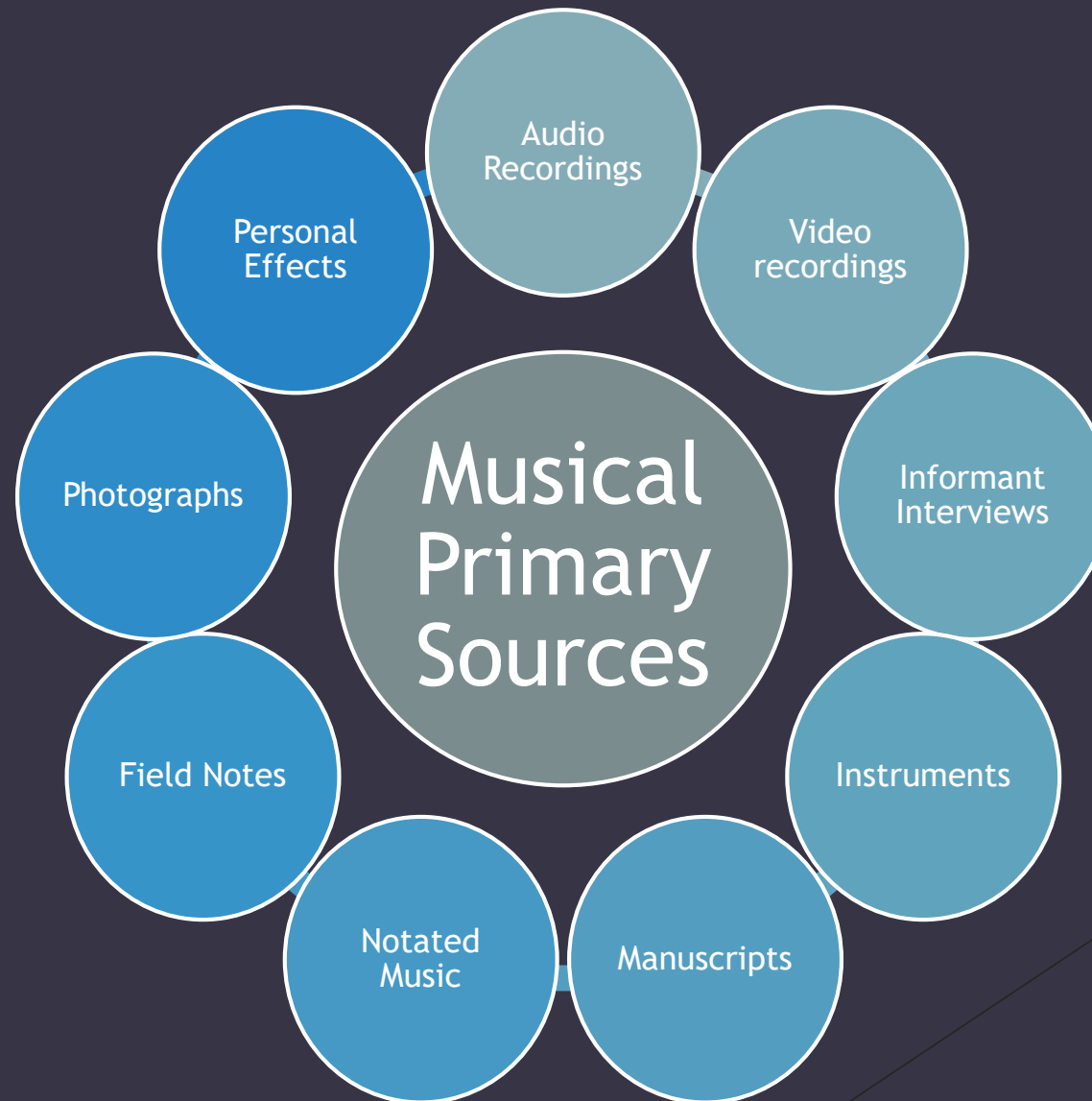
2018-2019 Library of Congress Teacher-in-Residence



# Social Studies ↔ Music

- ▶ Music primary sources
- ▶ Tools for Inquiry
- ▶ Musical Inquiry in the Culturally Responsive Classroom
- ▶ An Inquiry Experience: Library of Congress Work Songs
  - ▶ Music is a Window
  - ▶ Music is a Door
  - ▶ Music is a Mirror
- ▶ Dialog and Questions

# Music Primary Sources



# Music Primary Sources at the Library of Congress



## Digital Collections

- Composers
- Historic moments
- Communities



## National Jukebox

- Victor Talking Machine
- Curated playlists



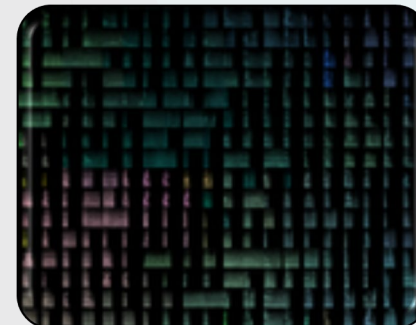
## Folklife Center

- Field recordings
- Ethnographic studies



## Concerts

- Chamber music
- International artists
- Stradivarius instruments in concert



## Citizen DJ

- Historical samples
- Creative remixing platform

# Music Primary Sources

from the National Association for Music Education

## Vocal Performance

African-American Spirituals

Patriotic Melodies

## Instrumental Performance

Music's social and civic functions

Musical depictions of trains

Sousa marches

American fiddle tunes

## Music Appreciation

Expressive music listening and movement

Folk music

Music for Social Action

Curating a Historical Playlist

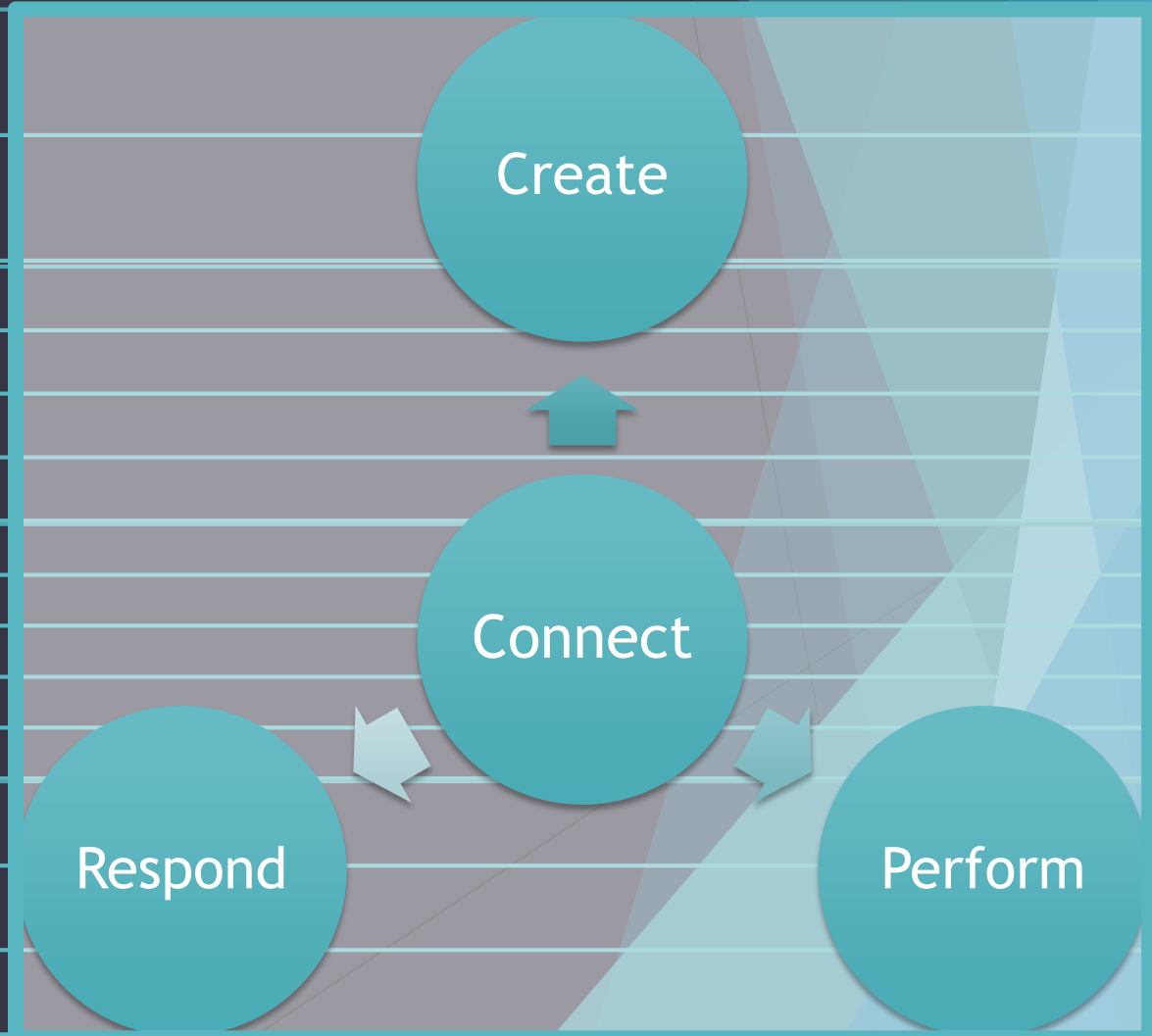
Evolution of Recording Technology

## Composition

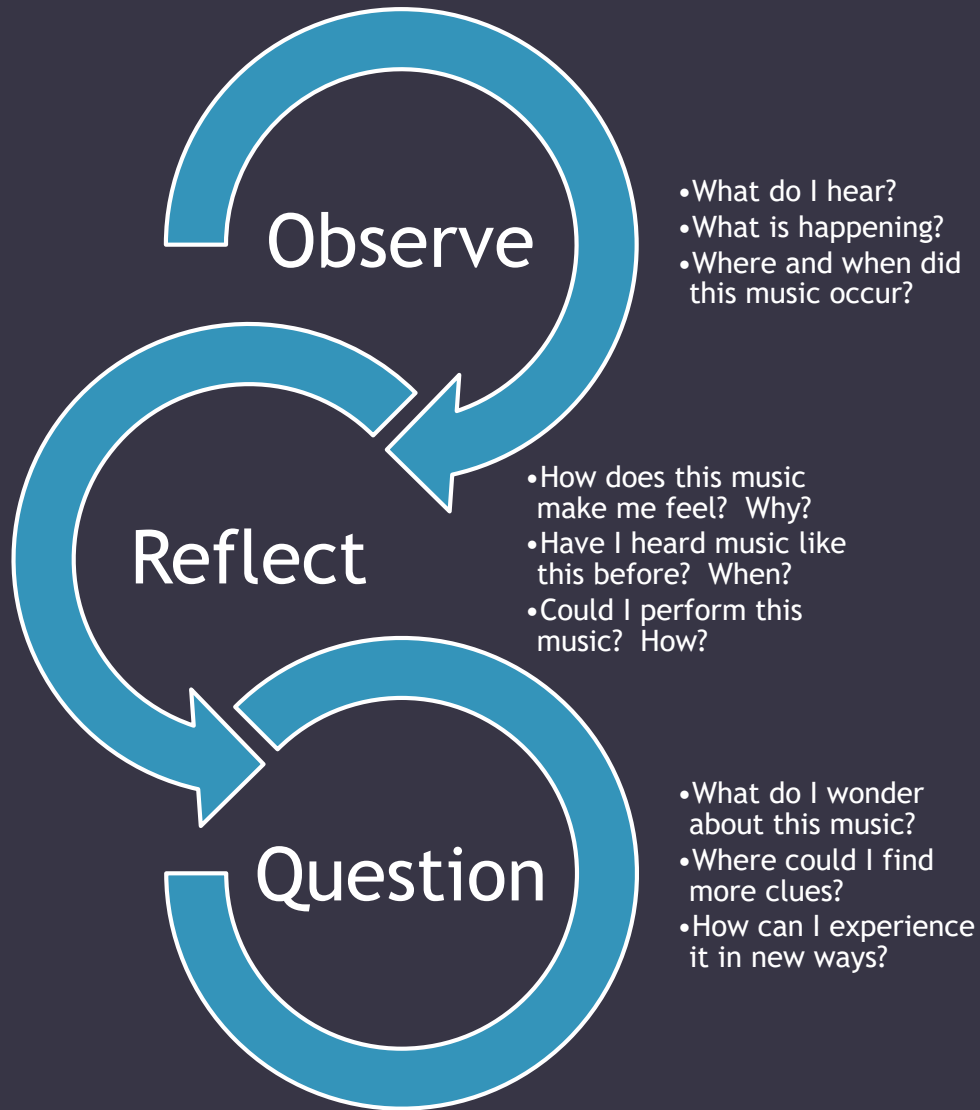
Edwardian Nursery Rhymes and Songs

Work Songs

Edison Silent Films



# Tools for Inquiry: Primary Source Analysis



- ▶ Library of Congress Teacher's Guide for Analyzing Sheet Music
- ▶ Library of Congress Teacher's Guide for Analyzing Sound Recordings
- ▶ Analysis tools embedded in NAFME Teaching with Primary Sources units

# Tools for Inquiry: Elements of Music

## Pitch

The identification of a tone or note with respect to highness or lowness (frequency)

high; low; jumping; stepping; sliding; sudden; gradual

## Rhythm

The duration or length of sounds and silences that occur in music

slow; fast; long; short; steady; unsteady; predictable; surprising

## Harmony

The interaction of pitches that sound simultaneously

minor; major; clashing; consonant; consistent; changing

## Dynamics

The volume of sound

suddenly; gradually; louder; quieter

## Timbre

The tone color or quality that distinguishes one sound source from another

specific instruments or voices; ensemble size; airy; harsh; spoken

## Texture

The interaction of individual musical lines

unified; chaotic; predominant; imitative; thick; thin

## Form

The organization of musical ideas

same; different; similar; contrasting; repeated; verse & refrain

## Style

The manner of expressing musical content

smooth; choppy; casual; formal; jazzy; operatic

Let's Practice:

What do you notice? What do you think? What do you wonder?



Unidentified Performers, John A Lomax, and Ruby T Lomax. *We Don't Have No Payday Here*. [Raiford, Florida, June 4, 1939] Audio. <https://www.loc.gov/item/lomaxbib000584/>.

# Culturally Responsive Inquiry

**Zaretta Hammond: “Cultural responsiveness is more of a process than a strategy. It begins when a teacher recognizes the cultural capital and tools students of color bring to the classroom”**

- ▶ **We are all musical people!**
- ▶ **Our diverse life experiences empower us to find unique insights in the world around us.**
- ▶ **We all learn more when we hear the viewpoints of others.**
- ▶ **We each process the world differently - and that’s a good thing! There isn’t a single “right answer.”**
- ▶ **We have deep human connections to others, even across time and cultures.**

**We can learn from diverse voices, through diverse mediums.**



# Music as a Window

By analyzing primary source music, students can gain a more well-rounded view of an era, culture, or narrative.



# Music as a Door

By synthesizing historical and musical understandings, students can enter a historic world. Inspired by historic musical traditions, students can synthesize information about an historical era, person, or community to create an original, immersive musical experience. By connecting with the music of another era, students can empathize more authentically with historical figures.



# Music as a Mirror

Through music, students reflect on their own communities and values. This mirrored musical experience can increase empathy and foster a deeper understanding of historical context. Students deepen their own musical identities as an extension of historic musical heritages.



# Dialog

How do you use historic music in your classroom?

What new ideas do you want to explore?

What are you still wondering?

How'd we do?

<http://bit.ly/ERwebinareval>

# For More Information about TPS

TPS Eastern Region

Barbara Kirby, Director  
Sue Wise, Associate Director

[tps@waynesburg.edu](mailto:tps@waynesburg.edu)

<http://tps.waynesburg.edu>