



Dear Colleague,

Thanks for enquiring about our NEH summer institute *Voices Across Time: Teaching American History Through Song*, being held at the Music Building of the University of Pittsburgh June 26 – July 28, 2006. Songs are like time capsules, filled with messages from a moment in history. They're also fun to sing, making them an appealing and effective tool for the classroom.

We're glad to know of your interest in putting these resources to work in your own teaching. Textbook publishers have recognized the importance of including original source documents in art and literature that speak from the periods they represent, but music is almost absent. That's why we have been designing classroom materials and selecting songs that will help students understand history and language, within the framework of standards-based education.

The following description should give you a comprehensive overview of the institute and the application process, as well as answer many questions you may have about where the institute is being held.

Overview

Voices Across Time is a five-week institute for 25 secondary-school teachers, hosted by the Center for American Music at the University of Pittsburgh. Each week we will focus on a broad topic in American history, utilizing popular songs as primary source documents. Lectures and discussions led by historians and musicologists will help participants strengthen their knowledge of particular historical topics and develop insights into the dynamic interaction of popular music and society. Carefully selected field trips and performances will offer uniquely engaging evocations of an historical context. Throughout all five weeks, we will help teachers identify appropriate resources—books, articles, recordings, and performances.

The first week, "Music, Place, and Identity," will introduce participants to the major issues involved in approaching music as an artifact in diverse ethnic cultures. Especially relevant to the American experience is the dual function of music as a link to "old world" practices and values and as a primary adaptive mechanism in the formation of a new, hybrid culture. We will first focus on nineteenth-century European immigrant populations, particularly those represented in Pittsburgh; we'll discuss their experiences with assimilation and how they translated those experiences into popular songs. By way of example, we will visit local ethnic neighborhoods and experience the lively rhythmic complexity of music at the Bulgarian-Macedonian Club, one of the oldest ethnic centers in Pittsburgh. This tour will acquaint participants with the city where they will be spending the next five weeks; it will also provide first-hand evidence of different ethnicities, and how music defined and portrayed them. We will end the week with a discussion of Antonin Dvořák, his life in America in 1892-1895, and his efforts to reflect the diversity of nineteenth-century Americans in classical music.

The second week, "Transplanted Cultures," will begin with two of the major cultures that intersected in colonial America—the Anglo-Religious communities and the African American population—and then look at a more recent addition to the cultural make-up of the U.S.: Vietnamese immigrants fleeing the war. Whether transplanted voluntarily or not, settlers have used music to establish psychological presence in new geographical spaces. The Bay Psalm Book (1640), for example, was the first book printed in British North America, and its many editions provide an ongoing history of the

Puritans' priorities and practices. African Americans, whose traditional practices were proscribed, quickly integrated African and European musical materials, both secular and sacred: the banjo is a primary material witness to the creative adaptation of African instruments to European. We will end the week by looking at these processes in a more recently transplanted culture, the Vietnamese immigrants of the late twentieth-century and their assimilation into a new, often hostile, environment.

The third week, "Conflicts," will apply previous weeks' insights to major military conflicts in America's history. We will examine music as a shaping force of attitudes on the home front and, in its stimulation of cultural interchange among the troops, as a catalyst for social change well after the final treaties have been signed. After a Saturday tour of the battlefield at Gettysburg led by Mark Snell, Director of the George Tyler Moore Center for the Study of the Civil War at Shepherd College, we will begin the week by examining the Civil War through its music, especially the role of band music. We will discuss how the trumpet calls maintained a regular schedule; how soldiers were inspired and entertained both on and off the battlefield; and how the folks at home found music to be a source of patriotism and comfort. We will also have a special performance of Civil War music by Grammy Award winners Jay Ungar and Molly Mason, noted for their score to Ken Burns' PBS series, *Civil War*. The remainder of the week will investigate the role of music in subsequent conflicts. Whether inciting civil unrest or celebrating America's glories, songs have both expressed shared political sentiments and influenced civic behavior. A mid-week visit to the nearby Soldiers and Sailors' National Military Museum will provide a first-hand look at some of the artifacts associated with these wars.

The fourth week, "Music as Popular Culture," will examine the role of popular culture in an industrialized society. The birth of America's popular music industry coincided with the formative years of the Republic, and the intertwining of musical expression and national experience has characterized our culture ever since. Nineteenth-century composers and performers established enduring stylistic tendencies, most notably cross-fertilization between ethnic groups. Stephen Foster, America's first professional songwriter, captured the tone and substance of the nation's first century: nostalgia for a rural past lost to rapid industrialization, visions of the American South as a separate culture, and moral conviction of his side's cause during the Civil War. We will examine popular-culture artifacts beginning with the Stephen Foster Collection at the Center for American Music and ending with a visit to the Andy Warhol Museum, to examine how this vibrant musical synergy, with its seemingly endless capacity for renewal, has been a driving force in the larger culture.

During this week we will also spend a day considering the impact of technological advances on popular song. Inventions such as the automobile and the airplane, for example, provided considerable subject matter for popular songwriters. Changes in musical dissemination, from tin foil to vinyl to compact discs and the Internet, have affected how we acquire and listen to music, but have also stimulated more radical changes in society. These related discussions will examine the impact technology has had on how we create and listen to music, and bring us into the twenty-first century for a discussion of the most current popular music, with a focus on hip hop. As controversial today as rock and roll was nearly half a century ago, hip hop similarly embodies the rebellious spirit of youth as it serves as a conduit for social and political statements. It is a potentially effective teaching tool requiring an informed, sensitive approach.

The fifth week, "Social Activism," focuses on important social reform movements, particularly civil rights and social change. The week will begin with a lecture by Ken Emerson, well-known author of works on popular music, who will discuss aspects of teaching history with music and lead an exchange about using controversial songs in the classroom. We will spend a day discussing how music, most of it appropriated from spirituals, united and inspired the most emotionally charged social movement of the twentieth-century: the Civil Rights Movement. The week will continue with a discussion of the ways in which popular music during the 1960s encapsulated the significant social changes of the era, and we will

cap the week with a visit to the Rock and Roll Hall of Fame and Museum, experiencing how rock music gave voice to the social upheaval of the 1960s and continues to reflect change.

Faculty

Voices Across Time will feature a diverse roster of important historians and subject experts, master teachers, and educators to establish the historical foundation for discussion of related musical topics. The institute will be co-directed by Deane Root and Mariana Whitmer, musicologists with research interests in American music. Drs. Root and Whitmer have been actively involved in the creation of *Voices Across Time* for several years and have worked together on conference presentations and teaching workshops. They are strong advocates of the importance of keeping alive traditional American music and the notion that music, as an important mirror of American culture, can be used to invigorate the teaching of history. Dr. Root founded the *Voices Across Time* project. As a professor of music and of history, Director of the Center for American Music, Chair of the University of Pittsburgh's Department of Music, and Curator of the Foster Hall Collection at the University of Pittsburgh, he has brought one of the largest repositories of musical Americana into the mainstream of academic life through research, teaching, interpretive performance, and conservation of music in the context of its cultural and social roles in the history of the United States of America. Mariana Whitmer is currently Executive Director of the Society for American Music. As Project Coordinator at the Center for American Music at the University of Pittsburgh she is responsible for initiatives using the Foster Hall Collection to bring American music to scholars and educators. Dr. Whitmer has consulted on *Voices Across Time* since early 1999, assisting in the selection of songs, completing the historical research of individual songs, and contributing to the essay and discussion materials. She also has worked with the Department of Education at the University of Pittsburgh in integrating *Voices Across Time* into the social studies curriculum. Rounding out the core faculty is Peter Dinardo, a secondary-school history teacher who utilizes music frequently in his classroom. He will act as liaison between the teachers and the faculty, ensuring that activities meet the needs of the participants, advising on their work during the institute, and assisting in their evaluations. He will help to keep our discussions focused on realistic teaching goals and ensure that the Institute provides practical information that can be integrated into the classroom.

In addition to the core faculty, we have arranged for a varied slate of visiting lecturers and performers to participate in the Institute. Among the visiting lecturers are Ken Emerson, author of *Doo Dah! Stephen Foster and the Rise of American Popular Culture* and *Always Magic in the Air: The Bomp and Brilliance of the Brill Building Era*; Joseph Horowitz, artistic consultant, teacher, and author of *Dvořák in America*, who will discuss the composer's sojourn in America; Victor Greene, Emeritus Professor of history and author of *A Singing Ambivalence: American Immigrants Between Old and New*, Adelaide Reyes, noted ethnomusicologist and author of *Songs of the Caged, Songs of the Free: Music and the Vietnamese Refugee Experience*; and Alexander Bloom, professor of history and author of *Long Time Gone: 60s America Then and Now*. The performers including Bill Schustik, Mike Seeger, Jay Ungar, and Molly Mason are nationally recognized specialists in authentic performance. They will be demonstrating and discussing the use of live music in the classroom. While visiting faculty will be primarily responsible for expanding our knowledge on particular musical or historical topics, the core faculty will serve as facilitators during subsequent discussions concerning specific songs. There will be ample opportunities for listening to and singing a wide variety of songs as teachers are invited to expand their knowledge of history and American music.

Applicant Qualifications

While a practical knowledge of music is not required for *Voices Across Time*, the enjoyment of music is absolutely necessary. Participants will not be asked to read music or play an instrument, but we will be singing (and possibly dancing). We encourage participation especially from middle- and high-school teachers of social studies or related disciplines, including history, geography, and language arts; other disciplines will also be considered, and music teachers are welcome. We would love to see

colleagues from complementary disciplines at the same school apply to the institute to foster collaborative teaching.

The Work of the Institute

Voices Across Time will take place five days per week from 9:00 am to 4:30 pm, except for July 3-4 when the University of Pittsburgh will be closed. Weekends and evenings will be free, with the exception of Saturday, July 8th, when we will travel to Gettysburg. Related activities with optional attendance may be scheduled during the course of the Institute. For instance, participants might be interested in viewing related films, participating in casual music-making, or visiting other museums and historical sites.

Participants will study the songs and share in the discussions. We will provide recordings along with lyrics and background information of all the songs to participants for this purpose. Short readings will be assigned before the Institute and throughout its five weeks to facilitate and reinforce the connection between music and history. Participants will read selected non-technical articles and chapters that deal with popular songs as they relate to cultural and social history. Additional readings may be assigned by visiting lecturers; these will be provided prior to or at the Institute but with sufficient time to complete them.

Participating teachers will also complete an institute project to synthesize the content and strategies they have learned throughout the Institute. They will work in groups of five, allowing for peer review and collaboration with those teaching at the same grade level. They will create a lesson plan using a song or two from a special interest era or theme that has not been discussed during the Institute, research and write its history, and develop discussion questions and learning activities that can be used to incorporate the song into the curriculum at their grade level. Their work must address the academic standards and diverse learning styles, make effective use of songs as primary sources, and provide assessment strategies. To ensure that the project attains a level of scholarship and educational effectiveness, these groups will work with the Institute faculty, and will have ample time for research and consultation with scholars, advisors, and peers. Time will be set aside daily for them to work in the library or meet with advisors. The completed lesson plans will facilitate the application of the Institute's theories and activities into the classroom. Finished projects will be presented to the group at the end of the Institute and will be posted on the *Voices Across Time* website.

Please include a sentence or two in your application essay about a potential historic topic that interests you.

Housing

Rooms have been reserved at the Shadyside Inn at a special low rate for participants: comfortable, spacious studios (at the monthly rate of \$1,796.00) and two-bedroom suites (\$2,336.00 per suite, \$1,168 per person) with a full living room, dining room, and kitchen (all utilities are included). Located exactly one mile from the Music Building where the Institute will be held, the Shadyside Inn provides weekly maid service, air conditioning, telephone (with answering machine), TV with cable, all linens and kitchenware, as well as other amenities at no additional cost. The Shadyside Inn is adjacent to restaurants, shopping, and nightlife, within an attractive residential area. Although it is an easy walk to campus, the Shadyside Inn offers a complimentary shuttle. Participants will likely want to share these wonderful accommodations, and we will be happy to assist with these arrangements. We can also assist participants who wish to bring their families, or seek alternative accommodations.

Stipend

Each participant in *Voices Across Time* will receive a \$3,600 stipend to cover expenses associated with travel, housing, and meals. There is no pre-payment for housing, and all reading items

(bibliographic material) will be included in the Institute. Writing materials (pens, paper) will not be provided at the Institute.

Continuing Education Credit

Continuing education credit will be provided through the Pennsylvania Department of Education (Act 48). Participants from other states may inquire about interstate reciprocity in advance of the Institute and we will assist with that process.

Cultural and Recreational Resources

The University of Pittsburgh is situated in the Oakland section of the city, where there is a readily available assortment of cultural and recreational opportunities in an attractive urban environment. Across the street from the campus, The Carnegie complex contains the region's main public library, a music hall, a fine arts museum, and a natural history museum (which contains the world's largest dinosaur collection). Also nearby is the Phipps Conservatory and Botanical Gardens. An assortment of restaurants offers an ethnically varied menu for those with adventurous tastes, although there are many offering traditional fare as well. There are also three Starbucks within walking distance, as well as other coffee establishments. Retail shops, including new and used bookstores, banks, and a post office are all conveniently located within easy walking distance. Abundant running or walking trails are found within close proximity at Schenley Park. Religious services are held at various sites near campus. Information concerning the City of Pittsburgh can be found at www.pitt.edu/pittsburgh/index.html, and we recommend the online tour of the campus and surroundings at <http://www.umc.pitt.edu/tour/>.

Application Information

Application information is included with this letter. Please read the instructions carefully and make sure the one-page form is filled in completely and neatly. Your completed application should be postmarked no later than March 1, 2006, and addressed to me at the Center for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh PA 15260. The most important part of the application is your essay, which should include any personal and academic information that is relevant; reasons for applying to *Voices Across Time*; your interest, both intellectual and personal, in the topic; qualifications to do the work of the project and make a contribution to it; what you hope to accomplish by participation; and the relation of the study to your teaching. **Please include a sentence or two describing a possible topic for your institute project.** Don't hesitate to contact us at amerimus@pitt.edu (please put *NEH Summer Institute* in the subject line) with any questions.

We look forward to receiving your application.

Sincerely,

Mariana Whitmer, Ph.D.
Project Coordinator
Center for American Music
University of Pittsburgh
Pittsburgh PA 15260