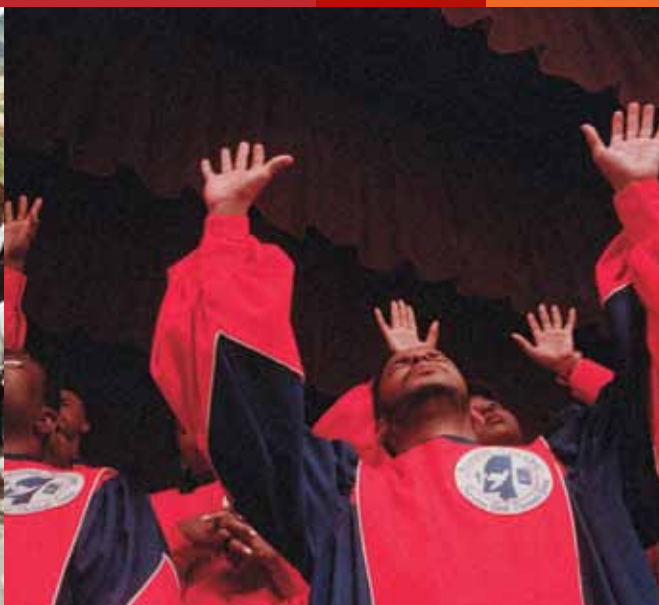


An Educational Program in Support of  
*HONOR! A Celebration of the African American  
Cultural Legacy* Curated by Jessye Norman



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](http://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 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.