

Dear Teacher:

Welcome to *New Harmonies: Celebrating American Roots Music*, an exhibition organized by the Smithsonian Institution's Museum on Main Street program and brought to you by your state humanities council. These materials and activities were compiled to help your students observe, imagine, learn & contribute to the discussion of American roots music during their visit to the exhibition.

While it's desirable to participate in each step, it's certainly not required. In fact, each individual piece will provide your students with thought-provoking questions and activities. You can easily customize lessons or even develop your own methods of exploring roots music!

The lesson plans that accompany *New Harmonies* will help you create a meaningful experience for your students. Each includes **Pre-visit**, **Visit**, and **Post-visit** activities. All the lessons can be adapted for younger or older audiences, so evaluate each lesson before selecting activities for your students.

The **Pre-visit** step is designed to be simple, to introduce the students to the exhibit topic, and to be easy to implement. This step is intended to stimulate the students' curiosity and help students gather information for use in visit and post-visit activities.

The **Visit** step is focused on information gathering. This is a time for the students to explore and read the exhibit content, enjoy audio samples, and utilize interactive components. The activity worksheets included in this section will help students gather enough information to apply their knowledge in a later classroom activity. With all activities and worksheets, students can work individually or in groups.

The **Post-visit** step consists of ideas and activities to implement after your return to the classroom. This step involves higher-level thinking skills such as interpretation, synthesis, thinking hypothetically, and/or expressing judgment. Through these experiences, students will gain a deeper understanding of the topic "American roots music."

Thank you!

The Museum on Main Street Team

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LESSON 4: THE IMPACT OF RECORDING MUSIC

Lesson Objectives (suggested grade levels: 8-12)

In this lesson, students will research various types of roots music and identify the instruments used in various musical styles. Students will apply this knowledge to create an exhibition or written assignment on the history of music communication and production.

National Standards

Social Studies:

Time, Continuity, & Change: Social Studies programs should include experiences that provide for the study of *the ways human beings view themselves in and over time*.

Culture: Social studies programs should include experiences that provide for the study of culture and cultural diversity.

People, Places & Environments: Social studies programs should include experiences that provide for the study of people, place, and environments.

English Language Arts:

Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

Students use a variety of technological and information resources (e.g. libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

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MUSICIANS OF AMERICAN ROOTS MUSIC

Lesson Objectives (suggested grade levels: 8-12)

In this lesson, students will be able to identify important American roots music musicians and compare and contrast present-day popular music with American roots music.

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LESSON 6

THE FUTURE OF AMERICAN ROOTS MUSIC

Lesson Objectives (suggested grade levels: 8-12)

In this lesson, students will develop an understanding of the history of American Roots Music and to develop a post-1990 exhibit panel.

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Lesson Objectives (suggested grade levels: 9-12)

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Post-visit

Activity 1: *Build an Exhibition: Music Communication and Production*

Materials

Various materials to build a small exhibition (posterboard; foamboard; and pictures of musicians, people listening to music, or instruments gathered from magazines or printed off websites; markers; and construction paper)

Lesson 4: Teacher Instructions and Background

Each lesson is intended to prepare students for a visit to *New Harmonies: Celebrating American Roots Music* and to follow up on that visit after your return to the classroom.

The **Pre-visit** worksheets are designed to stimulate the students' curiosity about the exhibition and to encourage the students to consider their own musical interests. The **Visit** activities invite the students to collect information and apply their new-found knowledge in the classroom. The **Post-visit** activities draw on the information students gathered during their museum visit. All of these activities can be completed in groups or by individual students.

Pre-visit

Several days before visiting the exhibit, make copies of *Worksheet 1: Is Music Part of Your Life?* for all of the students. Allow students time to consider their own musical interests before visiting the exhibition.

Visit

Before going to the exhibit, divide your class into four groups. Each group will receive a different worksheet, either *Worksheet 2: Sacred Songs*; *Worksheet 2: Country*; *Worksheet 4: Blues*; or *Worksheet 7: Dance*. Also, make copies of *Worksheet 6: Instruments of Roots Music* for every student in the classroom.

All forms should be used as students explore the exhibition. Make sure each student has a pencil (not pen) to write down the information. (Pens make permanent marks, and museums generally prefer the use of pencils in their exhibits.) You may wish to collect the papers from the students before leaving the exhibition.

Post-visit

After returning from your visit, targeted classroom activities will help the student apply information learned during the exhibition visit. These activities involve higher-level thinking skills such as interpretation, synthesis, thinking hypothetically and/or expressing judgment.

PRE-VISIT

Worksheet 1: *Is Music Part of Your Life?*

Background

Music is all around us—on the radio, on television, on the computer. As you prepare to visit *New Harmonies*, think about how music is a part of your life.

1. What type of music do you listen to? What are some things you like about that type of music?
2. Do you like to sing? Name some of the songs that you like to sing. Write down the words to one of your favorite songs.
3. Do you know how to read music? Do you sing in a choir or group? Describe some of your experiences singing with a group.
4. Do you play an instrument? If so, what instrument? Do you play in a band? What type of music does your group play? What have been some of your experiences playing for others?
5. Do you have family/friends who either sing or play an instrument? Who are they, and what do they play? Do any of them perform in public? Have you seen them perform in public? What is it like to watch them?

VISIT**Worksheet 2: *Sacred Songs*****Background**

The foundations of American music lie in the religious yearnings of Native Americans, European settlers, and Africans brought to the colonies in bondage. Some European settlers came to the New World to escape religious persecution, and they brought with them songs and hymns steeped in the Protestant religious tradition. In the colonies, Africans retained as many music traditions as possible. The drums and rhythms of West African religious music would have a tremendous impact on American hymns. As these distinct cultures came together on North American soil, their spiritual music blended to express a new American diversity.

Complete the following questions as you go through the section on Sacred Songs.

1. Describe the music played by Native Americans, Europeans, and Africans. What instruments were used?
2. What are three ways that spirituals sound different from gospel music. Why is the music different? What are the roots of each of these styles of music?
3. Listen to the gospel audio. Describe how Southern gospel sounds different from gospel. List three artists of each style.
4. List all the instruments you found that were used in the *Sacred Songs* section of the exhibition.
5. Make notes here or on the back of this sheet about references to the recording of sacred music or media development. Then go to the *Recording Roots Music* section of the exhibition. Write down all the different ways you can find that roots music was recorded. What role do you think recording has played in preserving American roots music and making it popular?

VISIT**Worksheet 3: *Country*****Background**

The origins of modern country music can be traced to folk songs and ballads brought to North America by settlers from the British Isles. In America, musicians all over played country music and added their own creativity and regional playing styles to develop new sounds and rhythms. Jimmie Rodgers, a guitar player and singer from Mississippi, added the influences of blues musicians to his music and became country music's first major star. In the West, musicians incorporated Mexican music with American hillbilly music to create country western or western swing music. In the East, musicians in the Appalachians used faster rhythms and vocal harmonies to create a style known as bluegrass.

Complete the following questions as you go through the section on Country.

1. What are other names given to what we now know as "country" music? What instruments were used by early country musicians? Name famous early country music artists mentioned in the exhibition.

2. Why did these distinct styles of country music develop?

3. List all the instruments you found that were used in the *Country* music section of the exhibition:

4. Make notes here or on the back of this sheet about references to the recording of country music or media development. Then go to the *Recording Roots Music* section of the exhibition. Write down all the different ways you can find that roots music was recorded. What role do you think recording has played in preserving American roots music and making it popular?

VISIT*Worksheet 4: Blues***Background**

Robert Santelli, the *New Harmonies* exhibition curator, said that “the Blues was so deep and so wide, it made room for everybody and touched nearly everyone in American music.” African Americans used the blues to sing away their sorrows, provide comic relief in the face of unbearable social conditions, and celebrate black culture. During the Great Depression, thousands of African Americans moved into urban areas in search of new opportunities. Blues artists who moved to cities like Chicago soon developed “urban” blues traditions and made the blues famous worldwide.

Complete the following questions as you go through the section on the Blues.

1. What do you think the quote above means?
2. What was it about blues music that helped listeners make emotional connections with the music?
3. What are some of the social and economic realities that blues musicians sang about?
4. What was distinctive about the vocal patterns that blues musicians included in their songs?
5. What are some of the instruments used by blues artists? Why would blues musicians often make their own instruments?
6. What are some of the differences between rural and urban blues? Did urban artists use different instruments?
7. List all the instruments you found that were used in the *Blues* section of the exhibition.
8. Make notes here or on the back of this sheet about references to the recording of blues music or media development. Then go to the *Recording Roots Music* section of the exhibition. Write down all the different ways you can find that roots music was recorded. What role do you think recording has played in preserving American roots music and making it popular?

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Worksheet 5: *Dance*

Background

American roots music draws inspiration from many sources, blending songs with origins from around the world. Cajun is a blend of French lullabies and folk songs, black Creole music, dance tunes, and country music. In French-speaking, southwest Louisiana, a blend of Cajun music and the blues surfaced after World War II. Later, rhythm and blues entered the mix and the result was called zydeco. Tejano music evolved in Texas and the Southwest from Mexican dance and folk, American country, jazz, polka, and Cajun music. Each music style features the accordion.

Complete the following questions as you go through the section on Dance.

1. What are some of the instruments, rhythms, and themes that bind together the music styles listed in this section?
2. Where might you hear each of these musical styles played today? Why do you think these styles retain such strong cultural connections to the communities in which they developed?
3. Compare and contrast these two styles of music by listening to the samples in the section and at the central listening station. What do they have in common? What makes them different?
4. Where did tejano and conjunto music develop? What musical styles were combined to form tejano music?
5. What are the differences in instruments used in polka and klezmer? Why are polka and klezmer often associated with celebratory occasions?
6. List all the instruments you found that were used in the *Dance* section of the exhibition:
7. Make notes here or on the back of this sheet about references to the recording of music or media development. Then go to the *Recording Roots Music* section of the exhibition. Write down all the different ways you can find that roots music was recorded. What role do you think recording has played in preserving American roots music and making it popular?

VISIT

Worksheet 6: *Instruments Used in Roots Music*

Background

Look for descriptions and details about these five instruments as you research your style of music in the exhibit.

Answer the questions below as you go:

	List styles of music in which instrument was used	Describe the instrument's sound	Was the instrument ever altered (shape or amplification)? How is it used today?
Guitar			
Harmonica			
Banjo			
Accordion			
Diddley Bow			

POST-VISIT

Activity 1: *Build an Exhibition: Music Communication and Production*

Background

The means available for producing and distributing music to the public have changed significantly over the past two centuries. In the 1800s, songs were distributed through sheet music and broadsides. Musicians played locally, at home or at local events, or performed on theater circuits. Later, the phonograph made it possible to record musical performances and distribute them on records. In the 20th century, new taping technologies made mass production and distribution of music even easier. The debut of radio meant that nearly everyone had access to music. At the beginning of the 2000s, music became even easier to obtain, as digital music players made it possible for individual listeners to download songs over their computers and carry music with them.

This activity encourages students to create an exhibition that shows how each of the musical styles featured in *New Harmonies* moved into wider distribution.

1. Have students discuss the answers they recorded on Worksheet 1: *Is Music Part of Your Life?* How many students in the class have a musical background? How many like to sing and/or read music?
2. Review the information the four groups researched during the visit to the *New Harmonies* and discuss students' general reactions to the exhibition.
3. Students will have enough information to write their own paper or create an exhibition panel on the distribution and recording of the style of music they studied. Or, the class can work in teams to develop an actual, full-length exhibit. You may want to invite a staff member from your local museum to talk about developing a successful exhibition.

General guidelines for exhibit development:

- Based on the student discussions detailed above, begin to create an outline for the exhibit.
- Create a title for the exhibition to help students focus on their topic.
- Create a timeline with objects/pictures to show changes in music distribution and communication from social and religious gatherings to performances to records to radio to iPods, etc.

- Define the changes in music production and give musical examples.
 - Discuss the effects of recording and mass producing music on the development of American roots music.
4. Ask a local musician, music teacher, or disc jockey to visit with your class and review your new music exhibition. The visitor may also share thoughts on changes in music production and communication.

Lesson Objectives (suggested grade levels: 9-12)

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Worksheet 2: *Name That Tune!*

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Worksheet 3: *Describe Your Musician*

Post-visit

Activity 1: *Test Your Knowledge!*

Activity 2: *Who Am I?*



Materials

Laser/inkjet printer labels or name tags

Lesson 5: Teacher Instructions and Background

Each lesson is intended to prepare students for a visit to *New Harmonies: Celebrating American Roots Music* and to follow up on that visit after your return to the classroom.

The **Pre-visit** worksheets are designed to stimulate the students' curiosity about the exhibition and to encourage the students to explore their own musical roots. The **Visit** activities invite the students to collect information and apply their new-found knowledge in the classroom. The **Post-visit** activities draw on their own heritage and the information learned during their museum visit. All of these activities can be completed in groups or by individual students.

Pre-visit

Several days before visiting the exhibit, make copies of *Worksheet 1: A Music Interview: Do You Remember?* and *Worksheet 2: Name That Tune* for all of the students. Hand out *Worksheet 1* a few days before the visit so that students have enough time to interview friends and/or family. Distribute *Worksheet 2* and complete the activity in the classroom the day before or the day of your visit. Students may do this activity individually or in groups.

Visit

Before going to the exhibit, make enough copies of *Worksheet 3: Describe Your Musician* for all of your students. Write a different musician's name at the top of each worksheet. Every student should have a different name written on his/her worksheet. It will be the students' responsibility to find out everything they can about their assigned musician (from the information provided in the exhibit).

Mahalia Jackson
Fisk Jubilee Singers
Jimmie Rodgers
Gene Autry
Son House
Muddy Waters
Curley Taylor
Leonardo "Flaco" Jimenez
Li'l Wally Jagiello
The Kingston Trio
Joan Baez
Woody Guthrie
R. Carlos Nakai

Lydia Mendoza
Thomas Dorsey
Carter Family
Blind Blake
Sonny Boy Williamson
Ida Cox
Boozoo Chavis
Narciso Martinez
Dave Tarras
Bob Dylan
Pete Seeger
Aunt Molly Jackson
Bill Monroe

Post-visit

After returning from your visit, targeted classroom activities will help the students apply information learned during the exhibition visit. These activities involve higher-level thinking skills such as interpretation, synthesis, thinking hypothetically



and/or expressing judgment. To conduct the activity, collect *Worksheet 3: Describe Your Musician* from all the students and make a complete set of copies for each student. Then, put all of the musicians' names on a set of sticky address labels or name tags for the activity in the classroom.

PRE-VISIT

Worksheet 1: *A Music Interview: Do You Remember?*

Background

New Harmonies features several styles of music:

- Sacred music (religious music including spirituals, gospel, and hymns)
- Country music (Appalachian folk music, country western, bluegrass, western swing)
- Blues (rural and urban varieties)
- Dance (Cajun, zydeco, tejano, conjunto, polka, klezmer)
- Folk revival (a popular resurgence of other roots music styles)

Ask a few friends or family members the following questions. Remember to write down whom you interviewed.

Sacred Music: Early American sacred music included native chants, British hymns, and African religious music. These music forms blended into spirituals, and eventually, gospel music.

1. Please record any experiences you have had with religious music or spirituals.
2. Have you ever been to a powwow or heard Native American drumming?
3. Did you know that Elvis Presley's favorite music was gospel music and that other current artists are inspired by gospel music? Can you name some?
4. Have you or your family/friends ever listened to Mahalia Jackson, the Soul Stirrers, Marion Williams, or Blackwood Brothers? Can you name others?

Country: Early country music was influenced by British folk songs. Over time, country music was incorporated into new sounds rooted in regional styles like western swing and bluegrass.

5. Have you ever heard of the Carter Family or Jimmie Rodgers? If so, name a song.

6. Name three country musicians and a song by each. Have you heard Patsy Cline or Hank Williams played on the radio?

7. Name three instruments often played in various forms of country music.

Blues: Blues influenced many other styles of music like country, gospel, and even helped form rock and roll, and rap. Influential blues musicians include Robert Johnson, B.B. King, and Ma Rainey.

8. Think about the name "the blues," what subjects do these artists sing about?

9. What instruments do you think blues musicians play and why?

Dance: American immigrants bring cultural traditions with them. When those traditions combined with other roots music styles, new sounds were created. Whether they perform Cajun, zydeco, tejano, conjunto, polka, or klezmer, musicians use their accordions and other instruments to produce rhythmic music often associated with dances and cultural celebrations.

10. Have you ever heard an accordion or seen someone play it? What type of music did they play? Where did you hear or see the accordion?

11. The accordion came to America with German and Italian immigrants. Where are your family's roots? What instrument(s) do you associate with that area?

Revival: In the early 1960s, a folk and roots music revival began in America, led by the success of such artists as the Kingston Trio, Joan Baez, and Bob Dylan. These songs, that often had a political message, were popular on college campuses in the 1960s.

12. Name three folk revival artists and as many song titles as you can.

PRE-VISIT

Worksheet 2: *Name that Tune!*

Background

There are five important themes in *New Harmonies*. These themes define the social and political background in which American roots music developed.

Review the following themes and their definitions.

Theme	Definition
<i>Freedom</i>	<i>Musicians are free to choose, to change, or to hang on to what's important to them in their music. Country singers borrow from the blues. Blues musicians pick up a thing or two from country. In music, barriers fall.</i>
<i>Democracy</i>	<i>In American roots music everyone is invited to participate. Music is an avenue for people to make their voices heard.</i>
<i>Independence</i>	<i>Every musician finds his or her own way.</i>
<i>Diversity</i>	<i>American roots music comes from many different peoples from many different parts of the world. As waves of immigrants came to America, they added their music traditions to the mix.</i>
<i>Ingenuity</i>	<i>Many roots musicians are creative in developing new songs and new instruments. Singers swap songs and rhythms. Spoons and washboards become musical instruments.</i>

As you read through these definitions, think of a musical example that represents each theme. List your song choice beside the appropriate theme below.

Theme	Song(s)
Freedom	
Democracy	
Independence	
Diversity	
Ingenuity	

VISIT

Worksheet 3: *Describe Your Musician*

Use this sheet to write down information you find on the musician assigned to you by your teacher. There may not be enough information on all the musicians to fill in every section.

Musician Name: _____

Dates (life dates or first big hit): _____

1. Where is the musician from? (Where were they born, and/or where did they become famous?)

2. Identify whether the musician is a vocalist, instrumentalist (name the instrument the musician is best known for playing), and/or song writer:

3. Example of lyrics they sang or wrote:

4. What's their style of roots music (sacred, country, bluegrass, blues, tejano, conjunto, klezmer, etc.)?

5. Name the theme(s) that best describes their music and explain your choice:

6. Miscellaneous notes (role in music history, special honors, or nickname):

POST-VISIT**Activity 1: *Test Your Knowledge*****Background**

This activity allows students to compare their *Pre-visit* interview questions with the information they gathered during their exhibition visit. Each student will then be challenged to see if they can correctly remember the information they learned at the museum.

1. Ask the students to get out their *Pre-visit* interview worksheets (*Worksheet 1: A Music Interview: Do You Remember?*)
2. Using *Worksheet 1*, talk about the students' (and their friends and families) impressions of American roots music. Did students believe that the people whom they interviewed had a comprehensive understanding of roots music? Have students share some of the responses that they gathered.
3. Next, give the students time to read the information about the various musicians (*Worksheet 3: Describe Your Musician*). Be sure that each student has a copy of all of the worksheets or have several sets of copies for the students to share. How do the interview details compare with the information that was actually in the exhibition?
4. Here's the hard part! What do the students actually remember about the music and musicians in the exhibition? Ask the students some or all of the following questions and present an award/prize to the student who gets the most correct answers.

TEST THE STUDENTS' ROOTS MUSIC KNOWLEDGE!

- Which musician is considered the first star of tejano music and was known as "la alondra de la frontera" or "the lark of the border"? (*Answer: Lydia Mendoza*)
- Which musician is credited with creating the "high lonesome" sound associated with bluegrass music? (*Answer: Bill Monroe*)
- Which musician is known for writing the classic folk song "This Land is Your Land"? (*Answer: Woody Guthrie*)
- Which Midwestern city became a center for the development of urban blues music when thousands of African-Americans moved there in search of opportunities in the early 1900s? (*Answer: Chicago*)

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- Name the gospel group shown performing with Elvis Presley in the exhibition. (*Answer: The Jordanaires*)
 - Which musician is most famous for his recording of “Back in the Saddle Again” and became a film star in the 1930s? (*Answer: Gene Autry*)
 - Who’s trademark cry was “Boozoo! That’s who!”? (*Answer: Wilson “Boozoo” Chavis*)
 - What everyday item formed the basis for the rub boards used by zydeco and Cajun bands? (*Answer: a washboard*)
 - Which New Orleans-born artist is considered the queen of gospel music? (*Answer: Mahalia Jackson*)
 - Name the musical style that originated in eastern Europe and features both the accordion and clarinet? (*Answer: Klezmer*)
 - Which musician, born in Minnesota, became recognized as one of the leaders of the 1960s folk revival and created songs like “Blowin’ in the Wind”? (*Answer: Bob Dylan*)
 - Which musician is known for adapting the traditional flute melodies of Plains and Woodland Indians to create his own unique style of flute playing? (*Answer: R. Carlos Nakai*)
 - What family, through its recordings of traditional Appalachian mountain songs, became the first successful popular country music group in the late 1920s? (*Answer: The Carter Family*)
 - Which blues musician created his own unique style by incorporating jazz and ragtime into his music? (*Answer: Blind Blake*)
 - What brand of guitar did many blues musicians play? (*Answer: Stella*)
 - Which musician is recognized as the creator of Chicago-style polka? (*Answer: Li’l Wally Jagiello*)
 - Which musical group helped to raise awareness of African American spiritual music by combining traditional songs with the formality of European classical music and performing throughout the United States and Europe? (*Answer: Fisk Jubilee Singers*)

- Which musician is considered the first star of country music? His songs combined blues-inspired guitar playing with his trademark yodeling. *(Answer: Jimmie Rodgers)*
- Which musician is best known for adding electric guitars to blues music and creating Chicago-style urban blues? He is known as “the father of the Chicago blues.” *(Answer: Muddy Waters)*
- Which musical group helped create a place for folk music on American radio in the 1950s and 1960s with their 1958 recording of “Tom Dooley”? *(Answer: The Kingston Trio)*
- Name the stringed musical instrument often used by country musicians that actually originated in Africa and was brought to North America by enslaved Africans. *(Answer: Banjo)*
- Name the high-powered musical style that combines Cajun dance music with rhythm and blues. *(Answer: Zydeco)*
- Name the composer and musician who began his career playing in blues diva Ma Rainey’s band, but became even better known later in life as the writer of hundreds of gospel songs, including “Precious Lord, Take My Hand.” *(Answer: Thomas Dorsey)*
- You might eat soup or cereal with them. Blues musicians make great music with them. Name these everyday items. *(Answer: spoons)*
- Which musician was known for her passionate songs that supported the civil rights and peace movements in the 1960s, making her one of the biggest stars of the folk revival? *(Answer: Joan Baez)*
- What instrument, used in many different kinds of music including tejano, polka, zydeco and Cajun, has a small keyboard with piano-like keys and is squeezed to produce music? *(Answer: accordion)*
- Which musician, who was inspired by the styles of German and Czech accordionists in Texas, helped create conjunto music? *(Answer: Narciso Martinez)*
- Which musician wrote the folk revival songs “If I Had a Hammer” and “Turn, Turn, Turn”? *(Answer: Pete Seeger)*
- Which musician became the first blues musician to be popular on the radio? He began a radio show in 1941 called “King Biscuit Flour Time.” *(Answer: Sonny Boy Williamson)*

- Which musician was a labor activist during coal miners' strikes in the 1930s and wrote "Hungry Ragged Blues"? (*Answer: Aunt Molly Jackson*)
- Which musician was known as one of the creators of the Delta blues style and, inspired by his own spiritual struggles, often sang songs about the battles between good and evil? (*Answer: Son House*)
- Which musician is one of the biggest stars of tejano music and said "American roots music is the sharing and blending of different kinds of musics, like a brotherhood thing"? (*Answer: Leonardo "Flaco" Jimenez*)
- Which blues "diva" sang "Wild Women Don't Have the Blues"? (*Answer: Ida Cox*)
- What instrument is klezmer musician Dave Tarras best known for playing? (*Answer: clarinet*)
- Zydeco and Cajun musicians like Curley Taylor are generally associated with what state? (*Answer: Louisiana*)

POST-VISIT

Activity 2: *Who Am I?*

Background

This game helps to familiarize students with more of the musicians from the exhibit so that they can then compare and contrast the different musicians with popular musicians of today.

Before beginning, give the students a few minutes to review all of their Musician Information Forms (worksheet 3).

1. Using sticky labels or name tags, the teacher should put a label with the name of one of the musicians on the students' backs.
2. Now students need to figure out whose name is on their back. They will do this by moving around and asking questions of classmates.
 - Students can only ask one question at a time of a classmate. After the question is answered, they need to move on to another student to ask another question.
 - Beginning questions could be: "Am I a male or female?", "Do I sing or play an instrument or both?", "Am I from Kentucky?" The questions need to be specific, and not general questions such as "Where am I from?", or "What instrument do I play?" Students then should define the style of music of their performer.
 - When students have figured out who they are, the class might want to discuss the musicians in more detail.

For Further Discussion:

1. Students should assign the musicians to the themes (freedom, democracy, independence, diversity, and ingenuity) which most closely reflect their music. Why might musicians appear in more than one category? Explain choices.
2. Compare these musicians to popular musicians of today. Are the themes still appropriate in today's music climate? Give some examples of how musicians today would or would not fit into these themes.
3. Compare/contrast lyrics and instruments to what is found in popular music today.
4. Is your region/locale known for any type of special music or musicians? If so, identify them and describe how they might or might not fit into American roots music.

Lesson Objectives (suggested grade levels: 9-12)

In this lesson, students will develop an understanding of the history of American Roots Music and to develop a post-1990 exhibit panel.

National Standards

Social Studies:

Culture: Social studies programs should include experiences that provide for the study of culture and cultural diversity.

Time, Continuity & Change: Social Studies programs should include experiences that provide for the study of the ways human beings view themselves in and over time.

People, Places & Environments: Social studies programs should include experiences that provide for the study of people, place, and environments.

English Language Arts:

Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g. print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

Students use a variety of technological and information resources (e.g. libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

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Pre-visit

Worksheet 1: *What's on Your Playlist?*

Visit

Worksheet 2: *Sacred Songs*

Worksheet 3: *Country Music*

Worksheet 4: *Blues*

Worksheet 5: *Dance*

Worksheet 6: *Revival and the Themes of American Roots Music*



Post-visit

Activity 1: *What's Next?*

Activity 2: *Be an Exhibition Curator*

Materials

Various materials to build a small exhibition (posterboard; foamboard; pictures of musicians, people listening to music, or instruments gathered from magazines; markers; construction paper)

Lesson 6: Teacher Instructions and Background

Each lesson is intended to prepare students for a visit to *New Harmonies: Celebrating American Roots Music* and to expand on their understanding of the exhibition with a Post-visit activity in the classroom. The information in *New Harmonies* brings us up to the early 1990s, but popular music has changed a great deal since then. This lesson will link the music of the past to music of today and help the students understand the history of their music.

The **Pre-visit** worksheets are designed to stimulate the students' curiosity about the exhibition and to encourage the students to explore their own musical roots. The **Visit** activities invite the students to collect information and apply their new-found knowledge in the classroom. The **Post-visit** activities draw on the information they collected during their museum visit. All of these activities can be completed in groups or by individual students.

Pre-Visit

Several days before visiting the exhibit, make copies of *Worksheet 1: What's on Your Playlist?* for all of the students. Hand out both sheets a few days before the visit so that students have enough time to interview friends and/or family.

Visit

Before going to the exhibit, divide your class into five groups. Each group will receive a different worksheet, either *Worksheet 3: Sacred Songs*; *Worksheet 4: Country*; *Worksheet 5: Blues*; or *Worksheet 6: Dance*. The fifth group will receive *Worksheet 6: Revival and the Themes of American Roots Music*.

All five worksheets should be used as students explore the exhibition.

Make sure each student has a pencil (not pen) to write down the information. (Pens make permanent marks, and museums generally prefer the use of pencils in their exhibits.) You may wish to collect the papers from the students before leaving the exhibition.


Post-visit

After returning from your visit, the targeted classroom activities will help the students apply information learned during the exhibition visit. These activities involve higher-level thinking skills such as interpretation, synthesis, thinking hypothetically and/or expressing judgment.

VISIT**Worksheet 2: *Sacred Songs*****Background**

The foundations of American music lie in the religious yearnings of Native Americans, European settlers, and Africans brought to the colonies in bondage. Some European settlers came to the New World to escape religious persecution, and they brought with them songs and hymns steeped in the Protestant religious tradition. In the colonies, Africans retained as many music traditions as possible. The drums and rhythms of West African religious music would have a tremendous impact on American hymns. As these distinct cultures came together on North American soil, their spiritual music blended to express a new American diversity.

Complete the following questions as you go through the section on Sacred Songs.

1. Describe the music played by Native Americans, Europeans, and Africans. What instruments were used? Why does the music sound the way it does?
2. What are three ways that spirituals sound different from gospel music. Why is the music different? What are the roots of each of these styles of music?
3. Listen to the gospel audio. Describe how Southern gospel sounds different from gospel. List three artists of each style.
4. List all the instruments you found that were used in the *Sacred Songs* section of the exhibition.
5.  Listen to the examples of sacred music available at the gospel music stand and at the listening station. What song was most interesting to you in this section? What did you like about the song (singer, instrument/s, beat, or lyrics)?


VISIT

Worksheet 3: *Country*

Background

The origins of modern country music can be traced to folk songs and ballads brought to North America by settlers from the British Isles. In America, musicians all over played country music and added their own creativity and regional playing styles to develop new sounds and rhythms. Jimmie Rodgers, a guitar player and singer from Mississippi added the influences of blues musicians to his music and became country music's first major star. In the West, musicians incorporated Mexican music with American hillbilly music to create country-western or western swing music. In the East, musicians in the Appalachians used faster rhythms and vocal harmonies to create a style known as bluegrass.

Complete the following questions as you go through the section on Country.

1. What are other names given to what we now know as "country" music? What instruments were used by early country musicians? Name famous early country music artists mentioned in the exhibition.
2. Why did these distinct styles of country music develop?
3. List all the instruments you found that were used in the *Country* music section of the exhibition:
4.  Listen to the samples of country music available at the listening station. What song was most interesting to you in the country music section of the exhibit? What did you like about the song (singer, instrument/s, beat, or lyrics)?


VISIT

Worksheet 4: *Blues*

Background

New Harmonies exhibition curator Robert Santelli said that “the Blues was so deep and so wide, it made room for everybody and touched nearly everyone in American music.” African Americans used the blues to sing away their sorrows, provide comic relief in the face of unbearable social conditions, and celebrate black culture. During the Great Depression, thousands of African Americans moved into urban areas in search of new opportunities. Blues artists who moved to cities like Chicago soon developed “urban” blues traditions and made the blues famous worldwide.

Complete the following questions as you go through the section on the Blues.

1. What do you think the quote above means?
2. What was it about blues music that helped listeners make emotional connections with the music?
3. What are some of the social and economic realities that blues musicians sang about?
4. What was distinctive about the vocal patterns that blues musicians included in their songs?
5. What are some of the instruments used by blues artists? Why would blues musicians often make their own instruments?
6. What are some of the differences between rural and urban blues? Did urban artists use different instruments?
7. List all the instruments you found that were used in the *Blues* section of the exhibition.
8.  Listen to the samples of blues music available at the listening station. What is your favorite song in the exhibit? What did you like about the song (singer, instrument/s, beat, or lyrics)?


VISIT

Worksheet 5: *Dance*

Background

American roots music draws inspiration from many sources, blending songs with origins from around the world. Cajun is a blend of French lullabies and folk songs, black Creole music, dance tunes, and country music. In French-speaking, southwest Louisiana, a blend of Cajun music and the blues surfaced after World War II. Later, rhythm and blues entered the mix and the result was called zydeco. Tejano music evolved in Texas and the Southwest from Mexican dance and folk, American country, jazz, polka, and Cajun music. Each music style features the accordion.

Complete the following questions as you go through the section on Dance.

1. What are some of the instruments, rhythms and themes that bind together the music styles listed in this section?
2. Where might you hear each of these musical styles played today? Why do you think these styles retain such strong cultural connections to the communities in which they developed?
3. Compare and contrast these two styles of music by listening to the samples in the section and at the central listening station. What do they have in common? What makes them different?
4. Where did tejano and conjunto music develop? What musical styles were combined to form tejano music?
5. What are the differences in instruments used in polka and klezmer? Why are polka and klezmer often associated with celebratory occasions?
6. List all the instruments you found that were used in the *Dance* section of the exhibition:
7.  Listen to the samples of each genre of music available in the *Dance* section and at the listening station. What is your favorite song in this section of the exhibit? What did you like about the song (singer, instrument/s, beat, or lyrics)?

VISIT**Worksheet 6: *Revival and the Themes of American Roots Music***

These are the five themes that provide context for the development of American roots music.

Draw a line from the theme to its correct description:

<i>Ingenuity</i>	<i>In American roots music, everyone is invited to participate. Music is an avenue for people to make their voices heard.</i>
<i>Independence</i>	<i>American roots music comes from many different peoples from many different parts of the world. As waves of immigrants came to America, they added their music traditions to the mix.</i>
<i>Freedom</i>	<i>Every musician finds his or her own way.</i>
<i>Democracy</i>	<i>Many roots musicians are creative in developing new songs and new instruments. Singers swap songs and rhythms. Spoons and washboards become musical instruments.</i>
<i>Diversity</i>	<i>Musicians are free to choose, to change, or to hang on to what's important to them in their music. Country singers borrow from the blues. Blues musicians pick up a thing or two from country. In music, barriers fall.</i>

Review the *Revival* section of the exhibition. Pay close attention to the small kiosk called "Americans Stand Up and Sing Out."

1. Why was there a roots revival?
2. What effect did this have on American roots music?
3. List some groups and songs that came from the roots revival:
4. What are the latest influences on the American roots music tradition?
5. Why did the musicians seen in the kiosk use music to make their voices heard? List some of the songwriters and singers in this movement.

POST-VISIT

Activity 1: *What's Next?*

Background

The *New Harmonies* storyline ends in the 1990s, and roots music continues to evolve. In this activity, students will develop the next section of *New Harmonies: Celebrating American Roots Music*. Students will link the music of the past to the music of today. They will consider what new influences will shape the future of American roots music.

1. Lead a discussion about popular music today. Allow the students to share information recorded on *Worksheet 1: What Music Do You Listen To?* From their responses, determine what music is most popular with your students and create a graph to show the results.
2. During the museum visit, students filled out different worksheets about roots music. Divide the class so that students who completed the *Sacred Songs* worksheet are sitting together, as so forth. Discuss the information gathered from the four different groups. Allow each group to share their information with the class.
3. Review the banner themes (ingenuity, independence, freedom, democracy, and diversity) and their connection to the development of American roots music. Allow the students who completed the *Revival and the Themes of American Roots Music* worksheet to share their information with the class.

POST-VISIT

Activity 2: *Be an Exhibition Curator*

Background

New Harmonies ends around 1990. It is your task to curate the next section of the exhibition on how roots music will continue to evolve. Working with a team of “experts” on sacred, country, blues, dance, and revival/protest songs, you will determine which of today’s artists and songs will form the next chapter in the American roots music.

Consider inviting a museum professional to talk with the class about what makes a successful exhibition.

Divide the class into exhibition development teams. Each team should include an “expert” on sacred, country, blues, and dance music, as well as revival and protest songs.

1. Give each team member a copy of *Worksheet 7: What’s Next?* Exhibition development teams will coordinate and design the next section of *New Harmonies*. The teams will reflect on popular music today and consider the styles of music that were explored in *New Harmonies*.
2. “Experts” on each genre of music will address the influence of their style of music on the music of today.
3. The teams will also discuss the influence of rock and roll and rap music.
4. Together, the exhibition development teams will determine how they think American roots music may sound in the future.
5. Now, it’s time to create the exhibition! The exhibition teams can use tri-fold boards to build the exhibit sections. Have the students complete the following:
 - What is the title for the exhibition section?
 - How is it organized? Develop an outline for the section.
 - Consider size of images, font, hierarchy of information, how to properly credit image sources, and the flow of the exhibition storyline.
 - Include at least four examples of post-1990 music with an explanation of how it has changed and, yet, is still connected to American roots music. Include examples from the different genres

(sacred, country, blues, dance). Choose visuals to go with the information you have decided to use.

- Discuss how the music relates to the main themes of the exhibit.
- Review the revival information in the exhibit and consider its importance to the future of roots music.
- Look at different lyrics in the *Stand Up and Sing Out* section. What are some of the ways American roots music affects our lives and lifestyles? Are there examples of events/occurrences since 1990? Define these events and musical styles.
- Choose lyrics from songs to include in the exhibition sections. Many lyrics can be found at <http://www.niehs.nih.gov/kids/music.htm>
- Write a script (text that accompanies the pictures and visuals) and identify images to include in the exhibition. Make sure there is a point of view and the label copy is not too wordy.

Ask a local musician, music teacher, or disc jockey to visit with your class to discuss their exhibit.

Teacher Answer Key for Worksheet 6

Worksheet 6: *Revival and the Themes of American Roots Music*

Draw a line from the theme to its correct description:

