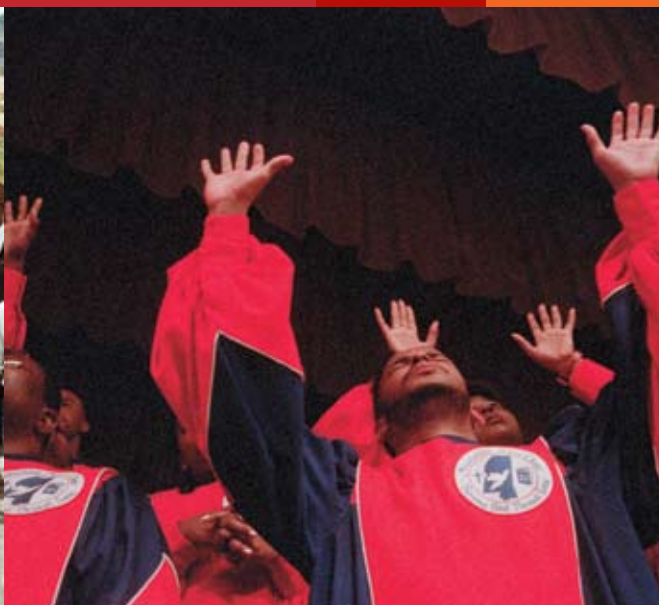


An Educational Program in Support of
*HONOR! A Celebration of the African American
Cultural Legacy* Curated by Jessye Norman



CARNEGIE HALL presents
Perelman American Roots

A Program of The Weill Music Institute at Carnegie Hall

AFRICAN AMERICAN SONG

Spirituals and Anthems of Freedom

Choral Teacher's Guide

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ACKNOWLEDGMENTS

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FOREWORD

Thank you for joining us in our choral exploration of African American song. This year’s Perelman American Roots program was designed in conjunction with the Carnegie Hall Festival *Honor! A Celebration of the African American Cultural Legacy* Curated by Jessye Norman. The curriculum provides you and your students with activities and information that will enrich your musical encounters with the National High School Choral Festival choir at the Apollo Theater and the Fisk Jubilee Singers at Carnegie Hall.

Spirituals are not just about dreaming, praying, and bearing oppressive burdens while longing for freedom. Spirituals have also historically provided a means by which dreams can be realized, prayers can be answered, burdens can be cast off, and freedom can become a reality.

The lessons preceding the first concert explore universal yearning for freedom in the face of oppression. This topic is examined in the context of other cultures, in addition to America’s struggles with slavery and civil rights. The lessons that prepare your class for the second concert deepen this exploration by looking at the Spiritual (and the cultural ambassadors who employ and invoke it) as an instrument for effecting social change. Throughout the yearlong program, there is a central question that will define our work:

How do African American Spirituals uplift and empower people?

While creating this curriculum, veteran New York City Teachers David Gomez (music and choral instruction), Emily Oliapuram (social studies), and Dr. David Wallace (musician, composer, and Teaching Artist) explored other guiding questions, such as the following:

- How do Spirituals stay relevant regardless of different eras and cultures?
- How can Spirituals express our students’ story and viewpoints?
- How has the Spiritual effected change in our world?
- What are the best ways to help students experience the power of song and the context of this repertoire?
- What are some of the issues in today’s world that might be addressed effectively by Spirituals and songs?

The lessons in this guide begin the process of asking and answering these questions. We are excited by the opportunity to explore a rich chapter of America’s cultural heritage, and we hope you will be too.

Let’s begin!

USING YOUR TEACHER’S GUIDE

The Teacher’s Guide for *African American Song: Spirituals and Anthems of Freedom* includes questions for class discussion. These are indicated throughout the Teacher’s Guide in light yellow shading. Please note that these questions do not appear in the Student’s Guide.

Information sheets, worksheets, and choral arrangements appear in both the teacher and student versions of Perelman American Roots. These materials have been indicated with a red square, providing the instructor with the corresponding page number in the Student’s Guide (SG).

AFRICAN AMERICAN SONG: Spirituals and Anthems of Freedom

Choral Teacher's Guide

LESSON 1: What is a Spiritual?

AIM: What is a Spiritual, and what role can it play in someone's life?

OBJECTIVE: Students create personal connections to Spirituals.

STANDARDS: NYS Social Studies--1.3; Blueprint--Making Connections and Music Literacy

MATERIALS: Pre-Curriculum Survey (completed), Introduction to Spirituals sheet, Perelman American Roots CD, Listening to Spirituals worksheet

BEFORE THE FIRST CLASS: Have students complete the Pre-Curriculum Survey.

PART 1: Pre-Curriculum Survey / Initial Discussion

- Briefly, have students share their responses from the Pre-Curriculum Survey. Discuss these questions as a class:
 - What is oppression? How do we identify internal and external manifestations of it?
 - What do we do on a daily basis to survive? How do our tools of survival empower us or take power away from us?
 - How do we find meaning in our lives?

PART 2: Introducing Spirituals and Their Many Purposes

- Our study of African American song focuses on Spirituals and anthems of freedom. Most of these songs originated in the early 19th century, though some have earlier or later origins.
- Have your students read aloud the descriptions of Spirituals from the Introduction to Spirituals sheet. Discuss this question as a class:
 - According to the people quoted, what are the purposes of the Spiritual?
- Some Spirituals were also linked to the underground railroad, a secret system for helping slaves escape to freedom in the North. Many Spirituals also have double meanings and messages about freedom and overcoming oppression.

PART 3: Listening to Spirituals

- Listen to the Spirituals "Goin' Up to Glory (No More Auction Block for Me)" (Track 1), "Wade in the Water" (Track 5), and "Rise, Shine, For Thy Light is a' Comin'" (Track 2) on your Perelman American Roots CD.
- As a group, use the Listening to Spirituals worksheet to answer questions about the Spirituals.

NOTE: It will probably take many hearings to fully answer the questions. As you listen and discuss, begin to write down your observations on the Perelman American Roots poster.

CARNEGIE HALL 7

Questions to be discussed as a class

Corresponding page number in Student Guide (SG), where applicable

Perelman American Roots

INTRODUCTION TO SPIRITUALS

The plantation songs known as "Spirituals" are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in camp meetings, revivals, and other religious exercises.

Success in singing these Folk Songs is primarily dependent upon deep spiritual feeling. The voice is not nearly so important as the spirit; and then rhythm, for the Negro's soul is linked with rhythm, and it is an essential characteristic of most all the Folk Songs.

... through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of man. The cadences of sorrow invariably turn to joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man—every man—will be free.

—Harry T. Burleigh

SG 2

Spirituals can be separated into two primary classifications, folk Spirituals and concert arrangements of the Negro Spiritual.

Some folk Spirituals are sung in a call-and-response style, while others are based on a verse-chorus format. Most folk Spirituals are accompanied by hand-clapping and foot-stomping with singers encouraged to contribute spontaneous expressions, including sighs, cries, and hollers.

Concert arrangements of the Negro Spiritual are the post-Civil War form of the folk Spirituals that emerged from Black colleges established to educate the emancipated slaves. Choral directors arranged the folk Spiritual using four-part harmony and other Western-based vocal techniques and styles. To preserve the Spiritual tradition, however, the fundamental elements remained—a call-and-response structure, repetitions of melodies and texts, and percussive vocal timbres.

—Portia Maultsby

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PERELMAN AMERICAN ROOTS CD TRACK LISTING

CD
African American Song

- Fisk Jubilee Singers**
- 1. "Goin' Up to Glory (No More Auction Block for Me)"
 - 2. "Rise, Shine, For Thy Light is a' Comin'"
 - 3. "Swing Low, Sweet Chariot"
 - 4. "I Want to be a Christian"
 - 5. "Wade in the Water"

- Various Artists**
- 6. "We Shall Overcome" Mass Meeting version
 - 7. "Free at Last" Kim and Reggie Harris
 - 8. "Deep River" Paul Robeson
 - 9. "He's Got the Whole World in His Hands" Marian Anderson
 - 10. "O, By and By" Jessye Norman, from *A Child of Our Time*

- Five Negro Spirituals from *A Child of Our Time* by Michael Tippett**
Performed by the BBC Singers, the BBC Choral Society, and the BBC Symphony Orchestra
- Sir Colin Davis, Conductor
Jessye Norman, Soprano
Janet Baker, Contralto
Richard Cassilly, Tenor
John Shirley-Quirk, Bass

- 11. "Steal Away"
- 12. "Nobody Knows the Trouble I've Seen"
- 13. "Go Down Moses"
- 14. "O, By and By"
- 15. "Deep River"

DVD
A Spiritual Journey with the Fisk Jubilee Singers
Documentary produced by News 2 WKRN, Nashville

PROGRAM TIMELINE

We hope you will use this timeline as a calendar for your semester planning. Everything below is organized so that you know what is expected of you in advance of our two concert events. Wherever possible, we have included the dates for the activities. You will, however, need to chose dates for other lessons based on your own classroom timeline.

DATE	ACTIVITY
November 11, 2008	PROFESSIONAL DEVELOPMENT #1: Program introduction Lesson 1: What is a Spiritual? Lesson 2: How Spirituals Musically Unite People (with Teaching Artist) Lesson 3: Religion and the African American Experience
January 26, 2009	PROFESSIONAL DEVELOPMENT #2: Teachers will share the work their students would like to present at the first concert at the Apollo Theater. Lesson 4: Speaking Out with Spirituals Lesson 5: Experiencing a Living Tradition (with Teaching Artist) Lesson 6: Singing in Harmony Lesson 7: Dreams and Social Change Lesson 8: Free at Last! (with Teaching Artist) Lesson 9: Rehearsing Your Spiritual
March 20, 2009	CONCERT 1: The Carnegie Hall National High School Choral Festival at the Apollo Theater Students from selected classrooms will be asked to share some of their work. Classrooms can participate by singing either of these two songs: <ul style="list-style-type: none">• "Deep River" (two- or three-part arrangement)• A new version of "Swing Low, Sweet Chariot" Lesson 10: Meet the Fisk Jubilee Singers Lesson 11: Being a Fisk Jubilee Singer (with Teaching Artist) Lesson 12: Cultural Ambassadors
April 21, 2009	PROFESSIONAL DEVELOPMENT #3: Teachers prepare for final projects and share the work their students would like to present at the final concert. Lesson 13: The Final Project Lesson 14: Recording Session (with Teaching Artist) Lesson 15: African American Song
May 22, 2009	CONCERT 2: Fisk Jubilee Singers in Zankel Hall In addition to performances by the Fisk Jubilee Singers, selected classrooms will present a live performance of the Spirituals recorded for the final project: <ul style="list-style-type: none">• "Deep River" (two- or three-part arrangement)• "Free at Last" (two- or three-part arrangement)
May 28, 2009	PROFESSIONAL DEVELOPMENT #4: Teachers reflect on their work throughout the year.

PRE-CURRICULUM SURVEY

1. What makes you happy? _____

2. What makes you unhappy? What makes you feel better when you're down? _____

3. What are some things that can prevent you from being yourself? _____

4. What kinds of ideas are expressed in the music you listen to now? _____

5. What are some occasions where people sing? _____

6. Can music change a group of people or a society? If so, how? If not, why? Give at least one example to support your opinion. _____

LESSON 1: What is a Spiritual?

AIM: What is a Spiritual, and what role can it play in someone’s life?
OBJECTIVE: Students create personal connections to Spirituals.
STANDARDS: NYS Social Studies –1.3; Blueprint – Making Connections and Music Literacy
MATERIALS: Pre-Curriculum Survey (completed), Introduction to Spirituals sheet, Perelman American Roots CD, Listening to Spirituals worksheet

BEFORE THE FIRST CLASS: Have students complete the Pre-Curriculum Survey.

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- Briefly, have students share their responses from the Pre-Curriculum Survey. Discuss these questions as a class:
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 - What do we do on a daily basis to survive? How do our tools of survival empower us or take power away from us?
 - How do we find meaning in our lives?

PART 2: Introducing Spirituals and Their Many Purposes

- Our study of African American song focuses on Spirituals and anthems of freedom. Most of these songs originated in the early 19th century, though some have earlier or later origins.
- Have your students read aloud the descriptions of Spirituals from the Introduction to Spirituals sheet. Discuss this question as a class:
 - According to the people quoted, what are the purposes of the Spiritual?
- Some Spirituals were also linked to the Underground Railroad, a secret system for helping slaves escape to freedom in the North. Many Spirituals also have double meanings and messages about freedom and overcoming oppression.

PART 3: Listening to Spirituals

- Listen to the Spirituals “Goin’ Up to Glory (No More Auction Block for Me)” [Track 1], “Wade in the Water” [Track 5], and “Rise, Shine, For Thy Light is a’ Comin’” [Track 2] on your Perelman American Roots CD.
- As a group, use the Listening to Spirituals worksheet to answer questions about the Spirituals.

NOTE: It will probably take many hearings to fully answer the questions. As you listen and discuss, begin to write down your observations on the Perelman American Roots poster.

INTRODUCTION TO SPIRITUALS

The plantation songs known as ‘Spirituals’ are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in camp meetings, revivals, and other religious exercises.

Success in singing these Folk Songs is primarily dependent upon deep spiritual feeling. The voice is not nearly so important as the spirit; and then rhythm, for the Negro’s soul is linked with rhythm, and it is an essential characteristic of most all the Folk Songs.

... through all these songs there breathes a hope, a faith in the ultimate justice and brotherhood of man. The cadences of sorrow invariably turn to joy, and the message is ever manifest that eventually deliverance from all that hinders and oppresses the soul will come, and man—every man—will be free.

—Harry T. Burleigh, *The Spirituals of Harry T. Burleigh*

SG 2

Spirituals can be separated into two primary classifications, folk Spirituals and concert arrangements of the Negro Spiritual.

Some folk Spirituals are sung in a call-and-response style, while others are based on a verse-chorus format. Most folk Spirituals are accompanied by hand-clapping and foot-stomping with singers encouraged to contribute spontaneous expressions, including sighs, cries, and hollers.

Concert arrangements of the Negro Spiritual are the post-Civil War form of the folk Spirituals that emerged from Black colleges established to educate the emancipated slaves. Choral directors arranged the folk Spiritual using four-part harmony and other Western-based vocal techniques and styles. To preserve the Spiritual tradition, however, the fundamental elements remained—a call-and-response structure, repetitions of melodies and texts, and percussive vocal timbres.

—Portia Maultsby

WORKSHEET: Listening to Spirituals

As you listen to each Spiritual, take notes based on the questions listed below.

EXAMPLE 1: “Goin’ Up to Glory (No More Auction Block for Me)” is a Spiritual that contrasts a life of hard work with the hope of “goin’ up to glory.” Many Spirituals have double meanings: “Goin’ up to glory” could mean dying and going to Heaven, or it could mean escaping from slavery to freedom. The auction block was a platform where people were sold into slavery to the highest bidder. Families were often separated, and sometimes even free African Americans were kidnapped and sold at these auctions.

1. What do you notice about the music? _____

2. What words stand out as you listen? _____

3. What kind of moods or feelings do you hear expressed by the singers?

SG 3

EXAMPLE 2: “Wade in the Water” is an example of a Spiritual with coded instructions for a successful escape. On the surface, the song references a number of Bible stories involving water. In focusing on the role of water in spiritual salvation, the song also implies that waterways are a means to find freedom from slavery. Crossing rivers, wading, or swimming enabled slaves to evade the search dogs used to track escaped slaves, since water caused the dogs to lose the scent of the person being tracked.

1. In this choir do you hear men, women, or both? _____

2. Spirituals often include a soloist who sings an independent part while a choir sings something different. Is the main soloist in this recording a man or a woman? _____

3. What message is the choir emphasizing? What does the soloist seem to be saying? _____

EXAMPLE 3: “Rise, Shine, For Thy Light is a’ Comin’” is a Spiritual celebrating freedom. According to Hebrew law in the Bible, every 50 years is a “year of jubilee.” In the jubilee year, nobody works, slaves are set free, and all stolen land is given back to its original owner. Many Spirituals refer to the year of jubilee as a way of expressing hope for freedom.

1. How does this Spiritual’s mood compare to “Goin’ Up to Glory (No More Auction Block for Me)” and “Wade in the Water”? _____

2. At one point the soloist sings, “I intend to shout and never stop until I reach the mountaintop.” In addition to speaking, the word “shout” refers to an energetic circle dance used in both traditional African religions and Christian traditions developed by African Americans. What does “Rise, Shine” have in common with dance music that you know? _____

LESSON 2: How Spirituals Musically Unite People
(Teaching Artist)

AIM: What is it like to perform as a choir? What vocal techniques were used in Spirituals?

OBJECTIVE: Students experience aspects of learning and performing Spirituals. Students also create a customized version of the Spiritual “Swing Low, Sweet Chariot.”

STANDARDS: NYS Social Studies 1.1; Blueprint – Making Music

MATERIALS: “Swing Low, Sweet Chariot” lyrics; Perelman American Roots CD; Perelman American Roots poster

INTRODUCTION

Spirituals, both folk and arranged, serve many important social and cultural purposes. Singing provides a way to unite people as a group, whether working, celebrating, commiserating, protesting, or worshipping. In this lesson, students have an opportunity to explore how generations of singers have learned Spirituals through oral traditions as well as how singers have embellished Spirituals through improvisation.

PART 1: Warming Up the Voice and Singing Spirituals

- After introducing yourself to the class, ask students to share what they learned in Lesson 1. Supplement the students’ observations and historical knowledge as you see fit.
- Stress that in the original tradition of singing folk Spirituals, there was no such thing as an audience. Everyone present participated with singing, dancing, rhythmic accompaniment, or verbal encouragement. Participation is one of the cornerstones of African American musical traditions. Also, these songs were usually learned and passed on through oral traditions without any sheet music.
- Lead the students in a call-and-response vocal warm-up that gradually moves from sounds (yawns or laughter) to singing or humming actual words. It may help to do this over a snapped or patted beat.
- Continue the call-and-response, this time introducing the chorus of “Swing Low, Sweet Chariot.” Next try adding the verses.

PART 2: Listening for Vocal and Choral Techniques in the Fisk Jubilee Singers’ Recording of “Swing Low, Sweet Chariot”

- Listen to “Swing Low, Sweet Chariot” [Track 3] on the Perelman American Roots CD, and ask students to notice at least three different ways the singers’s voices work together (in unison, in harmony, or with one voice part echoing another).

- Affirm student observations and provide additional insight. Some key points to underscore are the uses of call-and-response, solo voices, harmony, unison singing, and background hums. The concepts reinforce that African American music making is a social and participatory activity.
- Document the students' observations on the musical characteristics portion of the Perelman American Roots poster.

PART 3: Arranging “Swing Low, Sweet Chariot” Using Vocal Techniques from Spirituals

- Refer to your list of musical characteristics on the Perelman American Roots poster.
- Choose a few techniques to try (for example adding a background hum, using a solo voice, or letting a soloist embellish the melody with improvised solos). Try creating a new arrangement of “Swing Low, Sweet Chariot.” If possible, make a recording.

(The text above only appears in the Teacher's Guide.)

“Swing Low, Sweet Chariot”
Wallace Willis, 1862

Chorus

Swing low, sweet chariot
Coming for to carry me home
Swing low, sweet chariot
Coming for to carry me home

I looked over Jordan and what did I see
Coming for to carry me home
A band of angels coming after me
Coming for to carry me home

Chorus

If you get to Heaven before I do
Coming for to carry me home
Tell all my friends I'll be coming there, too
Coming for to carry me home

Chorus

LESSON 3: Religion and the African American Experience

AIM: How can we respect and understand different belief systems and faiths?

OBJECTIVE: Students examine their own beliefs, learn about African Americans' religious experiences and struggles, examine issues of religious freedom and tolerance, and examine how another belief system might express itself through the words of a Spiritual.

STANDARDS: NYS Social Studies – 1.3; Blueprint – Music Making and Making Connections

MATERIALS: Religion and the African American Experience sheet, Personal Beliefs worksheet, Perelman American Roots CD

PART 1: Religion and the African American Experience

- Have your students read aloud from the Religion and the African American Experience sheet. Discuss these questions as a class:

- What are some of the obstacles and issues African Americans have faced throughout history in practicing religion? How did they adapt?
- What social conditions help different belief systems coexist without conflict?

PART 2: Establishing Personal Beliefs and Perspectives, and Listening to a Personal Expression of Belief

- Have your students complete Part 1 of the Personal Beliefs worksheet.
- Play the Fisk Jubilee Singers' recording of “I Want to Be a Christian” [Track 4], a Spiritual expressing heartfelt religious desires. Discuss these questions as a class:

- Why would an African American in the 1800s sing “I Want to Be a Christian”?
- Why might an African American in the 1800s refuse to sing “I Want to Be a Christian”?

PART 3: Expressing Other Belief Systems Through the Spiritual

- Divide the class into small groups, assigning each group a different religious tradition or belief system. You may either take suggestions from the students or assign traditions based on your curriculum. Use supplemental materials as necessary, or visit nypl.org for additional resources.

NOTE: It is possible to complete this exercise using any belief system or any philosophical or political ideology.

- In groups, students should use Part 2 of their Personal Beliefs worksheet to rewrite the lyrics of “I Want to Be a Christian” to represent the belief system they have been assigned.
- Lead the class through an example together before asking them to make their own.

PART 4: Respecting and Understanding Religious Traditions

- Have the groups share their new lyrics. Discuss these questions as a class:
 - Who are some of the important individuals in the belief systems we researched?
 - What are some of the ideals and goals of the belief systems discussed?
 - What do these belief systems have in common? What sets them apart?
 - What is important to keep in mind when people express beliefs that are different from your own?
 - How can you best express your own beliefs and opinions when people disagree with you?

RELIGION AND THE AFRICAN AMERICAN EXPERIENCE

Before Africans were brought to the Americas, most of them practiced the religion of their individual societies. Traditional African worship often involved drumming, chanting, prolonged dancing and music making, and altered states such as trances and spirit possession. Most Americans, who were predominantly Christian or secular, did not approve of African religious practices, so slaves were forbidden to practice their African faiths. Drums and other items associated with traditional religious practice were confiscated because loud instruments were associated with the organization of slave revolts.

Introducing Christianity to slaves was a controversial issue. Some slave owners feared that the Christian ideals of universal brotherhood would cause slaves to resent their masters and revolt. Other slave owners believed that Christianity would have moral and spiritual benefits for slaves, so they encouraged religious education, and invited preachers to hold meetings for the slaves to pray and worship.

Despite their eventual acceptance into Christianity, slaves and African Americans were constantly pressured about how they should or should not express their religious beliefs. Some ministers, both Anglo American and African American, actively discouraged such vestiges of African-style worship as dancing, clapping, shouting, and the singing of Spirituals.

To escape religious oppression, many slaves would hold independent prayer meetings and church services late at night in secret locations deep in the woods. In this way, African Americans were able to practice religion freely as they saw fit. Spirituals played a central role at these meetings, and new ones would be regularly improvised and composed to address the needs and prayers of the day.

Material excerpted from Dena Epstein’s *Sinful Tunes and Spirituals: Black Folk Music to the Civil War*, presented in edited form.

SG 6

WORKSHEET: Personal Beliefs

PART 1

1. Name two people who you admire. _____

2. What kind of person do you want to be known as? What do you hope other people will say about you? _____

3. What is something you strongly believe in? _____

4. What would you do if other people told you that you were not allowed to believe this or talk about it? _____

5. What is something you don't believe in doing? _____

PART 2: Adapting “I Want to be a Christian” to the _____ Belief System
(assigned belief system)

_____, I want to be
(name of a leader, founder, or god for this belief system)

a _____ in my heart.
(what people practicing this belief system are called)

I want to _____ in my heart.
(a personal goal of someone practicing this belief system)

I want to be like _____ in my heart.
(name of an important individual to this belief system)

LESSON 4: Speaking Out with Spirituals

AIM: How are the hardships depicted in Spirituals relevant to World War II-era Europe?

OBJECTIVE: Students study the context of Michael Tippett’s use of Spirituals in his choral work *A Child of Our Time*.

STANDARDS: NYS Social Studies – 1.2 and 2.1; Blueprint – Making Connections

MATERIALS: “First They Came for the Jews” text, “Deep River” background information and lyrics, Speaking Out Against Nazism sheet, Perelman American Roots CD

PART 1: Exploring the Nature of Oppression, Empathy, and Inaction

- Discuss this question as a class:
 - What is the appropriate thing to do when you see someone being bullied?
- Next, read “First They Came for the Jews,” attributed to Lutheran Pastor Martin Niemöller.
- As a class, discuss the poem, using these questions as a guide:
 - Why is it important to speak out when people are mistreated?
 - Why do people choose to remain silent?
 - What are effective ways of speaking out?
 - What’s the difference between speaking out and acting out?

PART 2: *A Child of Our Time*

- Have the class read the background and lyrics for “Deep River” from Michael Tippett’s *A Child of Our Time*, and the Speaking Out Against Nazism sheet.
- Review the melody of “Deep River,” using the arrangement included on the Perelman American Roots CD [Track 8]. You can also read this melody in the soprano line in one of the included choral arrangements
- Once the students can sing the unison melody, begin introducing the harmony of the two-part version.

“First They Came for the Jews”

First they came for the Socialists
and I did not speak out
because I was not a Socialist.
Then they came for the Trade Unionists
and I did not speak out
because I was not a Trade Unionist
Then they came for the Jews
and I did not speak out
because I was not a Jew.
Then they came for me
and there was no one left
to speak out for me.

—Pastor Martin Niemöller

SG 8

“Deep River”

“Deep River” from Tippet’s *A Child of Our Time* is a Spiritual that expresses a profound yearning for freedom. In ancient history, the Hebrews crossed the Jordan River to enter the “promised land” (present-day Israel) after they were released from slavery in Egypt. In Spirituals, “camp ground” could either represent the general concept of freedom, states in the northern US where slavery was outlawed, or Heaven.

Deep river,
My home is over Jordan,
Deep river, Lord,
I want to cross over into camp ground.

O don’t you want to go to that gospel feast,
That promised land, where all is peace

O deep river, Lord,
I want to cross over into camp ground.

SPEAKING OUT AGAINST NAZISM

In 1939, English composer Michael Tippett decided that he needed to speak out against the Nazi government’s oppression of people. He wrote a choral work called *A Child of Our Time* that included five Spirituals.

A Child of Our Time was inspired by the case of Herschel Grynszpan, a 17-year-old Jewish Polish immigrant. Grynszpan’s family had been among those that were stripped of their property and citizenship before ultimately being deported and made homeless. Separated from his family, Grynszpan shot and killed a Nazi official in response to the German government’s persecution of Jews. The Nazi government responded to Grynszpan’s act by inciting a pogrom, an organized massacre, on the night of November 9, 1938. This pogrom became known as *Kristallnacht*, the night of broken glass. On this night, German soldiers and citizens rioted by burning synagogues, destroying property, and looting homes and businesses owned by Jews. Ninety-one Jews were murdered, and 25,000 to 30,000 Jews were arrested and sent to concentration camps. During the time Tippett composed *A Child of Our Time*, Herschel Grynszpan was in prison awaiting trial, facing an almost certain death sentence.

Dates and figures from *Encyclopedia–Britannica Online Encyclopedia*

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LESSON 5: Experiencing a Living Tradition

(Teaching Artist)

AIM: How can you musically change or alter a song in order to make it relevant in different times and places?

OBJECTIVE: Students learn how to adapt Spirituals to different contexts.

STANDARDS: NYS Social Studies – 1.2 and 2.1; Blueprint – Making Connections

MATERIALS: Listening to “Deep River” worksheet, Perelman American Roots CD, Perelman American Roots poster

INTRODUCTION

In the 20th century, African American singers began performing Spirituals in major concert halls, including Carnegie Hall. By adapting Spirituals to fit the Western piano-vocal recital tradition, these singers showcased their talents as well as their heritage in a whole new way.

In the early 1940s, Michael Tippett was composing *A Child of Our Time* in Great Britain, a country with a rich choral tradition. During that era, the decision to use Spirituals within a larger choral work was unusual and radical. Tippett was also a classical composer, so he approached writing music with a different set of skills and techniques than a Spiritual ensemble or gospel choir might have used.

PART 1: Music Remixed

- Explain that many African American Spirituals and anthems are part of what is called a “living” tradition. That is, singers of Spirituals have often updated or adapted their music to meet contemporary needs and issues.
- Listening to “Deep River,” use the worksheet to guide students in listening to two different versions of the Spiritual.
- First play Paul Robeson’s piano-vocal version [Track 8], then play Michael Tippett’s choral setting [Track 15] from the Perelman American Roots CD.
- Let the students make independent observations on their Listening to “Deep River” worksheet, then discuss the two versions.
- Update the Perelman American Roots poster to reflect these new observations about the music.
- Supplement the observations with contextual information about these recordings.

PART 2: “Deep River” Remixed

- Discuss this question as a class:
 - If you were to remix or rearrange “Deep River” as a class, how would you change it? Experiment with different instrumentation, registers, and tempos.

WORKSHEET: Listening to “Deep River”

EXAMPLE 1: “Deep River” Performed by Paul Robeson (voice) and Lawrence Brown (piano)

1. How is this performance different from the other recordings of Spirituals that we’ve studied? _____
2. What does this performance have in common with the Spiritual recordings you’ve heard so far? _____
3. Where can you imagine this performance taking place? _____

EXAMPLE 2: “Deep River” as Arranged by Michael Tippett for *A Child of Our Time*

1. How is this version of “Deep River” different from Paul Robeson and Lawrence Brown’s recording? _____
2. How is this performance different from the other Spiritual recordings we’ve studied? _____
3. What does this performance have in common with the Spiritual recordings you’ve heard so far? Where would you expect this version to be performed? _____
4. Any time a tradition is adapted to fit into a different musical style, something is lost and something is gained. In each of these recordings, what aspects of the original tradition were lost? What new things were gained? _____

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LESSON 6: Singing in Harmony

AIM: What are the ways in which our voices can harmonize?

OBJECTIVE: Students investigate some of the different ways vocal harmonies work.

STANDARDS: NYS Social Studies – 1.1; Blueprint – Making Music and Music Literacy

MATERIALS: “Deep River” sheet music of two- and three-part arrangements

PART 1: Introducing Different Harmonic Motions

- Do a vocal warm-up, culminating in the class singing a major scale together.
- Now let one group of students sustain the tonic (“do”) while another group sings the scale. When one voice sustains a pitch while the other voice moves, this is called **oblique motion**. Oblique motion appears in the first three beats of measure 17 in the soprano-alto arrangement of “Deep River” on page 48.
- Next, have students sing the scale in thirds. When voices move in the same direction at the same intervals, this is called **parallel motion**. This kind of motion appears in the first measure of the soprano-alto arrangement of “Deep River.”
 - How does parallel motion feel or sound different from oblique motion?
- Now sing the scale simultaneously, but have one section start at the bottom and ascend, while another group starts at the top and goes down the scale. This is called **contrary motion**. This kind of motion appears in beat four of measure 9, continuing into measure 10 of the soprano-alto arrangement of “Deep River.” How is contrary motion different from oblique motion or parallel motion?
- There is one more type of motion, **similar motion**, where the voices move in the same direction, but not in the same intervals. Similar motion appears in beat four of measure 15, continuing into the next measure of the soprano-alto arrangement of “Deep River.”

PART 2: Examining “Deep River”

- Take a look at the **three-part** arrangement of “Deep River” in the Choral Arrangements section on page 50. Try to identify the kinds of motion you see throughout the Spiritual.

PART 3: Our “Deep River”

- Examine the harmonic motion in the **two-part** “Deep River” arrangement we are singing. Discuss what kind of harmonic motion we see and where.
- Rehearse the Spiritual, listening for harmonic motion. You may wish to give various students the opportunity to step out from the group to listen as the ensemble sings.
- If the group is ready, begin teaching the three-part arrangement of “Deep River.”

LESSON 7: Dreams and Social Change

AIM: What dreams and hopes do we have as individuals and as a group?

OBJECTIVE: Students explore African American song in relation to social change.

STANDARDS: NYS Social Studies – 1.1; Blueprint – Making Music and Community and Cultural Resources

MATERIALS: My Hopes and Dreams worksheet, “Free at Last” sheet music

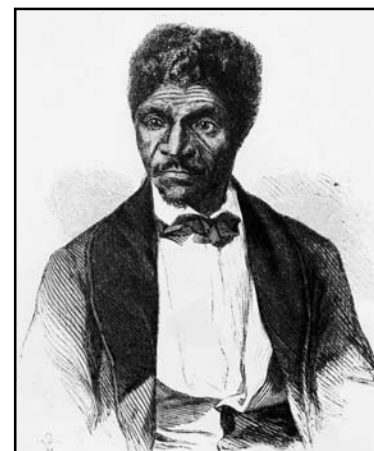
PART 1: Spirituals as the Expression of Hopes and Dreams

- Have students fill out their My Hopes and Dreams worksheet.
- Use the stories of Dred Scott, Harriet Tubman, and Rosa Parks to demonstrate how individuals fought for their hopes and dreams. Use supplemental materials as necessary, or visit nypl.org for additional resources.
- As a class, discuss the worksheet:

- What hopes and dreams do we have in common as a class?
- What aspirations do we have as individuals?
- How many of those aspirations have become realities?
- What dreams still wait to be fulfilled?

PART 2: “Free at Last”

- Using the soprano melody from the two-part arrangement included in the Choral Arrangements section on pages 50–54, teach the melody of the refrain for “Free at Last.” Next, teach the verses. Discuss this question as a class:
 - How can we sing this in a way that best projects the hope for freedom?



Dred Scott



Harriet Tubman



Rosa Parks

WORKSHEET: My Hopes and Dreams

1. What are some of the hopes and dreams expressed in Spirituals? _____

2. How can Spirituals be meaningful in today's world? _____

3. If there is one thing you could change for your family or community, what would it be? _____

4. What are some dreams you have for yourself? _____

5. What are some dreams you have for your country? For the world? _____

LESSON 8: Free at Last!

(Teaching Artist)

AIM: What did “Free at Last” mean within the context of the Civil Rights Movement of the 1950s and 1960s?

OBJECTIVE: Students examine the context and content of Dr. Martin Luther King Jr.’s “I Have a Dream” speech, and sing “Free at Last.”

STANDARDS: NYS Social Studies – 1.1; Blueprint – Music Making and Making Connections

MATERIALS: “Free at Last” poem, Perelman American Roots CD, “Free at Last” sheet music

PART 1: Review the Refrain of “Free at Last”

- Warm up the students’s voices and review the refrain from “Free at Last.” Discuss these questions as a class:
 - How do we express freedom or joy with our voices?
 - How can we put that into singing this refrain?
 - How do the melody and rhythm of this song give us a sense of freedom?

PART 2: Exploring Call-and-Response with “Free at Last”

- Ask students to think about a problem from their worlds that they have to deal with every day.
- Have students write a declamatory sentence on how they overcame that problem.
- Organize a call-and-response where various volunteers share their sentences and the rest of the class responds by singing the refrain from “Free at Last.”
- Tell your students that Dr. Martin Luther King Jr. used the chorus from “Free at Last” to end his famous “I Have a Dream” speech at the Lincoln Memorial in 1963.

PART 3: Singing an Arrangement of “Free at Last”

- Listen to the recording of “Free at Last” [Track 7] on the Perelman American Roots CD. Discuss these questions as a class:
 - What do you notice about this recording? How does this Spiritual compare to the other ones we’ve heard?
 - What are some of the things you want to be free from?
 - What do you hear the voices doing in this recording?
- Introduce the two- and three-part arrangements included with this curriculum.
- Begin to explore the music by singing individual lines separately and then combining the voices together to create harmony.

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Dr. Martin Luther King Jr. delivering his famous "I Have a Dream" speech at the Lincoln Memorial in 1963.

"Free at Last"

Chorus

Free at last, free at last
Thank God Almighty, we're free at last.
Free at last, free at last
Thank God Almighty, we're free at last.

One of these mornings, so bright and fair
Thank God Almighty, we're free at last.
I'm gonna put on my wings and try the air
Thank God Almighty, we're free at last.

Chorus

If you get there before I do
Thank God Almighty, we're free at last.
Tell all of my friends, I'm coming too
Thank God Almighty, we're free at last.

Chorus

LESSON 9: Rehearsing Your Spirituals

AIM: How can we sing "Deep River" and "Free at Last" in parts?
OBJECTIVE: Students rehearse "Deep River" and work on singing "Free at Last" in multiple parts.
STANDARDS: NYS Social Studies – 1.1; Blueprint – Music Making and Music Literacy
MATERIALS: "Free at Last" sheet music

PART 1: Rehearsing "Deep River"

- Tell the students that they might have an opportunity to sing "Deep River" at the first Perelman American Roots concert at the Apollo Theater.
- Have them rehearse "Deep River" until they feel confident about their performance.
- If you can, record them singing "Deep River" and play back the recording for them to hear.

PART 3: Embellishing "Free at Last"

- Rehearse "Free at Last" in separate parts using the sheet music from the Choral Arrangements section on page 50.
- Rehearse the same arrangement as a full choir with all of the voices singing in harmony.
- Demonstrate how a soloist can embellish the melody and harmony with improvised vocal lines.
- Appoint a volunteer to try embellishing the melody.

CONCERT 1: The Carnegie Hall National High School Choral Festival at the Apollo Theater

On March 20, 2009, you and your class will come to the Apollo Theater in Harlem to participate in the first concert of the Perelman American Roots program. The featured artists at this concert will be the Carnegie Hall National High School Choral Festival choir and professional soloists. They will be performing the five Spirituals from Michael Tippett's *A Child of Our Time*, in addition to other Spiritual-inspired compositions.

At this concert, students from selected choral classrooms will be asked to share some of their work with the entire program community. Classrooms may participate in the concert by either

- singing the included arrangement of "Deep River" in either two or three parts
- singing a new version of "Swing Low, Sweet Chariot"

Social studies classrooms participating in the Perelman American Roots program will also be sharing some of their work at this event.

LESSON 10: Meet the Fisk Jubilee Singers

AIM: How have the Fisk Jubilee Singers used Spirituals to advance the causes of education and racial equality?

OBJECTIVE: Students watch the Perelman American Roots DVD about the Fisk Jubilee Singers and discuss the ensemble's social and musical contributions.

STANDARDS: NYS Social Studies – 1.3; Blueprint – Music Literacy and Making Connections

MATERIALS: Perelman American Roots poster, *A Spiritual Journey with the Fisk Jubilee Singers* DVD, Fisk Jubilee Singers worksheet



Fisk Jubilee Singers, 1873

PART 1: Reflecting on the Concert at the Apollo Theater

- Discuss these questions as a class:
 - What was your favorite part of the performance at the Apollo Theater?
 - What songs did you particularly enjoy?
 - Many people dream of performing at the Apollo Theater. What was it like to perform there with a large group of your peers?
- Revisit your Perelman American Roots poster and add anything you learned at the concert.



Fisk Jubilee Singers, 1961

PART 2: Meet the Fisk Jubilee Singers

- Remind students that they will be seeing the Fisk Jubilee Singers in Zankel Hall at the second Perelman American Roots concert.
- As a class, watch the DVD *A Spiritual Journey with the Fisk Jubilee Singers* (22 minutes).
- Ask students to complete the Fisk Jubilee Singers worksheet as they watch the DVD.

PART 3: Reflecting on the DVD

- In pairs, let students discuss the DVD and research or review any details that they may have missed.
- As a class, share your answers and observations.
- Make a list of any questions you have for your upcoming Teaching Artist visit.

HOMEWORK

- Prepare a piece of music for a Fisk Jubilee Singers mock audition. The piece may be a Spiritual you have studied or it could be another piece of their choosing.

NOTE: Directors may wish to use New York State School Music Association (NYSSMA) solos as part of this audition.

WORKSHEET: Fisk Jubilee Singers

1. When and where were the Fisk Jubilee Singers founded? Why? _____

2. Where have the Fisk Jubilee Singers performed? _____

3. What qualities does Mr. Paul Kwami, Music Director of the Fisk Jubilee Singers, look for in applicants? _____

4. What Spirituals did you hear on this DVD? _____

5. In what ways have the Fisk Jubilee Singers empowered African Americans? _____

6. What was something else that you learned about Spirituals from watching this DVD? _____

LESSON 11: Being a Fisk Jubilee Singer
(Teaching Artist)

AIM: Who wants to be a Fisk Jubilee Singer?
OBJECTIVE: Students participate in a mock audition and interview for the Fisk Jubilee Singers.
STANDARDS: NYS Social Studies – 1.3; Blueprint – Careers and Lifelong Learning and Music Making
MATERIALS: Audition Feedback Form

PART 1: Review the DVD

- Discuss what the students observed about the Fisk Jubilee Singers in *A Spiritual Journey with the Fisk Jubilee Singers* DVD. What were the qualifications for being a Fisk Jubilee Singer?

PART 2: The Mock Audition

- If possible, find school facilities to use as a warm-up room, an audition space, and a study room (for the students to review the Fisk Jubilee Singers DVD). If you are limited to one room or area, try to divide the space. If possible, make a video recording of the auditions so that students can see themselves.
- For each audition, students will be asked to sing one a capella song. Students may use a Spiritual or another song of their choosing.

NOTE: If students are working on specific solos for NYSSMA, this would be a good opportunity for them to try out their songs.

- After each student sings, ask them several interview questions. The following questions are examples used by Paul Kwami to interview prospective Fisk Jubilee Singers candidates. Note the importance he places on the history of the ensemble. You may use these questions, or feel free to substitute others that are suitable to the Perelman American Roots curriculum or to your choir curriculum.
 - How many students were in the first Fisk Jubilee ensemble?
 - What led to the formation of this choral ensemble?
 - Name the genre of music made popular by the Fisk Jubilee Singers?
 - What part does the story of the original Singers play in getting you to take part in this audition?
 - What do you hope to contribute to this legacy?
 - Do you agree that the ensemble known as the Fisk Jubilee Singers is a national treasure?

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- Use the Audition Feedback Form to provide written comments for each student.

PART 3: Reflecting on the Audition Process

- Discuss these questions as a class:
 - What was the audition process like?
 - Were there any surprises?
 - Would you do anything differently if you could do it again?
- Give students their completed Audition Feedback Forms.
- If you videotaped the auditions, you may wish to use a future session to let students observe themselves or to point out any outstanding auditions.

AUDITION FEEDBACK FORM

Student: _____

Selection: _____

Pitch: _____ Phrasing: _____

Rhythm: _____ Tone Quality: _____

Expression: _____ Interpretation: _____

Additional Notes on Performance: _____

Responses to Interview Questions: _____

NOTE: Include NYSSMA categories relevant to your students' experience.

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LESSON 12: Cultural Ambassadors

AIM: Who are some of the important people involved in the history of the Spiritual?
OBJECTIVE: Students study how individuals have contributed to the importance of the Spiritual in American culture.
STANDARDS: NYS Social Studies – 1.3; Blueprint – Music Literacy and Making Connections
MATERIALS: Cultural Ambassador Biographies sheets, American Roots CD, Cultural Ambassadors worksheet

PART 1: Cultural Ambassadors

- Introduce the notion that artists and performers can influence politics and culture. Discuss this question as a class:
 - Which singers have had an impact on how people think or vote today?
- Assign students or pairs of students to one of the four following artists who furthered the African American cause through their artistry: Marian Anderson, Harry T. Burleigh, Jessye Norman, and Paul Robeson. In addition to the biographies on the following pages, visit nypl.org for supplemental information or refer to the Bibliography (page 55) for more references.
- After reading the profile of their artist, students should answer the questions and complete the bio-poem form on the Cultural Ambassadors worksheet.

PART 2: Group Work

- Students gather in groups divided according to the artist they were assigned to share their responses and bio-poems, and to compose their work.

PART 3: Sharing What We've Learned

- Students share their findings and bio-poems with the whole class.
- Listen to recordings of the artists on the American Roots CD.
- Discuss these questions as a class:
 - What do these voices have in common?
 - What do they have in common with popular African American singers today?
 - What role has African American song played in American culture?

CULTURAL AMBASSADOR BIOGRAPHIES



MARIAN ANDERSON was born in Philadelphia, Pennsylvania, on February 27, 1897. She joined a junior church choir at the age of six, and applied to an all-white music school after graduating from high school in 1921, but was turned away because she was black. Consequently, she continued her singing studies with a private teacher. She debuted with the New York Philharmonic on August 26, 1925, and was an immediate success. In 1928, she sang for the first time at Carnegie Hall. Her reputation was further advanced by her tour through Europe in the early 1930s where she did not encounter the racial prejudices she had experienced in the US. During this time, Anderson made numerous commercial recordings of Spirituals.

In 1939, the Daughters of the American Revolution (DAR) refused permission for Anderson to sing to an integrated audience in Constitution Hall in Washington, DC. Instead she sang a concert on the steps of the Lincoln Memorial. The concert, which began with a dignified and stirring rendition of “My Country, ‘Tis of Thee” attracted a crowd of more than 75,000 people of all colors and was a sensation with a national radio audience of millions.

On January 7, 1955, Anderson broke the color barrier by becoming the first African American to perform with the New York Metropolitan Opera. On that occasion, she sang the part of Ulrica in Verdi’s *Un ballo in Maschera*. In 1958 she was officially designated a delegate to the United Nations by President Dwight D. Eisenhower, a formalization of her previous role as “goodwill ambassador.” She received the UN Peace Prize in 1972.

To hear Marian Anderson, listen to “He’s Got the Whole World in His Hands” [Track 9] on the Perelman American Roots CD.

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HARRY T. BURLEIGH was born December 2, 1866, in Erie, Pennsylvania. In 1894, his career as a professional singer began in earnest when he became a soloist for St. George Episcopal Church in New York City. In the late 1890s, he also began to publish his own arrangements of art songs. When he was approximately 20 years old, he began to compose his own music. By the late 1910s, Burleigh was one of America's most popular composers.

After publishing several versions of "Deep River" in 1916 and 1917, Burleigh became known for his arrangements of the Spiritual for voice and piano. Prior to this time, Spirituals were sung only by ensembles and choruses. His arrangements were the first to make Spirituals available to concert singers. Through the 1920s and 1930s, Burleigh continued to promote the Spiritual through publications, lectures, and arrangements. He went on to introduce this musical style to Czech composer Antonín Dvořák, who consulted him when writing his "New World Symphony." Burleigh's life-long advocacy for the Spiritual eventually eclipsed his singing career and his arrangements of other songs.

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JESSYE NORMAN is "one of those once-in-a-generation singers who is not simply following in the footsteps of others, but is staking out her own niche in the history of singing." * This rich history continues as she performs around the world, bringing her joy of singing and passion to recital performances, operatic portrayals, and appearances with symphony orchestras and chamber music ensembles. The sheer size, power, and luster of her voice share equal acclaim with that of her thoughtful music making, innovative programming of the classics, and advocacy of contemporary music.

Miss Norman is the recipient of many awards and honors, including the Kennedy Center Honor awarded in December 1997 when she made history by becoming the youngest recipient of this, the highest award in the US for performing artists, in its then 20-year history.

She is an honorary ambassador to the United Nations and was awarded the French Legion of Honor by President Francois Mitterand.

Her many other prestigious distinctions include honorary doctorates at 35 colleges, universities, and conservatories around the world, the most recent being the Doctor of Fine Arts from the University of North Carolina in May 2008. Miss Norman, a five-time Grammy winner, is a fellow of the American Academy of Arts and Sciences.

**New York Times*

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To hear Jessye Norman, listen to "O, By and By" [Track 10] on the Perelman American Roots CD.



PAUL ROBESON was born April 9, 1898, in Princeton, New Jersey. His father had run away from a North Carolina plantation where he was born into slavery. Robeson won an academic scholarship to Rutgers University. He was only the third African American student ever accepted at Rutgers and was the only black student on campus at the time. After graduation, Robeson moved to Harlem and began to study law at Columbia University. Between 1920 and 1923, Robeson helped pay his way through school by working as a professional football player and as a performer.

With his beautiful and powerful bass voice, Robeson found fame as a singer and actor. He was one of the few true basses in American music, able to sing as low as C below the bass clef. Robeson was among the first to bring Spirituals to the concert stage in the 1920s, '30s, and '40s. Throughout his career he appeared in countless stage and film productions, all while fighting racial injustice in the US. He was closely associated with the song "Ol' Man River," which he sang in the stage version of *Show Boat* and in concert.

After a long hiatus from performing, he gave two sold-out recitals at Carnegie Hall in 1958 that were later released on record. He was also celebrated at Carnegie Hall on the occasion of his 75th birthday.



WORKSHEET: Cultural Ambassadors

Name of artist: _____

What role has music played in this artist's life and career? _____

Use the information to create a bio-poem for your artist, filling in the blanks as follows:

(name of artist)

Who believed _____
(something the artist strongly believed in)

Who _____
(something the artist accomplished)

(a second accomplishment of the artist)

and _____
(a third thing the artist accomplished)

(conclude with a final thought about the artist)

To hear Paul Robeson, listen to "Deep River" [Track 8] on the Perelman American Roots CD.

LESSON 13: The Final Project

AIM: How do we express what we've learned in our final project?
OBJECTIVE: Students reflect on the work they have done throughout the curriculum and prepare for the final project.
STANDARDS: NYS Social Studies – 1.1; Blueprint – Music Literacy and Making Connections
MATERIALS: American Roots CD, Choral Arrangements sheet music

PART 1: Reviewing Our Work

- Ask students to review their work from throughout the American Roots curriculum. While students work, play selections from the American Roots CD.
- When complete, discuss these questions as a class:
 - As you looked through your American Roots worksheets, what activities or information did you remember most vividly?
 - What was your favorite way of participating in the African American song lessons?

PART 2: Preparing for the Final Project

- Explain to the students that in the final Teaching Artist visit, the class will be making an audio or video recording of one or more Spirituals.
- Make a list of the songs you have sung or created. Possible options include a two- or three-part arrangement of "Deep River," or a two- or three-part arrangement of "Free at Last." Discuss these questions as a class:
 - Which Spiritual or Spirituals do we want to focus on?
 - What do we need to do to get ready to make an audio or video recording?
 - What roles can different people have?
 - What aspects of what we've learned do we want to include in our recording?

PART 3: Rehearsing

- Once students have voiced their opinions, give them a chance to practice and rehearse for the recording.

LESSON 14: Recording Session

(Teaching Artist)

AIM: What is a recording session like?
OBJECTIVE: Students record their final projects.
STANDARDS: Blueprint – Careers and Lifelong Learning and Making Music
MATERIALS: Pre-Curriculum Survey, Post-Curriculum Survey

PART 1: Planning the Session

- Prior to your classroom visit, touch base with your teacher about what they decided as a class to do for their final project.
- In this session with the teacher, identify the technical equipment you need for the recording.

PART 2: Rehearsing and Revising

- In class, give a brief description of how the day must unfold to produce a successful audio or video recording. If possible, share anecdotes from your professional experience.
- Do any rehearsing and revising necessary.
- If you have an option to play back or view the work in progress, it will help students to self-assess and improve.

PART 3: Record and Reflect

- Record the project.
- Take some time to help the students reflect on the learning journey.
- Make a plan to provide the classroom teacher with the audio or video recording in time for the last session.

HOMEWORK

- Review your Pre-Curriculum Survey then complete the Post-Curriculum Survey.

POST-CURRICULUM SURVEY

1. What are some things in your experience with the American Roots curriculum that you have found uplifting? _____

2. What are some of the historical and contemporary issues that you would like to see changed? What's something you can do to make a positive change? _____

3. What are some things or situations that can prevent people from being themselves? _____

4. What kinds of ideas does the music you listen to now express? _____

5. Can music change people or society? If so, how? If not, why? Give at least two examples to support your opinion. _____

LESSON 15: African American Song

AIM: What have we learned about African American song?

OBJECTIVE: Students reflect on their whole American Roots experience and imagine the role Spirituals might play in the future.

STANDARDS: NYS Social Studies – 1.2; Blueprint – Making Connections

MATERIALS: Post-Curriculum Survey, American Roots poster, Letter to Paul Kwami worksheet

PART 1: Post-Curriculum Survey

- Ask students to briefly share their responses from the Post-Curriculum Survey. You may do this as a class, in groups, or in pairs.
- Listen to the audio recording or watch the video recording of your performance.

PART 2: African American Song Timeline

- Ask students to examine the African American song timeline included on your American Roots poster.
- In groups, students can add to the timeline, projecting how Spirituals and the performers we have studied might play a role in the next 100 years.

PART 3: Sharing and Summarizing

- Groups present their timelines and discuss them as a class. Discuss these questions as a class:
 - How might you help these potential milestones become realities?
 - How might African American song play a role in your life and in your community?

HOMEWORK

- Use the Letter to Paul Kwami worksheet to write to the director of the Fisk Jubilee Singers. Express your feelings about the upcoming concert and include any questions you may have.

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WORKSHEET: Letter to Paul Kwami

Paul Kwami
Fisk University
Nashville, Tennessee

Dear Mr. Kwami:

Sincerely,

CONCERT 2: Fisk Jubilee Singers in Zankel Hall

On May 22, 2009, you and your class will come to Zankel Hall at Carnegie Hall to participate in the second concert of the American Roots program. The Fisk Jubilee Singers will perform a program of Spirituals featuring works studied throughout the program.

In addition to the performance by the Fisk Jubilee Singers, selected classrooms will have an opportunity to share one of their choral arrangements. You can choose one of the following Spirituals:

- A two- or three-part arrangement of “Deep River”
- A two- or three-part arrangement of “Free at Last”

(The text above only appears in the Teacher's Guide.)

MEET THE ARTISTS: Fisk Jubilee Singers

The Fisk Jubilee Singers are young men and women—vocal artists and students—from Fisk University in Nashville, Tennessee. The original Jubilee Singers introduced “slave songs” to the world in 1871 and were instrumental in preserving this American musical tradition. They broke racial barriers in the US and abroad in the late 19th century by becoming the first African American ensemble to tour Europe, entertaining many of the world’s kings and queens. At the same time, they raised money in support of their beloved school.

In 1999, the Singers were featured in the documentary *Singers: Sacrifice and Glory*, part of the PBS award-winning television series *The American Experience*. To this day, the Fisk Jubilee Singers continue the tradition of singing Negro Spirituals around the world. This has allowed the ensemble to share its rich heritage while preserving this distinct style of music.



CHORAL ARRANGEMENTS

Deep River
Traditional
Arr. Paul T. Kwami

♩ = 63

dolce

Soprano *p* Deep ri - ver, my home is o - ver Jor - dan, Deep ri - ver, Lord, I

Alto *p* Deep ri - ver, my home is o - ver Jor - dan, Deep ri - ver, Lord, I

7
S. want to cross o-ver in-to camp ground. *mf* O don't you want to go to that gos - pel feast, That

A. want to cross o-ver in-to camp ground *mf* O don't you want to go to that gos - pel feast, That

13
S. prom - ised land, where all is peace, O

A. prom - ised land, where all is peace, O

17
S. deep ri - ver, Lord, I want to cross o - ver in - to camp ground. *p*

A. deep ri ver, Lord, I want to cross o - ver in - to camp ground. *p*

Deep River
Traditional
Arr. Paul T. Kwami

♩ = 63

Sustained

Soprano Solo

SOPRANO 1 *mf* Deep ri - ver, my home is o - ver

SOPRANO 2 *mp* Aah aah Hmm *pp*

ALTO *mp* Aah aah Hmm *pp*

7
S. Solo Jor - dan, Deep ri - ver, Lord, I want to cross o-ver in-to camp ground

S. 1 Hmm Hmm Deep *mp*

S. 2 Hmm Hmm Deep *mf*

A. Hmm Hmm Deep *mp*

13
S. Solo

S. 1 ri - ver, my home is o - ver Jor - dan, Deep, deep ri - ver, Lord, I want to cross in - to

S. 2 ri - ver, my home is o - ver Jor dan, Deep ri - ver, Lord, I want to cross o-ver in-to

A. ri - ver, my home is o - ver Jor - dan, Deep ri - ver, Lord, I want to cross in - to

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2

19

S. Solo

S. 1

S. 2

A.

camp ground. *f* O don't you want to go, to that gos pel feast, That prom-ised
cresc.

camp ground. *f* O don't you want to go, to that gos pel feast, That prom-ised
cresc.

camp ground. *f* O don't you want to go, to that gos pel feast, That prom-ised
cresc.

25

S. Solo

S. 1

S. 2

A.

land, where all is peace, Hum
rall. *p*

land, where all, where all is peace, peace, Hum
rall. *p*

land, where all, where all is peace, peace, Hum
rall. *p*

29

S. Solo

S. 1

S. 2

A.

ri - ver, Lord, *mp* I want to cross o - ver in - to camp ground.

want to cross o - ver in - to camp ground.
pp

want to cross o - ver in - to camp ground.
pp

want to cross o - ver in - to camp ground.
pp

♩ = 63

Deep River

Traditional
Arr. Paul T. Kwami

Slow and sustained

Soprano

Alto

Baritone

p Hmm - - - - - *mp* Deep ri - ver, my home is o - ver

p Hmm - - - - - *mp* Deep ri - ver, my home is o - ver

p Hmm - - - - - *mp* Deep, ri - ver, home is o ver

8

S.

A.

Bar.

Jor dan, Deep, deep ri - ver, Lord, I want to cross o-ver in-to camp ground *mf* O don't you want to

Jor- dan Deep, deep ri - ver, Lord, I want to cross o-ver in-to camp ground. Don't you want to
mp

Jor- dan Deep ri - ver, Lord, I want to cross o-ver in-to camp ground. Don't you want to
mp

14

S.

A.

Bar.

go to that gos pel feast, That prom-ised land, where all is

go, to go, to that gos pel feast, That prom-ised land, where all, where all is

go, to go, to that gos - pel feast, That prom - ised land, where all, where all is

20

S.

A.

Bar.

peace, O, deep, deep ri - ver, Lord, I want to cross o-ver in-to camp ground.
p

peace, O, deep, deep ri - ver, Lord, I want to cross o-ver in-to camp ground.
p

peace, O, deep, deep ri - ver, Lord, I want to cross o-ver in-to camp ground.
p

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SG 25

SG 26

Free at Last

Traditional
Arr. Paul T. Kwami

♩ = 85

Soprano
Free at last, Free at last, Thank God Al-migh-ty, We're free at last, Free at last, Free at last -
mf *cresc.*

Alto
mf *cresc.*

7
S. Thank God Al-migh-ty, We're free at last, Oh, Free at last, Free at last, Thank God Al-migh-ty, We're free at last, Free at last,
A. *mp* *cresc.*
mp *cresc.*

14
S. Free at last, Thank God Al-migh-ty, We're free at last. Solo One of these mor-nings so bright and fair,
A. If you get there be - fore I do,
mp

19 Chorus Solo Chorus
S. Thank God Al-migh-ty, We're free at last, I'm gon-na put on my wings and try the air Thank God Al-migh-ty, We're
A. Tell all of my friends I'm co - ming too- *mp*
mp *mp*

24 1. 2.
S. free at last, free at last, Oh, Free at last, Free at last, Thank God Al-migh-ty, We're free at last, -
A. *mp*

30
S. Free at last, Free at last, - Thank God Al-migh-ty, We're free, - Free at last.
A. *cresc.*
cresc.

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Free at Last

Traditional
Arr. Paul T. Kwami

♩ = 85

SOPRANO 1
Free at last, Free at last, Thank God Al-migh-ty we're free at last, Free at last, Free at last -
mf *cresc.*

SOPRANO 2
Free at last, Free at last, Thank God Al-migh-ty we're free at last, Free at last, Free at last -
mf *cresc.*

ALTO
mf *cresc.*

7
S. 1 Thank God Al-migh-ty we're free at last, Oh free at last
S. 2 Thank God Al-migh-ty we're free at last free at last
A. Solo (may be sang an octave above)
One of these mor-nings so bright and fair,
If you get there be - fore I do,
mp

19
S. 1 Thank God Al-migh-ty we're free at last, Thank God Al-migh-ty we're
S. 2 Thank God Al-migh-ty we're free at last, Thank God Al-migh-ty we're
A. Solo (may be sang an octave above) *mp*
I'm gon-na put on my wings and try the air
Tell all of my friends I'm co - ming to
mp *mp*

24 1. 2.
S. 1 free at last, free at last, Oh Free at last, Free at last, Thank God Al-migh-ty we're free at last,
S. 2 free at last, free at last, Free at last, Free at last, Thank God Al-migh-ty we're free at last,
A. *mf* *cresc.*
mf *cresc.*

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SG 27

SG 28

2

S. 1
Free at last, Free at last, Thank God Al-migh-ty we're free, - free at last.

S. 2
Free at last, Free at last, - Thank God Al-migh-ty we're free, - free at last.

A.
Free at last, Free at last, - Thank God Al-migh-ty we're free, - free at last.

SG 29

Free at Last

Traditional
Arr. Paul T. Kwami

♩ = 85

Soprano
Free at last, Free at last, Thank God Al-migh-ty, We're free at last, Free at last, Free at last -

Alto
Free at last, Free at last, Thank God Al-migh-ty, We're free at last, Free at last, Free at last -

Baritone
Free at last, Free at last, Thank God Al-migh-ty, We're free at last, Free at last, Free at last -

7
S. 1. Thank God Al-migh-ty, We're free at last, Oh, free at last. 2. Solo One of these morn-ings, so bright and fair, If you get there be - fore I do,

A. Thank God Al-migh-ty, We're free at last, free at last Hmm - - -

Bar. Thank God Al-migh-ty, We're free at last, free at last

SG 30

12 Chorus Solo Chorus

S. Thank God Al-migh-ty, We're free at last, I'm gon-na put on my wings and try the air Thank God Al-migh-ty, We're

A. Tell all of my friends I'm co - ming too

Bar. Thank God Al-migh-ty, We're free at last, Hmm - - - Thank God Al-migh-ty, We're

17
S. 1. free at last. free at last, Oh Free at last, Free at last Thank God Al-migh-ty, We're free at last, 2. Thank God Al-migh-ty, We're free at last,

A. free at last, free at last, Free at last, Free at last, Thank God Al-migh-ty, We're free at last

Bar. free at last, free at last, Free at last, Free at last, Thank God Al-migh-ty, We're free at last

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23

S. 

A. 

Bar. 

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