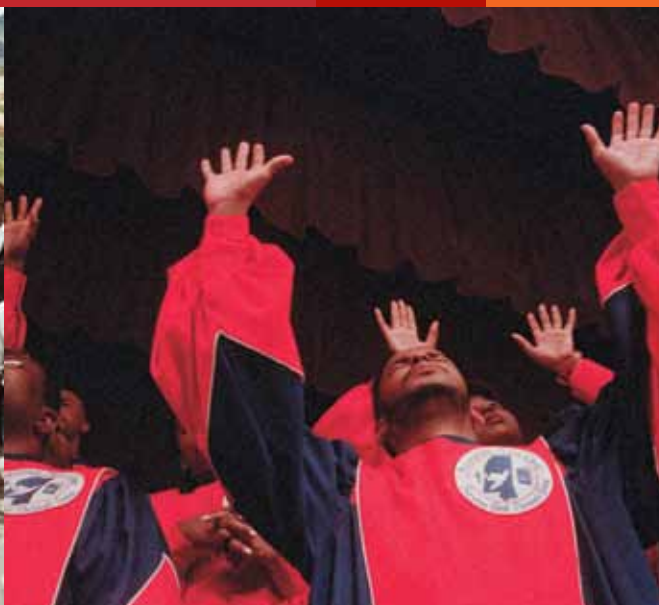


An Educational Program in Support of
*HONOR! A Celebration of the African American
Cultural Legacy* Curated by Jessye Norman



CARNEGIE HALL presents
Perelman American Roots

A Program of The Weill Music Institute at Carnegie Hall

AFRICAN AMERICAN SONG

Uniting Voices

Teacher Guide

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FOREWORD

Thank you for joining us in our exploration of African American song. This year's Perelman American Roots program was designed in conjunction with *Honor! A Celebration of the African American Cultural Legacy*, curated by Jessye Norman—a Carnegie Hall festival in March 2009. The curriculum provides you and your students with activities and information that will enrich your musical encounters with the Fisk Jubilee Singers at Carnegie Hall.

The concert touches upon African American song in many different guises: music from Africa, work songs, Spirituals, and gospel. These songs have provided a historical means by which dreams can be realized, prayers can be answered, burdens can be cast off, people can be united, and freedom can become a reality. Throughout this yearlong program, there is a guiding question that will define our work:

How does African American song unite people?

This inquiry naturally encompasses and leads to other guiding questions.

- What are some of the African roots in African American song?
- How can we experience the power and context of these songs?
- How can Spirituals and freedom songs express our stories and viewpoints?
- What are some current issues that these songs effectively address?
- How has African American song effected change in our world?

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 GUIDE

The teacher guide for *African American Song: Uniting Voices* includes questions for class discussion. These are indicated throughout the teacher guide in light yellow shading. Please note that these questions do not appear in the student guide.

Information sheets, worksheets, and choral arrangements appear in both the teacher and student versions of *Uniting Voices*. These materials have been indicated with a red square, providing the instructor with the corresponding page number in the student guide (SG).

In this year's curriculum, we have identified two types of supplements to selected lessons, as detailed below.

MUSICAL EXTENSIONS

These activity ideas are designed for music teachers who are implementing the full curriculum in their own music classrooms or who are helping to bring more music specialty approaches into an arts-integrated learning environment. These ideas emphasize skills-based learning approaches, and provide opportunities for collaboration between classroom teachers and music teachers.

CREATIVE EXPLORATIONS

These activity ideas are designed for Teaching Artists or music specialists whose work supplements that of either social studies or choral classroom teachers. These ideas emphasize hands-on work that gives students a chance to creatively respond to relevant artistic and historical contexts.

Corresponding page number in the student guide (SG), where applicable

Questions to be discussed as a class

Musical Extension

Creative Exploration

SG 1

PART 4: Respecting and Understanding Religious Traditions

- 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.

• 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?

MUSICAL EXTENSION

- Select some of the students' new renditions. Have the entire class or selected volunteers sing them together, using the melody of "I Want to Be a Christian."

CREATIVE EXPLORATION

- Sing the melody of "Swing Low, Sweet Chariot" from the included sheet music.
- Listen to the Fisk Jubilee Singers' arrangement (Track 10), and ask the students to notice at least three different ways the singers use their voices to create a unified performance. (Examples could include singing in unison, singing in harmony, and call-and-response.)
- 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. Discuss this question as a class:
 - What other techniques could be added?
- Work as a team to incorporate some of these techniques in creating a new rendition of "Swing Low, Sweet Chariot."

PRE-CURRICULUM SURVEY

1. How is music a part of your everyday life? _____
2. What kinds of ideas are expressed in the music you listen to now? _____
3. What are some occasions or events during which people sing? _____
4. What does the word *united* mean to you? _____
5. Can music unite a group of people or a society? If so, how? If not, why? Give at least one example to support your opinion. _____
6. Who or what comes to mind when you think of African American song? _____

PERELMAN AMERICAN ROOTS CD TRACK LISTING AND DVD

CD
African American Song

African Roots	
1. "Mawu Nye Lolo"	Fisk Jubilee Singers
2. "Africa Anointed"	Limit X, Christafari, and Stitchie
3. "Postal Workers Canceling Stamps at the University of Ghana Post Office"	
4. "Tie Tamping Chant"	Henry Truvillion
5. "Rock Island Line"	Convicts of Cumins Farm in Gould, Arkansas

Spirituals and Gospel	
6. "Goin' Up to Glory (No More Auction Block for Me)"	Fisk Jubilee Singers
7. "Wade in the Water"	Fisk Jubilee Singers
8. "Rise, Shine, For Thy Light is a' Comin'"	Fisk Jubilee Singers
9. "I Want to Be a Christian"	Fisk Jubilee Singers
10. "Swing Low, Sweet Chariot"	Fisk Jubilee Singers
11. "Free at Last"	Kim and Reggie Harris
12. "Amazing Grace"	Mahalia Jackson
13. "I Can Go to God in Prayer"	Brooklyn Tabernacle Choir
14. "Wade in the Water"	<i>Revelations</i>
15. "Rocka My Soul in the Bosom of Abraham"	<i>Revelations</i>
16. "I Wanna Be Ready"	<i>Revelations</i>
17. "He's Got the Whole World in His Hands"	Marian Anderson
18. "Move On Up a Little Higher"	Mahalia Jackson
19. "O, By and By" from <i>A Child of Our Time</i>	Jessye Norman
20. "Deep River"	Paul Robeson

DVD
A Spiritual Journey with the Fisk Jubilee Singers
Documentary produced by News 2 WKRN, Nashville
Excerpts from Alvin Ailey American Dance Theater's Revelations
Courtesy of Alvin Ailey American Dance Theater

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 choose dates for other lessons based on your own classroom timeline.

DATE	ACTIVITY
November 10, 2009	PROFESSIONAL DEVELOPMENT #1: Program introduction Lesson 1: Discovering Unity through Music Lesson 2: United by the Rhythms of Work Lesson 3: What is a Spiritual? Lesson 4: Religion and the African American Experience Lesson 5: United by Dreams Lesson 6: Uniting our Voices
March 2, 2010	PROFESSIONAL DEVELOPMENT #2: Teachers prepare for final projects and preview the work their students would like to present at the final concert. Lesson 7: United in Faith: Gospel Song Lesson 8: United We Move: Telling Stories with African American Song and Dance Lesson 9: Cultural Ambassadors Lesson 10: Meet the Fisk Jubilee Singers Lesson 11: The Final Project
May 21, 2010	CONCERT: Fisk Jubilee Singers in Zankel Hall In addition to the performance by the Fisk Jubilee Singers, selected students can share one of the following: <ul style="list-style-type: none">• present their classroom motto, explaining how it communicates their collective hopes and dreams• present their "A New Dream" speech• present their work-rhythms exploration• present their new arrangement of "Swing Low, Sweet Chariot"• present their new arrangement of "Free at Last" Lesson 12: African American Song
June 2, 2010	PROFESSIONAL DEVELOPMENT #3: Teachers reflect on their work throughout the year.

PRE-CURRICULUM SURVEY

1. How is music a part of your everyday life? _____

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

3. What are some occasions or events during which people sing? _____

4. What does the word *united* mean to you? _____

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

6. Who or what comes to mind when you think of African American song? _____

LESSON 1: Discovering Unity through Music

AIM: What are our notions and experiences of unity in music, specifically in African and African American music?

OBJECTIVE: Students share their preconceptions of music and African American song as they begin to explore how music can unite people.

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

MATERIALS: Pre-Curriculum Survey (completed), Perelman American Roots, Perelman American Roots CD, computer with internet connection and audio (optional)

PART 1: Sharing Our Thoughts About Music and Discovering Points of Unity

- Have students share their responses to the Pre-Curriculum Survey (completed as a homework assignment before this class). Discuss these questions as a class:
 - What are some common beliefs we have about the role of music in our lives?
 - What is our understanding of African American song?
- Document these responses in a manner that will allow the students to continue to add their observations throughout the Perelman American Roots curriculum.

PART 2: Discovering Unity in African Song

- At its root, African American song comes from African musical and cultural traditions that continue to be strong to this day.
- Singing is a central element of African cultures. According to some of the first musicologists and historians to observe African societies, Africans were surprised to hear that in other cultures, singing does not involve the participation of everyone present at the event. In Africa, there is no distinction between performers and audiences.
- Many African songs contain simple, memorable melodies. At the same time, there is also a rich tradition of blending different voices in harmony and with intricate rhythms.
- Listen to the Fisk Jubilee Singers sing the Ghanaian song “Mawu Nye Lolo” [Track 1] and complete Part 1 of the Discovering Unity in African Song worksheet.
- As in most cultures, music is an integral part of the African religious experience. Listen to “Africa Anointed” by Limit X, Christafari, and Stitchie [Track 2]. This is a contemporary example of a song about the entire continent of Africa being unified in religious praise. Complete the rest of the Discovering Unity in African Song worksheet.



Ghanaian drummers

MUSICAL EXTENSION

- In keeping with the African ideal of music being participatory, select one of the songs you heard or a song chosen by the students.
- Experiment with tapping along to the beat as a class.
- Try adding a layer of percussion or rhythmic finger-snapping.
- Try humming along with the melody or let volunteers try improvising a vocal harmony.
- How does participating change our experience of the song?

WORKSHEET: Discovering Unity in African Song

PART 1: Listen to the Fisk Jubilee Singers sing the Ghanaian song “Mawu Nye Lolo.”

1. Where do you notice unity in this performance? _____

2. What do you notice about how the singers blend their voices together in this song?
How does their unity allow for individual expression? _____

3. African music also has a strong rhythmic and percussive tradition. What do you notice about the drumming or the finger-snapping in this song? How does it rhythmically relate to the singing? Do we ever hear the percussion or the singing on its own? What does the rhythmic accompaniment add? _____

4. What is similar between this performance and some of the African American music and musicians you have discussed? _____

SG 2

PART 2: As in many cultures, music is an integral part of the African religious experience. Listen to “Africa Anointed” by Limit X, Christafari, and Stitchie. This is a contemporary example of a song about the entire continent of Africa being unified in religious praise.

1. How is the use of percussion and singing similar to or different from “Mawu Nye Lolo”?

2. What is similar between this performance and some of the African American music and musicians you have discussed? _____

SG 3

LESSON 2: United by the Rhythms of Work

AIM: How can rhythm and music help people work together?

OBJECTIVE: Students gain an introduction to African and African American traditions of making music while working.

STANDARDS: NYS Social Studies—1.3, 2.1; Blueprint—Making and Music Literacy

MATERIALS: Perelman American Roots, Perelman American Roots CD, standard business-size envelopes (optional)

PART 1: African Roots of Music and Work

In Africa, music permeates all aspects of life, including work. Discuss this question as a class:

– What are some chores or jobs people do that are boring or repetitive?

• Take a brief survey of your class:

– How many of you listen to music when you do your homework?
Why or why not?

– Are there any other circumstances where you make music or listen to music while working?

– Do any of you sing or drum rhythms with your hands outside of a performance situation?

– Do you listen to music while you work out?

• Listen to “Postal Workers Canceling Stamps at the University of Ghana Post Office” [Track 3]. Discuss these questions as a class:

– What do you notice about the power of music to unite people?

– How would doing these jobs be different if there were no music?

NOTE: YouTube links of “Postal Workers Canceling Stamps at the University of Ghana Post Office” are listed in the Bibliography of this teacher guide.



Chain gang in North Carolina

PART 2: Listening to African American Work Songs

- Listen to “Tie Tamping Chant” [Track 4]—a work song sung by prisoners as they did manual labor. Discuss these questions as a class:

- How is this song similar to or different from the recording of the postal workers in Ghana?
- What impact do you think singing had on these men and their work?
- How is unity expressed in this recording?

- Listen to “Rock Island Line” [Track 5]—a work song that was originally sung by men working on the railroad, but subsequently sung by farmers and folk singers. Compare and contrast this song to “Tie Tamping Chant” and to the postal workers in Ghana. Discuss this question as a class:

- How is unity expressed in this recording?

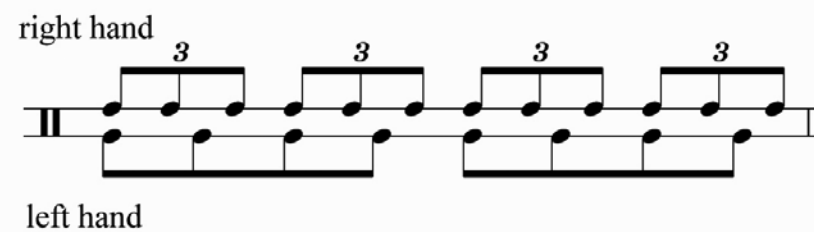
PART 3: Moving Together in the Rhythms of Work

- Discuss these questions as a class:

- What kind of motions and sounds are involved in building a railroad?
- This recording of “Rock Island Line” was not made while the singers were actually working, but if they were, how would the motions fit with the rhythm of this song? Experiment with moving together to this music.
- How could this song help you work as a united team?

MUSICAL EXTENSION

- One of the key ingredients in African music is polyrhythm (having more than one rhythm occur simultaneously).
- Teach your students to create a two-against-three polyrhythm by patting eighth notes with the left hand and triplets with the right hand.

**CREATIVE EXPLORATION #1**

- Think of a task or a job that requires physical labor or repetition.
- Once the task is determined, have the class mime the motions of the job, then come up with a rhythmic pattern or sounds that go with the motions.
- Create a short song or chant that goes with the rhythm, or have a volunteer free-style rap over it.

CREATIVE EXPLORATION #2

- Divide your class into small groups of three or four students.
- Tell them that they’ve been hired to work for the Ghana postal service and that their first job is to create an interesting new stamp-canceling beat with their team.
- Using fists and the palms of their hands, let each team create patterns and rhythms that would work for sorting and canceling letters. If desired, give students a few envelopes as props. Share as a class.
- Discuss these questions as a class:
 - What do students notice about each pattern?
 - Which groups would do the fastest job?
 - Which groups seemed to have the most fun with their patterns?
 - Which patterns would be the easiest for a new postal employee to learn?
- If time permits, try combining patterns, or let each group teach another group how to do their pattern.
- Musician Bobby McFerrin is famous for saying “Musicians play for a living.” Discuss these questions as a class:
 - Compared to your usual school routine, did this activity feel more like work or more like play?
 - What are some jobs you do around the house or at school? How might you add music to lighten the work, or to create a sense of rhythm or community?

LESSON 3: What is a Spiritual?

AIM: What is a Spiritual, and what unifying messages and functions does it have?

OBJECTIVE: Students create personal connections to Spirituals.

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

MATERIALS: Perelman American Roots, Perelman American Roots CD, Perelman American Roots poster

PART 1: Initial Discussion

- As a class or with small groups, discuss the following questions, or have students answer them as a short independent writing assignment:

- What are some things that make you happy?
- What are some things that bring you down?
- What are some obstacles to people being free?

PART 2: Introducing Spirituals and Their Many Purposes

- Our study of African American song for today focuses on Spirituals and songs 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 6], “Wade in the Water” [Track 7], and “Rise, Shine, For Thy Light is a’ Comin’” [Track 8] 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.

MUSICAL EXTENSION

- In “Rise, Shine for Thy Light is a’ Comin,” the Fisk Jubilee Singers make substantial use of echoes between the male and female voices.
- Divide your class into boys and girls, and practice the opening phrases of “Rise, Shine for Thy Light is a’ Comin,” as heard on the CD. (Students will echo one another on the words *rise* and *shine*, then everyone will join in unison on *for thy light is a’ comin*.) Also try experimenting with different tempos.
- Reflect on what the group must do to successfully sing this passage together.

INTRODUCTION TO SPIRITUALS



The plantation songs known as ‘Spirituals’ are the spontaneous outbursts of intense religious fervor, and had their origin chiefly in religious services conducted by slaves and free Blacks, 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*

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 repetitive courses or a verse-chorus format. Most folk Spirituals are accompanied by hand-clapping and foot-stomping with singers encouraged to contribute spontaneous expressions, including moans, 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 Maulsby

WORKSHEET: Listening to Spirituals

As you listen to each Spiritual, take notes based on the questions 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. Where do you notice unity in this performance? _____

2. What words stand out as you listen? _____

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

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. African American songs often include a soloist who sings an independent part while a choir sings something else. 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? Where do you hear unity in this performance? _____

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? Where do you notice unity in this performance?

3. All of these Spirituals include meaningful messages. Singing these songs unites the singers by having them proclaim the same message together. What are some messages you would like to hear people sing about today? _____

LESSON 4: 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: Perelman American Roots, 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?
- How do different belief systems bring people together?

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 9], 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?

MUSICAL EXTENSION

- Select some of the students’ new renditions. Have the entire class or selected volunteers sing them together, using the melody of “I Want to Be a Christian.”

CREATIVE EXPLORATION

- Sing the melody of “Swing Low, Sweet Chariot” from the included sheet music.
- Listen to the Fisk Jubilee Singers’ arrangement [Track 10], and ask the students to notice at least three different ways the singers use their voices to create a unified performance. (Examples could include singing in unison, singing in harmony, and call-and-response.)
- 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. Discuss this question as a class:
 - What other techniques could be added?
- Work as a team to incorporate some of these techniques in creating a new rendition of “Swing Low, Sweet Chariot.”

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 freed 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.

WORKSHEET: Personal Beliefs

PART 1

1. Name two people whom 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)

Melody

Swing Low, Sweet Chariot

SPIRITUAL
Arr. M. Roger Holland II

Moderate ♩ = 72

1 Swing low, sweet char - i - ot, Com-ing for to car-ry me home.

5 Swing low, sweet char - i - ot, Com-ing for to car-ry me home. home. 1. I

10 looked o - ver Jor-dan and what did I see, Com-ing for to car-ry me home. A

14 band of an-gels com-ing af-ter me. Com-ing for to car-ry me home. Swing low, sweet

19 char - i - ot, Com-ing for to car-ry me home. Swing low, sweet char - i - ot,

24 Com-ing for to car-ry me home. 2. If you get there be - fore I do, 3. I'm some-times up and some-times down,

28 Com-ing for to car-ry me home. Tell all my friends I'm com-ing too, Com-ing for to car-ry me home. But still my soul feels heav-en - ly bound,

32 Com-ing for to car-ry me home. Swing low, sweet char - i - ot, Com-ing for to car-ry me

37 home. Swing low, sweet char - i - ot, Com-ing for to car-ry me home.

Swing Low, Sweet Chariot

SPiritUAL
Arr. M. Roger Holland II

Moderate ♩ = 72

1. Swing low, sweet char - i - ot, Com-ing for to car-ry me home.

2. (Sing 2nd time only, optional all on part 1 first time)
Swing low, char - i - ot, Com-ing to car-ry me home.

5. Swing low, sweet char - i - ot, Com-ing for to car-ry me home. home. 1. I
Swing low, char - i - ot, Com-ing for to car-ry me home. 1. I

10. ① looked o - ver Jor-dan and what did I see, Com-ing for to car-ry me home. A
looked o - ver Jor-dan and what did I see, Com-ing for to car-ry me home.

14. ② band of an-gels com-ing af-ter me. Com-ing for to car-ry me home. Swing low, sweet
Hm, Com-ing for to car-ry me home. Swing low,

19. char - i - ot, Com-ing for to car-ry me home. Swing low, sweet char - i - ot,
char - i - ot, Com-ing to car-ry me home. Swing low, char - i - ot,

24. ③ Com-ing for to car - ry me home. 2. If you get there be - fore I do,
3. I'm some-times up and some - times down,
Com-ing for to car - ry me home. 2. If you get there be - fore I do,
3. I'm some-times up and some - times down,

28. Com-ing for to car-ry me home. Tell all my friends I'm com-ing too,
Com-ing for to car-ry me home. But still my soul feels heav-en - ly bound,
Com-ing for to car-ry me home. Hm,
Com-ing for to car-ry me home. Hm,

32. ④ Com-ing for to car-ry me home. Swing low, sweet char - i - ot, Com-ing for to car-ry me
Com-ing for to car-ry me home.
Com-ing for to car-ry me home. Swing low, char - i - ot, Com-ing to car-ry me
Com-ing for to car-ry me home.

SG 10

SG 11

37

home. Swing low, sweet char - i - ot, Com-ing for to car-ry me home.

home. Swing low, char - i - ot, Com-ing for to car-ry me, car-ry me home.

"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

I'm sometimes up and sometimes down
Coming for to carry me home
But still my soul feels heavenly bound
Coming for to carry me home

Chorus

LESSON 5: United by Dreams

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

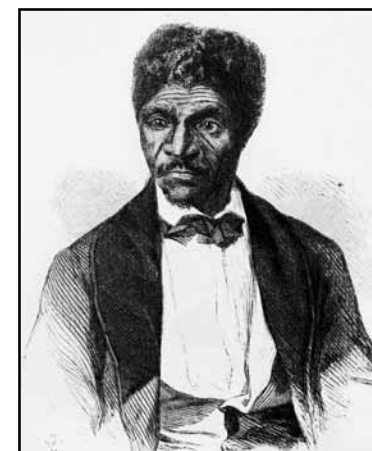
MATERIALS: Perelman American Roots, Perelman American Roots CD

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 these questions in relation to 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"

- Listen to the recording of "Free at Last" [Track 11]. Discuss these questions as a class:
 - What motto do you hear repeated in this song?
 - What are some of the hopes and dreams that this song addresses?



Dred Scott



Harriet Tubman



Rosa Parks

PART 3: "I Have a Dream"

- Watch video excerpts from Dr. Martin Luther King Jr.'s "I Have a Dream" speech delivered at the Lincoln Memorial in Washington, DC, on August 28, 1963.

NOTE: The video is available at americanrhetoric.com/speeches/mlkihaveadream.htm.

- Discuss these questions as a class:

- 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?
- How did Dr. King's speech unite people?
- Why do you think Dr. King chose to reference the Spiritual "Free at Last"?

PART 4: "A New Dream"

- Complete the "A New Dream" worksheet and then perform your composition for the class.

MUSICAL EXTENSION

- Learn the chorus of "Free at Last" from the included arrangement. You can also try singing the two-part arrangement, as well.



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

Melody**Free at Last**

SPIRITUAL
Arr. M. Roger Holland II

Lively ♩ = 132
All on melody, 1st time

1 Free at last, ___ free at last, ___ thank God a'-mighty we're

4 free at last, ___ Free at last, ___ free at last, ___ thank God a'-mighty we're

8 free at last, ___ One o' these morn - ings so bright and fair, ___ Thank God a'-mighty we're

12 free at last, ___ Gon-na put on my wings and try the air. ___ Thank God a'-mighty we're

16 free at last, ___ Free at last, ___ free at last, ___ thank God a'-mighty we're

20 free at last, ___ Free at last, ___ free at last, ___ thank God a'-mighty we're

24 free at last, ___ If you get there ___ be - fore I do, Thank God a'-mighty we're

28 free at last, ___ Tell all o' my friends ___ I'm com-ing too. ___ Thank God a'-mighty we're

Free at Last

SPiritUAL
Arr. M. Roger Holland II

Lively ♩ = 132

All on melody, 1st time

1. Free at last, free at last, thank God a'-mighty we're

2. Free at last. Oh, I wan-na thank God we're

4. free at last. Free at last, free at last, thank God a'-mighty we're

free at last. Free at last. Oh, I wan-na thank God we're

8. free at last. One o' these morn - ings so bright and fair, Thank God a'-mighty we're

free at last. Thank God a'-mighty we're

12. free at last, Gon-na put on my wings and try the air. Thank God a'-mighty we're

free at last, try the air. Thank God we're

16. free at last. Free at last, free at last, thank God a'-mighty we're

free at last. Free at last. Oh, I wan-na thank God we're

32. free at last. Free at last, free at last, thank God a'-mighty we're

36. free at last. Free at last, free at last, thank God a'-mighty we're

40. free at last. thank God, thank God, thank God,

44. rit. Broad
thank God, Thank God a'-mighty we're free at last.

20

free at last. Free at last, free at last thank God a-mighty we're

free at last. Free at last. Oh, I wan-na thank God we're

24

free at last. Thank God a'-mighty-y we're

free at last. If you get there be - fore I do,

28

free at last. Thank God a'-mighty-y we're

Tell all o' my friends I'm com-ing too. Oh, we're

32

free at last. Free at last, free at last, thank God a-mighty we're

free at last. Free at last. Oh, I wan-na thank God we're

36

free at last. Free at last, free at last, thank God a-mighty we're

free at last. Free at last. Oh, I wan-na thank God we're

40

free at last. thank God, thank God, thank God,

free at last. thank God a-might-y, thank God a-might-y, thank God a-might-y,

44

thank God, Thank God a'-mighty-y we're free at last.

thank God a-might-y, Thank God a'-mighty-y we're free at last, we're free at last.

"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

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.

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? How do they unify us?

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? _____

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!*

Permission to reprint excerpts from the “I Have a Dream” speech is granted by Intellectual Properties Management, Atlanta, Georgia, as exclusive licensor of the King Estate.

LESSON 6: UNITING OUR VOICES

AIM: What makes a voice compelling? How do we unite our voices as a group?

OBJECTIVE: Students share their homework, observe qualities that make for compelling use of voice, and begin to unite their ideas into lyrics.

STANDARDS: NYS Social Studies—1.1, 1.3; Blueprint—Music Making and Music Literacy

MATERIALS: Perelman American Roots

PART 1: Giving Voice to New Dreams

- Have students perform their “A New Dream” assignments as speeches. Discuss these questions as a class:

- What makes for a compelling speaker?
- How does a compelling speaker use his or her voice?

PART 2: Turning Dreams into Lyrics

- Discuss this question as a class:
 - What are some of the dreams we care about together as a group?
- Have students create a motto about realizing one of their dreams. A good motto says as much as possible in only a few words and helps people to unite around a cause. Provide several examples: “Yes, we can!” (from Barack Obama’s presidential campaign); “Faster, Higher, Stronger” (from the Olympics). Discuss this question as a class:
 - What are these mottos trying to unite people to do?
- Create a motto as a class for one of the dreams that the students have in common.
- Turn the words of this motto into a short chorus; the chorus of “Free at Last” can serve as an example.
- Divide the class into small groups, assigning each group a topic or a dream that the students have in common. Ask each group to create a short four-line verse that describes the dream and the emotions surrounding it. Have the groups practice so that they can easily recite the lyrics together.

PART 3: Sharing the Lyrics

- Let the groups share their lyrics with one another. Discuss these questions as a class:
 - If we are to put these lyrics together in a song, what would be the logical order?
 - How often would we state the chorus?

CREATIVE EXPLORATION

- Help students revise the chorus and lyrics based on their mottos and dreams.
- Using the melody of “Free at Last,” another African American song, or a completely new melody, help students create a vocal arrangement that can be performed or played from a recording at the concert. Share these versions with staff at Carnegie Hall.



Civil Rights protesters give voice to their grievances.

LESSON 7: United in Faith: Gospel Song

AIM: How does music inspire us and our community?
OBJECTIVE: Students identify inspiring music from their lives and reflect on inspirational gospel music.
STANDARDS: NYS Social Studies—1.3; Blueprint—Music Literacy and Making Connections
MATERIALS: Perelman American Roots, Perelman American Roots CD

PART 1: **Discussing Inspiration, Belief, and Music**

- Ask students to complete the first part of the Gospel Music and Inspiration worksheet. Discuss these questions as a class:
 - What are some ways that religion inspires or unites people?
 - What functions can music have in a religious context? (Examples could include praise, adoration, worship, prayer, encouragement, testimony, teaching, and healing.)

PART 2: **Listening for Unity and Inspiration in Gospel Song**

- Listen to the following examples of gospel songs, and ask students to write down their responses on the Gospel Music and Inspiration worksheet: Mahalia Jackson singing a gospel arrangement of the hymn “Amazing Grace” [Track 12], the Brooklyn Tabernacle Choir singing Calvin Bridges’s “I Can Go to God in Prayer” [Track 13], and the recording of the Spiritual “Wade in the Water” in a gospel style [Track 14].
- Discuss and reflect on the responses; listen to the selections again as needed.

MUSICAL EXTENSION

- Listen to the Fisk Jubilee Singers’ rendition of “Wade in the Water” and compare it to the gospel rendition. Make a Venn diagram comparing and contrasting the two.
- Experiment with singing “Swing Low, Sweet Chariot” in more of a gospel style.

WORKSHEET: Gospel Music and Inspiration

PART 1: **Songs that Inspire**

1. A song that inspires me is _____
2. A few words I would use to describe the music to this song are _____

3. A few words I would use to describe the voice and style of the singer are _____



Mahalia Jackson

PART 2: **“Amazing Grace,” performed by Mahalia Jackson**

1. What do you notice about Mahalia Jackson’s singing? _____

2. What kind of unified mood or message do you think she is trying to inspire?

SG 20

“I Can Go to God in Prayer” by Calvin Bridges, performed by the Brooklyn Tabernacle Choir

1. What kind of unified mood or message do you think this song is trying to inspire?
- _____
- _____
- _____
2. Do you notice unity in this performance? Give at least one example to support your opinion. _____
- _____
- _____
- _____

“Wade in the Water,” from the soundtrack of Alvin Ailey’s *Revelations*

1. What kind of unified mood or message do you think this song is trying to inspire?
- _____
- _____
- _____
2. Is that mood or message the same or different from the Spiritual-style version of “Wade in the Water” performed by the Fisk Jubilee Singers? _____
- _____
- _____
- _____

LESSON 8: United We Move: Telling Stories with African American Song and Dance

AIM: How does Alvin Ailey use Spirituals and gospel music to create narrative dances in his masterwork *Revelations*?

OBJECTIVE: Students see portions of Alvin Ailey’s *Revelations* and observe how he uses Spirituals and gospel music to convey universal stories of faith.

STANDARDS: NYS Social Studies—1.1, 1.3; Blueprint—Making Connections and Music Literacy

MATERIALS: Perelman American Roots, Perelman American Roots CD, excerpts from Alvin Ailey *Revelations* DVD

PART 1: Moving with African American Song

- Have your students form a circle, facing away from each other so that they cannot see anybody else. Let them stretch and limber up their bodies.
- Tell the class that when you put on the music, they should move in any way that feels appropriate to the song’s style. Start with a minute or two of “Rocka My Soul in the Bosom of Abraham” [Track 15]. Without warning, switch to the Spiritual “I Wanna Be Ready” [Track 16], and encourage students to improvise new movements based on this different type of song. Discuss this question as a class:
 - How did each of these selections make you want to move?
- Let a few volunteers demonstrate a gesture or a movement that felt appropriate for each excerpt. Play the music and try these gestures as a group in unison.



Alvin Ailey American Dance Theater performs *Revelations*.

PART 2: Alvin Ailey's *Revelations*

- Share the following Alvin Ailey biography and introduction to *Revelations* with the class.

Alvin Ailey (1931–1989): Alvin Ailey was one of the leading figures in American modern dance during the 20th century. After training and working as a dancer in California, Ailey moved to New York City, where he founded Alvin Ailey's American Dance Theater (AAADT). *Revelations*, widely regarded as a masterpiece, is a work that expresses the African American experience and faith through dance and the use of Spirituals and gospel music. AAADT still performs this work almost 300 times each year.

Revelations is split into three sections with the following songs in each.

Part 1: Pilgrim of Sorrow

"I Been 'Buked"
 "Didn't My Lord Deliver Daniel"
 "Fix Me, Jesus"

Part 2: Take Me to the Water

Processional
 "Honor, Honor"
 "Wade in the Water"
 "I Wanna Be Ready"

Part 3: Move, Members, Move!

"Sinner Man"
 "The Day is Past and Gone"
 "You May Run On"
 "Rocka My Soul in the Bosom of Abraham"

- Inform your students that they will be watching the second and third part of *Revelations*. (Each section is approximately 10 minutes.)
- The second part, "Take Me to the Water," begins with gospel arrangements of Spirituals to create the celebratory atmosphere of an outdoor ceremonial baptism at the river. After this section, a soloist dances to the Spiritual "I Want to Be Ready."
- After viewing this section, discuss these questions as a class:
 - How did the dancers move to the music?
 - What kind of a story did each section tell?
 - How did the story of the dance seem to correspond with the stories being sung in the songs?
 - How did the dancers work together to create the scenes? What role did props play?
- The third part, "Move, Members, Move" uses gospel music to create the atmosphere of a Baptist church service in the South.
- After viewing this section, discuss these questions as a class:
 - How would you describe the mood of this section?
 - How are the dancers interacting?
 - What story does this section seem to tell?
 - How does the movement of this gospel-inspired section compare to the Spiritual-inspired "I Want to Be Ready"?

CREATIVE EXPLORATION

- Choreograph a Spiritual or a gospel song from the Perelman American Roots CD. Discuss these questions as a class:
 - What motions capture the rhythm or lyrics of the song?
 - What story could we tell through movement as this music plays?

LESSON 9: Cultural Ambassadors

AIM: Who are some of the important people involved in the history of the Spiritual? How did they use music to unite people?

OBJECTIVE: Students study how individuals have contributed to the importance of Spirituals and gospel music in American culture.

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

MATERIALS: Perelman American Roots, 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? (Examples could include John Legend, Will.I.Am of the Black Eyed Peas, and country singer John Rich—each who created songs and videos to influence voters during the 2008 presidential election.)

- Assign students or pairs of students to one of the four following artists who furthered African American causes and worked to unite people through their artistry: Marian Anderson, Mahalia Jackson, 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 59) 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 to share their responses and bio-poems.
- Compare similarities and differences.

PART 3: Listening to Diplomacy

- Listen to recordings of the respective artists on the Perelman American Roots CD [Tracks 17–20].
- 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?
 - What obstacles did they have to overcome to help make America more united as a nation and as a culture?

MUSICAL EXTENSION

- Try singing “Swing Low, Sweet Chariot” in the style of one of these Cultural Ambassadors. Discuss this question as a class:
 - How does the style affect the message of the song?

CULTURAL AMBASSADOR BIOGRAPHIES



SG 22

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 17] on the Perelman American Roots CD.

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MAHALIA JACKSON was born in New Orleans on October 26, 1911, and has been called "the queen of gospel." Jackson began singing at an early age at the Mount Moriah Baptist Church. When she was 16, Jackson moved to Chicago, where she began singing with the Johnson Gospel Singers. She also met Thomas A. Dorsey, a musician, composer, and songwriter who was beginning to write sacred music in a style that borrowed from jazz and blues. During the 1930s, Jackson began touring with Dorsey, and she began to make her first commercial recordings with Decca records. In 1947, her rendition of "Move On Up a Little Higher" sold over one million copies, resulting in an increased demand for her to appear on radio and television. In 1954, Jackson hosted a gospel music program on CBS television.

At the request of Dr. Martin Luther King Jr., Jackson sang "Move On Up a Little Higher" at the March on Washington in 1963 just before he delivered his famous "I Have a Dream" speech. A supporter of Dr. King during the 1960s, Jackson also sang "Take My Hand, Precious Lord" at his funeral.

Although she refused to sing secular music throughout her entire career, Mahalia Jackson's style derived much from blues singers Ma Rainey and Bessie Smith. She also served as a mentor to Aretha Franklin and has been a major influence on singers of many different genres and styles.

🎧 To hear Mahalia Jackson, listen to "Move On Up a Little Higher" [Track 18] on the Perelman American Roots CD.



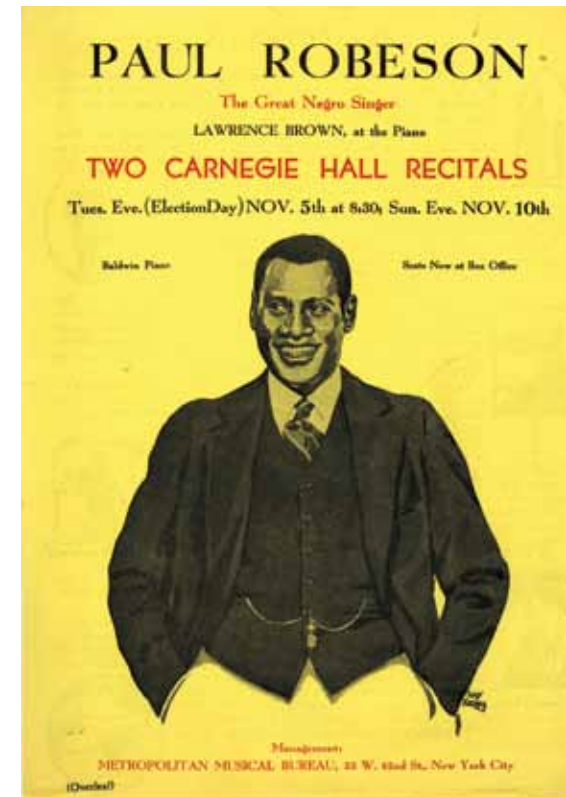
JESSYE NORMAN is “one of those once-in-a-generation singers who is not simply following in the footsteps of others, but is staking out her own niche in the history of singing.”* This rich history continues as she performs around the world, bringing her joy of singing and passion to recital performances, 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



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 19] on the Perelman American Roots CD.

To hear Paul Robeson, listen to “Deep River” [Track 20] 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 10: Meet the Fisk Jubilee Singers

AIM: As a united cultural force, 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, Perelman American Roots CD, Perelman American Roots poster, *A Spiritual Journey with the Fisk Jubilee Singers* DVD



Fisk Jubilee Singers, 1873

PART 1: 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 2: 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.



Fisk Jubilee Singers, 1961

MUSICAL EXTENSION

- Using repertoire suggested by New York State School Music Association or some of the Spirituals we have studied, hold a mock audition for admission to the Fisk Jubilee Singers.
- In addition to having students sing and sight-read, include questions about the history of the Fisk Jubilee Singers and about their motivation for auditioning.

CREATIVE EXPLORATION #1

- By now, your class has had the opportunity to create and explore several original works and performances, including a classroom motto, "A New Dream" speech, work rhythms, and new arrangements of "Swing Low, Sweet Chariot" and "Free at Last."
- Choose one to serve as the basis for a final project, which can be recorded and submitted to Carnegie Hall staff before the concert.
- Begin developing and refining the project, using some of the guidelines outlined in the next lesson.

CREATIVE EXPLORATION #2

- Once you have identified the activity that you will record together as a class, document the activity using audio or video recording equipment.
- Share this work with staff at Carnegie Hall.

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 or united African Americans? _____

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

LESSON 11: 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—1.3; Blueprint—Making Connections

MATERIALS: Perelman American Roots, Perelman American Roots CD

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

- Make a list of the creative work you've done in the lessons that might serve as a springboard for a final project. Possible options include:
 - developing a work song or rhythmic piece (Lesson 2)
 - a new arrangement of "Swing Low, Sweet Chariot" (Lesson 4)
 - the "A New Dream" speech (Lesson 5)
 - a new song based on students' dreams (Lesson 6)
 - a choreographed performance of a song (Lesson 8)
- Discuss these questions as a class:
 - Which project 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 that you may have.

WORKSHEET: Letter to Paul Kwami

Paul Kwami
Fisk University
Nashville, Tennessee

Dear Mr. Kwami:

Sincerely,

CONCERT: Fisk Jubilee Singers in Zankel Hall

On May 21, 2010, you and your class will come to Zankel Hall at Carnegie Hall to participate in the culminating concert of the Perelman American Roots program. The Fisk Jubilee Singers will perform a program of African and African American songs that feature the works studied throughout this curriculum. In addition, selected students 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
- present their work-rhythms exploration
- present their new arrangement of “Swing Low, Sweet Chariot”
- present their new arrangement of “Free at Last”

LESSON 12: African American Song

AIM: What have we learned about African American song and its ability to unite people?
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: Perelman American Roots, Perelman American Roots CD, Perelman American Roots poster

PART 1: Post-Curriculum Survey

- As homework, have the students complete the 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 final project.

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?

POST-CURRICULUM SURVEY

1. Name a memorable experience you have had in your study of African American song.

2. Who or what comes to mind when you think of African American song?_____

3. What does the word *united* mean to you? How have you experienced or witnessed unity in your study of African American song? _____

4. Can music unite a group of people or a society? If so, how? If not, why? Give at least two examples to support your opinion. _____

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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.

In July 2007, the Fisk Jubilee Singers went on a sacred journey to Ghana at the invitation of the US Embassy. During this historic event, the ensemble joined Ghanaians in celebrating the nation’s 50th independence anniversary (Golden Jubilee).

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African American Song

African Roots

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