

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

Social Studies Teacher's Guide

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ACKNOWLEDGMENTS

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This program is made possible, in part, by the Ronald O. Perelman Music Endowment Fund.

Major funding for *Honor! A Celebration of the African American Cultural Legacy* has been provided by The Andrew W. Mellon Foundation, The Horace W. Goldsmith Foundation, The Alice Tully Foundation, The Rockefeller Foundation’s New York City Cultural Innovation Fund, and the A. L. and Jennie L. Luria Foundation.

The opening performance of *Honor!* is sponsored by Bank of America, Carnegie Hall’s Proud Season Sponsor.

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FOREWORD

Thank you for joining us in our social studies 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

Social Studies Teacher's Guide

LESSON 1: What is a Spiritual?

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

OBJECTIVE: Students create personal connections to Spirituals.

STANDARDS: NYSS Social Studies - 1.2: (Blueprint) - Making Connections and Music Literacy

MATERIALS: Pre-Curriculum Survey (compiled), 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 about 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 the Spirituals

• Listen to the Spirituals "Ode to Liberty (No More Auction Block for Me)" (Track 1), "Made in the West" (Track 1), and "Rise, Shine, For Thy Light is at Center" (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

Questions to be discussed as a class

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

SG 1

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: How Spirituals are Relevant Today Lesson 7: Dreams and Social Change Lesson 8: Free at Last! (with Teaching Artist) Lesson 9: Spirituals and the Civil Rights Era
March 20, 2009	CONCERT 1: The Carnegie Hall National High School Choral Festival at the Apollo Theater In addition to performances by the Carnegie Hall National High School Choral Festival, students from selected classrooms will be asked to share some of their work. As you complete the classroom lessons, identify students who are interested in being involved in the concert in one of the following ways: <ul style="list-style-type: none">• Introducing one of the five Spirituals from <i>A Child of Our Time</i>, using the Speaking Out with Spirituals worksheet as a guide• Sharing responses to the Spirituals Today worksheet as a way of introducing recordings of contemporary songs that address similar issues as those found in Spirituals Lesson 10: Reflecting on Our Own Spiritual Journey Lesson 11: Cultural Ambassadors (with Teaching Artist) Lesson 12: Meet the Fisk Jubilee Singers
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 one of the following: <ul style="list-style-type: none">• The chosen classroom motto, explaining how it communicates their collective hopes and dreams• The “A New Dream” speech
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.

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.

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 have been used in Spirituals?

OBJECTIVE: Students experience aspects of learning and performing Spirituals. Students also create a customized version of the freedom anthem “We Shall Overcome.”

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

MATERIALS: “We Shall Overcome” 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 sing as a group about issues that matter to them.

PART 1: Introduction and Review

- 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.
- Listen to “Swing Low, Sweet Chariot” on the Perelman American Roots CD [Track 3], and ask students to notice at least three different ways the singers’s voices work together (in unison, in harmony, or with one part echoing another).
- Affirm the students’ observations and provide additional insight. Some key singing techniques to underscore include call-and-response, use of solo voices, harmony and unison, and background hums.
- Document the students’ observations on the musical characteristics portion of the Perelman American Roots poster.

PART 2: Warming Up the Voice

- 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 musical traditions.
- 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. Classes that may initially seem shy or reluctant to sing can be tricked into singing by getting everyone to snap or pat a beat before and during the vocalization.

- Gradually introduce the lyrics and melody of the Civil Rights anthem “We Shall Overcome.”

PART 3: Arranging “We Shall Overcome” Using Vocal Techniques from Spirituals

- Refer back your list of musical characteristics on the Perelman American Roots poster.
- Choose a few techniques to try (such as adding a background hum, using a solo voice, or letting a soloist embellish the melody with improvised solos).
- As a class, try singing “We Shall Overcome” using these musical characteristics of the Spiritual.

“We Shall Overcome”

The freedom anthem “We Shall Overcome” is an example of a “living” Spiritual. This song is derived from a hymn by African Methodist Episcopal Church Minister Charles Albert Tindley who was born in 1851 to slave parents in Maryland. In 1901 Tindley penned the hymn “I’ll Overcome Someday,” and over time singers adapted the lyrics to suit their needs. The song has been used to give expression to a number of 20th-century social causes, including the US labor movement, the Civil Rights Movement, Eastern European protests against communism, and the fight against apartheid in South Africa.

We shall overcome, we shall overcome
We shall overcome some day
Oh, deep in my heart, you know that I do believe
We shall overcome someday

God is on our side, God is on our side the
God is on our side today
Oh, deep in my heart, you know that I do believe
We shall overcome someday

We’ll walk hand in hand, we’ll walk hand in hand
We’ll walk hand in hand someday
Oh, deep in my heart, you know that I do believe
We shall overcome someday

We shall overcome, we shall overcome
We shall overcome some day
Oh, deep in my heart, you know that I do believe
We shall overcome someday

SG 5

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? _____

SG 7

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: What made the Spiritual 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, Speaking Out Against Nazism sheet, Perelman American Roots CD, Michael Tippett’s *A Child of Our Time* sheets, Speaking Out with Spirituals worksheet.

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 Speaking Out Against Nazism sheet before listening to the Spirituals from Michael Tippett’s *A Child of Our Time*.
- Break your class into five groups, assigning each one of the five African American Spirituals from *A Child of Our Time*.
- Each group should read the lyrics and the back-story of its specific Spiritual.
- Complete the Speaking Out with Spirituals worksheet.
- Ask the groups to share a summary of the respective Spirituals, discussing why Tippett may have included it.

NOTE: Identify excellent student responses to be shared as an introduction to specific Spirituals at the first concert in the Apollo Theater.

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*

SG 8

“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

MICHAEL TIPPETT’S A CHILD OF OUR TIME

“Steal Away”

This Spiritual is a famous example of a song with coded language. “Steal Away” expresses a religious longing for Heaven. The song also historically acted as a signal among slaves that one of them was planning to escape, Jesus serving as a metaphor for earthly freedom.

Chorus
Steal away, steal away
Steal away to Jesus
Steal away, steal away home
I ain’t got long to stay here.

My Lord, He calls me
He calls me by the thunder
The trumpet sounds within my soul
I ain’t got long to stay here.

Chorus
Green trees a-bending
Poor sinner stands a-trembling
The trumpet sounds within my soul
I ain’t got long to stay here.

Chorus

SG 9

“Nobody Knows the Trouble I’ve Seen”

Joe Carter, one of the great 20th century educators of Spirituals, tells one story about the origins of the Spiritual “Nobody Knows the Trouble I’ve Seen”: Following emancipation, a group of newly freed slaves in South Carolina was waiting to meet an emissary of the US government who was supposed to be bringing them the deeds for their government land grants. (At the end of the Civil War, Union Army General William T. Sherman had ordered that freed slaves should be given 40 acres of farmland and a mule to help cultivate the land.) As the emissary approached, the former slaves could tell that something was wrong. The emissary told them that the new US president, Andrew Johnson, had revoked General Sherman’s orders and there would be no more land grants. A woman spontaneously began singing the song that became “Nobody Knows the Trouble I’ve Seen.”

This Spiritual expresses the feeling of having troubles that are so deep and hard that it seems like no one but God can possibly understand. Satan, a personification of evil, represents the source of all persecution and difficulty.

Chorus
Nobody knows the trouble I’ve seen, Lord,
Nobody knows the trouble I’ve seen, Lord,
Nobody knows the trouble I’ve seen, Lord,
Nobody knows like Jesus.

Oh, brothers, pray for me,
Oh, brothers, pray for me,
Oh, brothers, pray for me,
Help me to drive old Satan away.

Chorus
Oh, mothers, pray for me,
Oh, mothers, pray for me,
Oh, mothers, pray for me,
Help me to drive old Satan away.

SG 10

“Go Down Moses”

One of the earliest documented accounts of slavery in the world is the biblical book of Exodus. During this time, the Israelites (also known as Jews or Hebrews) were enslaved by the Egyptians. The story this Spiritual tells is celebrated each year during the Jewish Passover holiday.

Central to this narrative is Moses, a Hebrew child who had been raised as an Egyptian in the court of the Pharaoh, the king of Egypt. Moses learned that he was an Israelite and eventually told the Pharaoh, “Let my people go!” The Pharaoh denied Moses’s request many times and made the Hebrew slaves’ labor harder. Eventually, after the Egyptians were tormented with plagues that God caused at Moses’ command, the Pharaoh agreed to set the Israelite slaves free.

African American slaves identified with the Israelites’ story, so they sang about it in the Spiritual “Go Down Moses.” Moses was also a code name African Americans used for Harriet Tubman, one of the conductors of the underground railroad that helped lead slaves to freedom.

SG 11

Go down, Moses,
Way down in Egypt land;
Tell old Pharaoh,
To let my people go.

Go down, go down, Moses,
Way down in Egypt land;
Tell old Pharaoh,
To let my people go.

When Israel was in Egypt land,
Let my people go.
Oppressed so hard they could not stand,
Let my people go.

“Thus spoke the Lord,” bold Moses said,
Let my people go.
“If not, I’ll smite your first-born dead,”
Let my people go.

Go down, Moses,
Way down in Egypt land;
Tell old Pharaoh,
To let my people go.

“O, By and By”

“O, By and By” is one of the many Spirituals expressing a desire to go to Heaven and be released from the burdens of this world. In his speech titled “Unfulfilled Dreams,” Dr. Martin Luther King Jr. quoted this Spiritual as an example of how African Americans express their dreams of freedom. This Spiritual tends to be performed in a lively, optimistic manner where the lyrics urge the listener to not despair.

By and by, by and by
I’m going to lay down my heavy load,
O, by and by, by and by
I’m going to lay down my heavy load.

I know my robe’s going to fit me well
I’m going to lay down my heavy load,
I’ve tried it on at the gates of hell
I’m going to lay down my heavy load.

Hell is deep and a dark despair,
I’m going to lay down my heavy load,
O, stop, poor sinner, and don’t go there
I’m going to lay down my heavy load.

SG 12

“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.

WORKSHEET: Speaking Out with Spirituals

1. Name of the Spiritual: _____

2. How does this Spiritual relate to oppression of the Jews during World War II?

3. What lyrics would you identify as being essential to conveying the message of the song? Why are these lyrics so important? _____

4. What message was composer Michael Tippet trying to tell the world by including this song? _____

5. Does this Spiritual connect or relate to any issues today? _____

LESSON 5: Experiencing a Living Tradition

(Teaching Artist)

AIM: How does a song change to be relevant in different times and places?
OBJECTIVE: Students learn how to adapt Spirituals to two different contexts.
STANDARDS: NYS Social Studies – 1.2; Blueprint – Music Literacy and Making Connections
MATERIALS: “We Shall Overcome” lyrics, Listening to “Deep River” worksheet, Perelman American Roots CD

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: “We Shall Overcome” Revised

- Sing through “We Shall Overcome” again with the class.
- Explain that many African American Spirituals and anthems have what is called a “living” tradition. That is, over time Spirituals have often been updated or adapted to meet contemporary needs and issues.

PART 2: Music Remixed

- Use the Listening to “Deep River” 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.

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 Tippet 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? _____

LESSON 6: How Spirituals are Relevant Today

AIM: How is the Spiritual relevant in today’s world?
OBJECTIVE: Students investigate current global situations that echo many of the themes expressed in Spirituals.
STANDARDS: NYS Social Studies – 1.2; Blueprint – Making Connections
MATERIALS: Perelman American Roots poster, Spirituals Today worksheet

PART1: Reviewing the Messages and Purposes of Spirituals

- Using your Perelman American Roots poster, ask the class to make a list of central themes and messages that occur in Spirituals. (Examples include longing for freedom, religious hope, encouragement, prayer, and solidarity.)

PART 2: Researching Current Events

- Based on the discussion of messages in Spirituals, have students research whether any of these topics are still relevant. (Students can use the internet, newspapers, magazines, library resources, or materials related to your social studies curriculum to research this question.) Topics can include slavery, civil rights, racial inequalities, freedom of religion, freedom of speech, freedom of the press, and discrimination.
- Ask students to complete the Spirituals Today worksheet based on their research.
- Students should share their responses in a class discussion.

NOTE: Identify those students who completed this assignment thoughtfully. Prepare them to introduce their current event and its relationship to the Spiritual at the first concert.

WORKSHEET: Spirituals Today

Research and select a contemporary issue that connects to the history of the Spiritual.

1. What issue are you researching? _____

2. Is this issue still in the news today? If so, where and how? _____

3. Which Spirituals that we have studied identify similar themes? _____

4. Put together a playlist of songs relevant to this issue. These songs could be some of the Spirituals we have studied in class, or they could be contemporary songs that you hear on the radio.

Artist	Song Title	Issues Adressed

LESSON 7: Dreams and Social Change

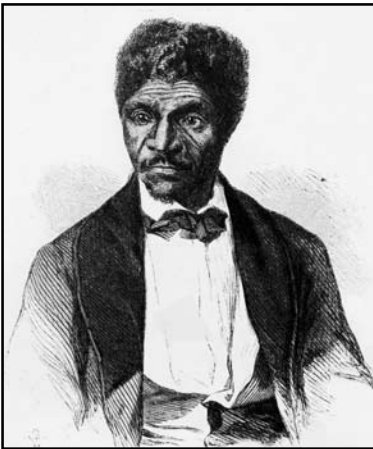
AIM: What dreams and hopes do we have as individuals and as a group?
OBJECTIVE: Students explore African American song in relation to social change.
STANDARDS: NYS Social Studies – 1.1; Blueprint – Community and Cultural Resources
MATERIALS: My Hopes and Dreams worksheet

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: Creating a Motto Based on Hopes and Dreams

- Have students create a motto about realizing one of their dreams. A good motto says as much as possible in only a few words.
- Provide several examples: “Yes, we can!” (from Barack Obama’s presidential campaign); “Faster, Higher, Stronger” (from the Olympics).
- Model the assignment by creating a motto together for one of the dreams that the students may have in common.



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? _____

6. Create a new motto about realizing one of your dreams _____

LESSON 8: Free at Last!

(Teaching Artist)

AIM: How do Spirituals express joy and freedom?
OBJECTIVE: Students learn the refrain from the Spiritual “Free at Last” and transform their own personal mottos into musical refrains.
STANDARDS: NYS Social Studies – 1.1; Blueprint – Making Music
MATERIALS: “Free at Last” and Creating a New Spiritual worksheet , Perelman American Roots CD

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

- Listen to the recording of “Free at Last” from your Perelman American Roots CD [Track 7].
- Warm up the students’ voices and teach them to sing the chorus from “Free at Last,” making it clear that this is only the choral response part of the song. The lyrics are included on the “Free at Last” and Creating a New Spiritual worksheet.
- Discuss these questions as a class:
 - Based on what you know, what kind of words and thoughts would you expect in the verses?
 - 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?
 - How does this Spiritual compare to the other ones we’ve heard?
 - What are some of the things you want to be free from?

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

- Ask students to remember a social problem they have researched or written about from the Perelman American Roots curriculum.
- Ask students to write a declamatory sentence on their “Free at Last” and Creating a New Spiritual worksheet that states how the problem has been overcome.
- Organize a call-and-response where various volunteers share their sentences and the rest of the class responds by singing the chorus from “Free at Last.”

PART 3: Creating a New Spiritual Together

- Ask students to share some of their mottos from the previous class. Choose one for creating the chorus of a contemporary Spiritual.
- Have students experiment with different ways of saying the chorus until they come up with a rhythm that fits the meaning.
- What kinds of pitches would fit the words? Add a melody to the motto.
- Make any revisions necessary to make the motto into a chorus. (Try repeating it, changing the melody on repeated phrases, or adding words.)
- Just as you created new verses for “Free at Last,” add sentences to create verses for your new Spiritual.
- If possible, record your ideas. You may wish to develop this song for your final project.

WORKSHEET: “Free at Last” and Creating a New Spiritual

PART 1: “Free at Last”

Write a one-sentence declaration that states how a social problem you have researched has been overcome. _____

As a class, go around the room and share your sentence. After each declamatory sentence, sing the chorus from “Free at Last.”

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.

PART 2: Creating a New Spiritual

Your motto from the My Hopes and Dreams worksheet: _____

1. Turn this motto into a Spiritual chorus by singing it with different rhythms and melodies. Try repeating it, changing the melody on repeated phrases, or adding words.

2. Create new verses for the chorus of your new Spiritual by writing additional one-sentence declarations that state how other social problems have been overcome.

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LESSON 9: Spirituals and the Civil Rights Era

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

OBJECTIVE: Students study the context and content of Dr. Martin Luther King Jr.’s “I Have a Dream” speech.

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

MATERIALS: “A New Dream” worksheet

PART 1: Issues of the Civil Rights Era

- Introduce students to the context of Dr. Martin Luther King Jr.’s “I Have a Dream” speech by looking at photographs and discussing some of the events that led up to the March on Washington. Use supplemental materials as necessary, or visit nypl.org for additional resources.
- Some of the issues Dr. King brings up in his “I Have a Dream” speech:
 1. The majority of African Americans were still poor in a largely prosperous society. This was due, in part, to limited job access, as well as unfair labor practices and unjust wages.
 2. Segregation laws still denied African Americans fair and free access to restaurants, lodging, stores, transportation, and education.
 3. Police brutality towards African Americans and protestors was widespread. Vast numbers of peaceful demonstrators had been attacked and arrested.
 4. Local governments continued to uphold laws that discriminated against people of color. US Supreme Court rulings repealing discrimination laws were actively defied.
 5. In many places, African Americans were still denied their right to vote.

PART 2: “I Have a Dream”

- Watch excerpts from the video “I Have a Dream” speech delivered at the Lincoln Memorial on August 28, 1963, as the keynote address of the March on Washington, DC. NOTE: The video is available online at americanrhetoric.com/speeches/mlkhaveadream.htm.

- As a class, discuss the following questions about Dr. King’s speech:

- What aspects of Dr. King’s dream do you think have become realities?
- What aspects of Dr. King’s dream have not yet come true?
- If you were to update this speech for the present, what other issues might you include?
- Why do you think Dr. King chose to reference the Spiritual “Free at Last”?
- What other Spirituals could he have used and why?



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

PART 3: A New Dream

- Ask students to complete the “A New Dream” worksheet to be performed in front of the class

NOTE: Identify students with commanding performances and suggest them to your Teaching Artist as candidates for performance at the first concert.

WORKSHEET: "A New Dream"

Complete this worksheet based on the dreams you have for your world, including places where you would like to see these dreams fulfilled.

I have a dream that one day _____

I have a dream that one day _____

I have a dream that one day _____

I have a dream that one day _____

I have a dream today.

And if America is to be a great nation, this must become true. So let freedom ring.

Let freedom ring from _____

Let freedom ring from _____

Let freedom ring from _____

Let freedom ring from _____

And when this happens, we'll be able to join hands and sing in the words of the old Negro Spiritual, "Free at last! Free at last! Thank God Almighty, we are free at last!"

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 singers. They will be performing the five Spirituals from Michael Tippett's *A Child of Our Time* in addition to other Spiritual-inspired compositions.

In addition to the performances at this event, students from selected social studies classrooms will be asked to share some of their work with the entire program community. We ask that you identify students who are interested in being involved in the concert in one of the following ways:

- Introducing one of the five Spirituals from *A Child of Our Time*
- Sharing responses to the Spirituals Today worksheet by way of introducing recordings of contemporary songs that address similar issues

Choral classrooms participating in the Perelman American Roots program will also be performing arrangements of Spirituals related to the curriculum topics.

LESSON 10: Reflecting on Our Own Spiritual Journey

AIM: How did the concert at the Apollo Theater contribute to your understanding of Spirituals?

OBJECTIVE: Students reflect on the concert and record their observations on the Perelman American Roots poster.

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

MATERIALS: Perelman American Roots poster

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?
 - What did you notice about the music that your fellow students sang?
 - Did you find the concert uplifting? If so, how?

PART 2: Document our Learning

- Revisit your Perelman American Roots poster and add things that you learned at the concert. Discuss these questions as a class:
 - What were some of the characteristics of Spirituals described at the Apollo Theater concert?
 - Did any of the lyrics make an impression on you?
 - Which historical events impacted the development of the Spiritual?
 - Can you name any significant musicians and ensembles that perform Spirituals?

LESSON 11: Cultural Ambassadors

(Teaching Artist)

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, Cultural Ambassadors worksheet, Perelman American Roots CD

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 artists they were assigned, and share their responses and bio-poems.
- Compare similarities and differences.

PART 3: Listening to Diplomacy

- Listen to recordings of the artists on the Perelman American Roots CD.
- Discuss these questions as a class:
 - What do these voices have in common with each other?
 - What do they have in common with popular African American singers today?
 - What about these voices made them ideal Cultural Ambassadors?

CULTURAL AMBASSADOR BIOGRAPHIES



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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.



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.

SG 20



JESSEY 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



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.



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

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

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)

LESSON 12: 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 a DVD about the Fisk Jubilee Singers and discuss the ensemble’s contributions to society.

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

- As a class, discuss:
 - What was your favorite part of the performance at the Apollo Theater?
 - What songs did you particularly enjoy?
- Revisit your Perelman American Roots poster and add anything you learned at the concert.

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Fisk Jubilee Singers, 1961

PART 2: Meet the Fisk Jubilee Singers

- Remind students that they will be seeing the Fisk Jubilee Singers in concert at Zankel Hall.
- 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.

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? _____

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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 year and prepare for the final project.
STANDARDS: NYS Social Studies – 1.3; Blueprint – Making Connections
MATERIALS: Perelman American Roots CD, Letter to Paul Kwami worksheet

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 the playlist from your Spirituals Today worksheet (Lesson 6), your personalized version of “Free at Last” (Lesson 8), or your “A New Dream” speech (Lesson 9). 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.

HOMEWORK

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

WORKSHEET: Letter to Paul Kwami

Paul Kwami
Fisk University
Nashville, Tennessee

Dear Mr. Kwami:

Sincerely,

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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. _____

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LESSON 15: African American Song

AIM: What have we learned about African American song?

OBJECTIVE: Students reflect on their whole Perelman 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, Perelman American Roots poster

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?

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 Perelman American Roots program. The Fisk Jubilee Singers will be performing a program of Spirituals featuring works studied throughout the program.

In addition to the performance by the Fisk Jubilee Singers, selected students from social studies classrooms can share one of the following:

- Present their classroom motto, explaining how it communicates their collective hopes and dreams
- Present their “A New Dream” speech

Choral classrooms participating in the Perelman American Roots program will also be performing arrangements of Spirituals related to the curriculum topics.

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.



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