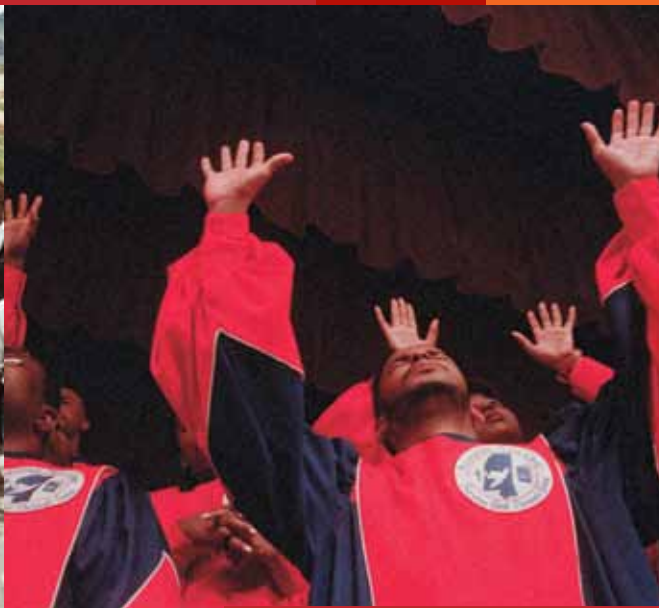


An Educational Program in Support of
*HONOR! A Celebration of the African American
Cultural Legacy* Curated by Jessye Norman



CARNEGIE HALL presents
Perelman American Roots

A Program of The Weill Music Institute at Carnegie Hall

AFRICAN AMERICAN SONG

Uniting Voices

Teacher Guide

ACKNOWLEDGMENTS

Writer and Editor: David Wallace, DMA
Consulting Editor: Portia Maultsby

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, Howard University, and the A. L. and Jennie L. Luria Foundation.

The opening performance of *Honor!* is sponsored by Bank of America.

Honor! is made possible, in part, by public funds from the National Endowment for the Arts.

The Weill Music Institute at Carnegie Hall

881 Seventh Avenue
New York, NY 10019
Tel: 212-903-9670
Fax: 212-903-0925
weillmusicinstitute.org

© 2009 The Carnegie Hall Corporation. All rights reserved.

Photo Credits

Cover: Martin Luther King Jr. Leading a March © Bettmann/CORBIS, license granted by Intellectual Properties Management, Atlanta, Georgia, as exclusive licensor of the King Estate; Gospel Singers Raising Arms and Singing © Nubar Alexanian / CORBIS; Marian Anderson Singing at the Lincoln Memorial © Bettmann/CORBIS. Page 10: Eileen Bortey. Page 29: Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox, and Tilden Foundations. Page 30: Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox, and Tilden Foundations; license granted by Intellectual Properties Management, Atlanta, Georgia, as exclusive licensor of the King Estate. Page 39: George Morris. Pages 48 and 51: Courtesy of the Carnegie Hall Archives. Page 50: Carol Friedman. Pages 53 and 54: Fisk University, Franklin Library's Special Collections. Page 62: Bill Steber.

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

22 The Weill Music Institute at Carnegie Hall

8 The Weill Music Institute at Carnegie Hall

PRE-CURRICULUM SURVEY

- How is music a part of your everyday life? _____
- What kinds of ideas are expressed in the music you listen to now? _____
- What are some occasions or events during which people sing? _____
- What does the word *united* mean to you? _____
- 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. _____
- Who or what comes to mind when you think of African American song? _____

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*

SG 4

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 Maultsby

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.

SG 6

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? _____
