

ANALYZING SHEET MUSIC

GOAL	Conduct primary source analysis	Time Required
OBJECTIVES	Participants will: <ul style="list-style-type: none"> • Observe a primary source analysis • Analyze a primary source • Develop instructional strategies to help students examine and analyze primary sources 	1 hour 30 minutes Standards AASL 2.1.1 AASL 2.1.3 AASL 2.3.1 NETS-T 3b NETS-T 3c NETS-T 3d
MATERIALS	Materials/Resources Using Primary Sources in the Classroom <ul style="list-style-type: none"> <input type="checkbox"/> Why Use Primary Sources <input type="checkbox"/> Primary Source Analysis Tool <input type="checkbox"/> Teacher's Guide to Analyzing Sheet Music and Song Sheets <input type="checkbox"/> Don't Bite The Hand That's Feeding You <input type="checkbox"/> Don't Bite The Hand That's Feeding You http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(edrs+50357r)) <input type="checkbox"/> John Brown Song <input type="checkbox"/> John Brown's Body http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.100010565/default.html 	
PREPARATION	Read and understand the following Library of Congress resources. <ul style="list-style-type: none"> • <i>Teacher's Guide to Analyzing Sheet Music and Song Sheets</i> • <i>Why Use Primary Sources</i> Print two copies per participant of the item below. <ul style="list-style-type: none"> • <i>Primary Source Analysis Tool</i> Print one copy per participant of the items below. <ul style="list-style-type: none"> • <i>Don't Bite the Hand that's Feeding You</i> sheet music http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.100007833/default.html • <i>John Brown Song</i> song sheet • <i>Teacher's Guide to Analyzing Sound Recordings</i> • <i>Why Use Primary Sources</i> 	

ANALYZING SHEET MUSIC

Download these audio files to the presentation computer. (More information on saving audio files is available from the American Memory help page <http://memory.loc.gov/ammem/help/view.html#sound>.)

- *Don't Bite The Hand That's Feeding You* audio file
[http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field\(NUMBER+@band\(edrs+50357r\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(edrs+50357r)))
- *John Brown's Body* audio file
<http://lcweb2.loc.gov/diglib/ahas/loc.natlib.ahas.100010565/default.html>

PROCEDURE

1. Facilitate a brief discussion about what participants expect can be learned from studying sheet music or a song sheet.
2. Distribute one *Primary Source Analysis Tool* and the sheet music for *Don't Bite the Hand That's Feeding You* to each participant.
3. Model primary source analysis of the sheet music, referring to the *Teacher's Guide to Analyzing Sheet Music and Song Sheets* as needed (do not distribute this to participants yet). Fill in the *Primary Source Analysis Tool* with the help of the participants. Use an overhead or another projection method to display the demonstration, if available.
 - Record the key words and phrases, numbers, visual elements, and any other observations in the "observe" column.
 - Record what you believe you know about this song, based on prior knowledge and any clues from the sheet music, in the "reflect" column. Differentiate between comments that are observations and those that are reflections based on observations. For example, "I see the words 'Tempo di Marcia' near the top of page 3" is an observation, whereas "The song is a march" is a reflection.
 - Use the "question" column to capture questions you may have as you observe and consider what you know about the sheet music. Aim to generate open-ended questions that will prompt further inquiry.
4. Play the sound file for *Don't Bite the Hand That's Feeding You*. Make sure you have speakers that can adequately project sound. Discuss what new insights, if any, hearing the song adds. Consider:
 - Is the sound recording what you expected to hear after

ANALYZING SHEET MUSIC

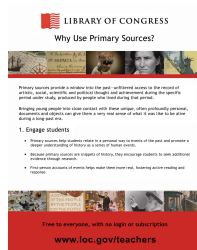
analyzing the sheet music?

- How does hearing the recording change the way you perceive the song's meaning?
 - What words might you use to describe the song? What feelings does it evoke?
 - What additional questions can you ask now that you've heard the song?
 - Are there parallels to be drawn between the time this song was recorded and today?
5. Distribute a *Primary Source Analysis Tool* and a copy of *John Brown Song* song sheet. Ask participants to examine and analyze it, recording responses on the *Primary Source Analysis Tool*. Ask them to form groups and discuss their responses.
 6. Play the sound file for *John Brown's Body*. Make sure you have speakers that can adequately project sound. Ask groups to discuss what new insights, if any, hearing the song adds. Add further thoughts to the *Analysis Tool*.
 7. Facilitate a discussion about ways primary sources engage students and help them to develop critical thinking skills. You may wish to refer to *Why Use Primary Sources*.

ASSESSMENT How might you use sheet music analysis in your own teaching? How could this kind of activity engage student learning?

ANALYZING SHEET MUSIC

There are 7 resources for this activity...



Why Use Primary Sources

A one-sheet introduction to the ways in which primary sources build student skills

<http://www.loc.gov/teachers/additionalresources/downloads/resources/handout-red.pdf>

(2 pages)



Primary Source Analysis Tool

A simple graphic organizer that helps students respond to and analyze primary sources

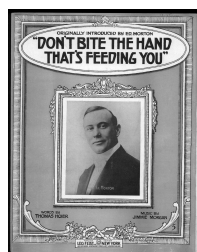
http://www.loc.gov/teachers/usingprimarysources/resources/Primary_Source_Analysis_Tool.pdf



Teacher's Guide to Analyzing Sheet Music and Song Sheets

An easy-to-use guide for facilitating student analysis of sheet music and song sheets, with guiding questions and activity ideas

http://www.loc.gov/teachers/classroommaterials/usingprimarysources/resources/Analyzing_Sheet_Music_and_Song_Sheets.pdf



Don't Bite The Hand That's Feeding You

Sheet Music

<http://lcweb2.loc.gov/diglib/ihis/loc.natlib.ihis.100007833/default.html>

(6 pages)



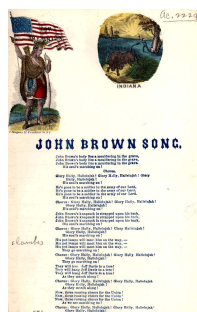
Don't Bite The Hand That's Feeding You

Sound Recording

[http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field\(NUMBER+@band\(ehrs+50357r\)\)](http://memory.loc.gov/cgi-bin/query/r?ammem/papr:@field(NUMBER+@band(ehrs+50357r)))

Teaching with Primary Sources • Professional Development

ANALYZING SHEET MUSIC



John Brown Song

Song Sheet

http://www.loc.gov/teachers/lyrical/songs/docs/john_brown.pdf



John Brown's Body

Sound Recording

<http://lcweb2.loc.gov/diglib/ihis/loc.natlib.ihis.100010565/default.html>



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Why Use Primary Sources?



Primary sources provide a window into the past—unfiltered access to the record of artistic, social, scientific and political thought and achievement during the specific period under study, produced by people who lived during that period.

Bringing young people into close contact with these unique, often profoundly personal, documents and objects can give them a very real sense of what it was like to be alive during a long-past era.

1. Engage students

- Primary sources help students relate in a personal way to events of the past and promote a deeper understanding of history as a series of human events.
- Because primary sources are snippets of history, they encourage students to seek additional evidence through research.
- First-person accounts of events helps make them more real, fostering active reading and response.



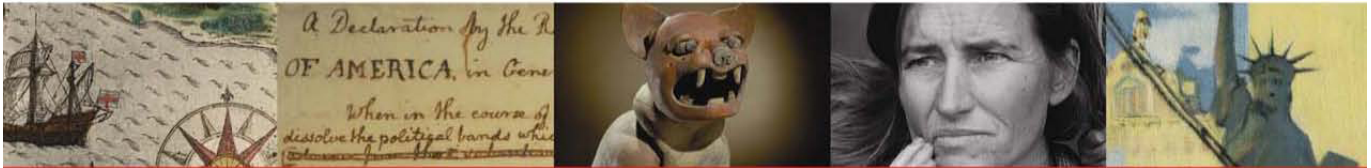
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Why Use Primary Sources?



2. Develop critical thinking skills

- Many state standards support teaching with primary sources, which require students to be both critical and analytical as they read and examine documents and objects.
- Primary sources are often incomplete and have little context. Students must use prior knowledge and work with multiple primary sources to find patterns.
- In analyzing primary sources, students move from concrete observations and facts to questioning and making inferences about the materials.
- Questions of creator bias, purpose and point of view may challenge students' assumptions.

3. Construct knowledge

Inquiry into primary sources encourages students to wrestle with contradictions and compare multiple sources that represent differing points of view, confronting the complexity of the past.

- Students construct knowledge as they form reasoned conclusions, base their conclusions on evidence, and connect primary sources to the context in which they were created, synthesizing information from multiple sources.
- Integrating what they glean from comparing primary sources with what they already know, and what they learn from research, allows students to construct content knowledge and deepen understanding.



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PRIMARY SOURCE ANALYSIS TOOL



OBSERVE

REFLECT

QUESTION

FURTHER INVESTIGATION

TEACHER'S GUIDE ANALYZING SHEET MUSIC & SONG SHEETS



Guide students with the sample questions as they respond to the primary source. **Encourage them to go back and forth between the columns; there is no correct order.**

OBSERVE

Have students identify and note details.

Sample Questions:

Describe what you see on the cover. • What kind of design or image is printed on the document? • Does anything on the page look strange or unfamiliar? • What names or places appear in the lyrics? • Do you see anything on the page besides writing? • What other details do you notice? • If you know the melody, sing or hum it. What do you notice about how it sounds?

REFLECT

Encourage students to generate and test hypotheses about the source.

What was the purpose of this piece of music? • Who do you think composed it? • Who do you think was intended to sing or play it? • What does the cover tell you about the music? • If it doesn't have lyrics, what instruments were intended to play it? • If you know the melody, how does it add to your understanding? • If someone created this today, what would be different?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
who? • what? • when? • where? • why? • how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

Beginning

Have students write a brief description of the song or piece of sheet music in their own words.

Intermediate

Select a song sheet or piece of sheet music. Speculate about the composer's purpose in creating it, and what he or she expected it to accomplish. Do you think it achieved its writer's goals? Explain why you think so.

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?

For more tips on using primary sources, go to

<http://www.loc.gov/teachers>

9-18-1938
ORIGINALY INTRODUCED BY ED. MORTON

"DON'T BITE THE HAND THAT'S FEEDING YOU"



WORDS BY
THOMAS HOIER

MUSIC BY
JIMMIE MORGAN

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A Love Episode in a New Setting, a Hit from coast to coast.
"Down Among The Sheltering Palms"

by James Brockman & Abe Oleman

CHORUS

p-f

Down a-mong the shel-ter-ing palms, O hon-ey, wait for me, O hon-ey, wait for me; Meet me down by the

A Fascinating Indian Love Ballad.

"My Pretty Firefly"

by Stanley Murphy, Jack Glogau & AL Piantadosi

CHORUS

p-f

My pret-ty Fi-re-fly, For you I'll live and die, And 'neath the west-ern sky, If you say,

A Catchy, Irresistible, Tuneful Oriental Melody. A Big Hit!

"I Want To Go To Tokio"

by Joe M^cCarthy & Fred. Fischer

CHORUS

p-f

I sing a-high sing a-lee sing a-low, That means I want to go to To-ki-o, I got a sweet-heart who's

A Masterpiece Melody by Fred. Fischer, - the King of Popular Melody Writers.

"If The World Should End Tomorrow, I'd Be Tonight With You"

Words by Arthur J. Jackson

REFRAIN *appassionato*

mf *appassionato*

I would love you till the skies would fall, I would love you till the end of all, I would

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CHORUS

p-f

If we can't be the same old sweet-hearts, Then we'll just be the same old friends, For I want some-one like you, Just to

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A-42

Don't Bite The Hand That's Feeding You

3

Words by
THOMAS HOIER

Music by
JIMMIE MORGAN

Tempo di Marcia

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Tempo di Marcia'. The key signature has one flat (B-flat). The piano part features a rhythmic melody with chords, including dynamic markings like *f* (forte) and *p* (piano). The vocal line enters with the lyrics: 'Last night, as I lay a - / You re - call the day you / sleep - ing, A won - der - ful dream came to me, I / land - ed, How I wel - comed you to my shore, When / saw Un - cle Sam - my weep - ing For his child - ren from o - ver the sea; / you came here emp - ty hand - ed, And al - leg - iance for - ev - er you swore;'. The piano accompaniment continues with a steady rhythm, supporting the vocal melody.

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3309-3

4

— They had come to him, friend-less and starv-ing, — When from
 — I — gath-ered you close to my bos-om, — Of —

ty-rant's op-pres-sion they fled, — But now they a-
 food and of clothes you got both, — So, when in

buse and re-vile him, — Till at last in just ang-er he said: —
 trou-ble, I need you, — You will have to re-mem-ber your oath: —

CHORUS

"If you don't like — your Un-cle Sam-my, — Then go back to your home o'er the sea, —

3309-3

5

— To the land from where you came, What-ev-er be its name; But don't be un-

grate-ful to me! — If you don't like the stars in Old Glor-y, — If you

don't like the Red, White and Blue, — Then don't act like the cur in the

stor-y, — Don't bite the hand that's feed-ing you! — "If you you!"

3309-3

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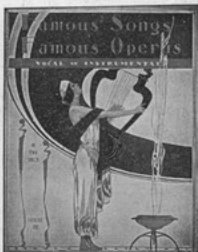
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emony"



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JOHN BROWN SONG.

John Brown's body lies a mouldering in the grave,
John Brown's body lies a mouldering in the grave,
John Brown's body lies a mouldering in the grave.
His soul's marching on!

Chorus.

Glory Hally, Hallelujah! Glory Hally, Hallelujah! Glory
Hally, Hallelujah!
His soul's marching on!

He's gone to be a soldier in the army of our Lord,
He's gone to be a soldier in the army of our Lord,
He's gone to be a soldier in the army of our Lord.
His soul's marching on!

Chorus: Glory Hally, Hallelujah! Glory Hally, Hallelujah!
Glory Hally, Hallelujah!
His soul's marching on!

John Brown's knapsack is strapped upon his back,
John Brown's knapsack is strapped upon his back,
John Brown's knapsack is strapped upon his back,
His soul's marching on!

Chorus: Glory Hally, Hallelujah! Glory Hallelujah!
Glory Hally, Hallelujah!
His soul's marching on!

His pet lamps will meet him on the way, —
His pet lamps will meet him on the way, —
His pet lamps will meet him on the way. —
They go marching on!

Chorus: Glory Hally, Hallelujah! Glory Hally Hallelujah!
Glory Hally, Hallelujah!
They go marching on!

They will hang Jeff Davis to a tree!
They will hang Jeff Davis to a tree!
They will hang Jeff Davis to a tree!
As they march along!

Chorus: Glory Hally, Hallelujah! Glory Hally, Hallelujah
Glory Hally, Hallelujah!
As they march along!

Now, three rousing cheers for the Union!
Now, three rousing cheers for the Union!
Now, three rousing cheers for the Union!
As we are marching on!

Chorus: Glory Hally, Hallelujah! Glory Hally, Hallelujah!
Glory Hally, Hallelujah!
Hip, hip, hip, hip, Hurrah!

clamps