

Boys Choir of Harlem

Dr. Walter J. Turnbull, Director



TEACHER RESOURCE GUIDE
University Musical Society
2001/2002 Youth Education

This Teacher Resource Guide is a product of the University Musical Society's Youth Education Program and was originally created for the 1999/2000 season. It was revised for the 2001/2002 season by Jennie Salmon and edited by Kristin Fontichiaro and Ben Johnson. Much of this guide is taken from press and publicity materials contributed by the Boys Choir of Harlem. All photos are courtesy of Boys Choir of Harlem unless otherwise noted.

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University Musical Society
2001/2002 Youth Education Program

Boys Choir of Harlem

Directed by Dr. Walter J. Turnbull

Youth Performance
Wednesday, February 20, 2002
11am - noon
Hill Auditorium, Ann Arbor

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Part I: About the Concert



Members of the Boys Choir of Harlem

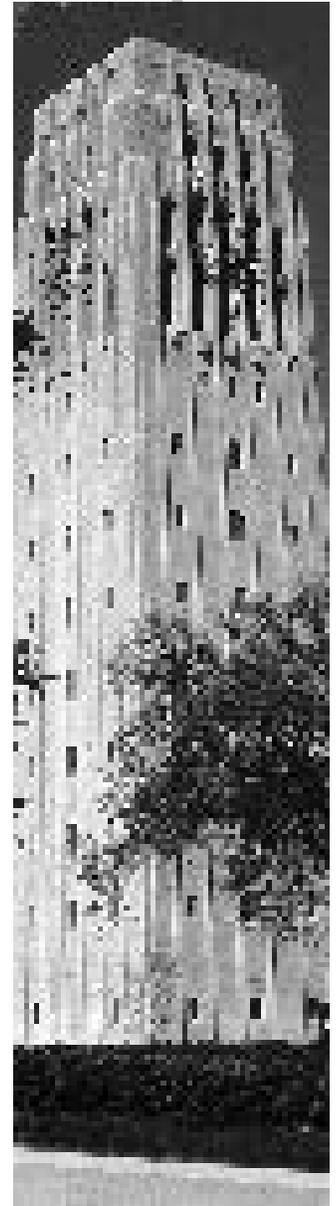
The University Musical Society

The goal of the University Musical Society (UMS) is to engage, educate and serve Michigan audiences by bringing to our community an ongoing series of world-class artists who represent the diverse spectrum of today's vigorous and exciting live performing arts world.

Over its 122 years, strong leadership coupled with a devoted community have placed UMS in a league of internationally-recognized performing arts series. Today, the UMS seasonal program is a reflection of a thoughtful respect for this rich and varied history, balanced by a commitment to dynamic and creative visions of where the performing arts will take us into this new millennium. Every day UMS seeks to cultivate, nurture and stimulate public interest and participation in every facet of the live performing arts.

Since its first season in 1880, UMS has expanded greatly and now presents the very best from the full spectrum of the performing arts: internationally renowned recitalists and orchestras, dance and chamber ensembles, jazz and world music performers, opera and theater. Through educational endeavors, commissioning of new works, youth programs, artists, residencies and other collaborative projects, UMS has maintained its reputation for quality, artistic distinction and innovation. The University Musical Society now hosts over 90 performances and more than 150 educational events each season. UMS has flourished with the support of a generous community that gathers in Ann Arbor's Hill and Rackham Auditoria, the Power Center, the Michigan Theater, St. Francis of Assisi Catholic Church, the Museum of Art and the Lydia Mendelssohn Theater. Additional performances are presented in various theaters in Detroit.

While proudly affiliated with the University of Michigan, housed on the Ann Arbor campus and a regular collaborator with many University units, the Musical Society is a separate non-profit organization that supports itself from ticket sales, corporate and individual contributions, foundation and government grants and endowment income.



Burton Memorial Tower, home of the University Musical Society

Coming to the Show

We want you to enjoy your time in the theater, so here are some tips to make your youth performance visit successful and fun!

How do we get off the bus? You will park your car or bus in the place marked on your teacher's map. Only Ann Arbor Public Schools students will be dropped off in front of the theater.

Who will meet us when we arrive? UMS Education staff will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door, where ushers will meet your group. The ushers know that your group, so there's no need for you to have tickets.

Who shows us where we sit? The usher will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting? You will know that the show is starting because you will see the lights in the auditorium get dim, and a member of the education staff will come out on stage to say hello. He or she will introduce the performance.

What if I get lost? Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

What do I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance

How do I show that I liked what I saw and heard? As a general rule, each performance ends with applause from the audience. This is how the audience acknowledges the performers. Applause says, "Thank you! You're great!" The louder and longer the audience clap, the greater the compliment it is to the performers. If audience members really enjoy the performance, they may stand and clap in what is called a standing ovation.



Students outside the
Orfeo ed Euridice
Youth Performance
November 2001

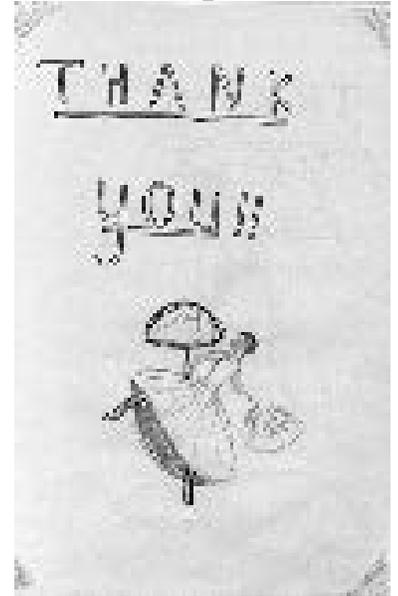


Students outside the
Orfeo ed Euridice
Youth Performance
November 2001

What do I do after the show ends? Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought? We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. What did your friends enjoy? What didn't they like? What did they learn from the show? Tell us about your experiences in a letter, review, drawing or other creation. We can share your feedback with artists and funders who make these productions possible. If you had a wonderful time or if you didn't enjoy the experience, we want you hear your thoughts. Please send your opinions, letters or artwork to:

Youth Education Program
University Musical Society
881 N. University Ave.
Ann Arbor, MI 48109-1011
Fax: 734-647-1171



Student Response to
Alvin Ailey
Youth Performance,
February 2001

An Overview of Boys Choir of Harlem

The Boys Choir of Harlem was founded in 1968 by Dr. Walter J. Turnbull for young boys living in the New York City neighborhood of Harlem. As director, Dr. Turnbull hoped to do more than just teach his choir members to sing; he wanted to give them the hope and abilities they needed to succeed in life and meet their personal goals. During its early years, the boys performed primarily in churches and local venues. Today, the choir tours the United States regularly and has participated in several European and Asian tours as well.



Boys Choir of Harlem

Dr. Turnbull himself is an accomplished musician and performer, having received degrees from Tougaloo College, Manhattan School of Music and Columbia University School of Business in addition to several honorary degrees. He has performed in numerous operas with leading opera companies and as soloist with such prestigious ensembles as the New York Philharmonic. Many organizations and institutions have recognized and awarded Dr. Turnbull for his community leadership, humanitarianism and volunteer work.

Much of the music The Boys Choir of Harlem sings originates from the tradition of African-American sacred music, which has its roots in the African beats brought to the United States by the slaves. These characteristics were refined in congregational singing in the churches, where defining techniques such as call-and-response were used. Gospel music rose to popularity in the early twentieth century among blacks that were moving from the rural south to the urban north.

The gospel tradition has produced many famous musicians. Soloists such as Thomas A. Dorsey, Roberta Martin, Mahalia Jackson, Clara Ward and James Cleveland are all considered leaders in the the musical history of America. Small ensembles and choirs including the Swan Silvertones, Soul Stirrers and Fisk Jubilee Singers are also still favorites and continue to sell recordings of their music.



Dr. Walter J. Turnbull

The Boys Choir of Harlem sings music from many genres other than spirituals and gospel. Jazz, also originating from the African-American musical tradition, comprises a significant portion of the choir's repertoire. They also sing classical choral works, pieces by modern-day composers and songs from the popular music genre.

History of Boys Choir of Harlem

Dr. Walter J. Turnbull, a nationally known educator, conductor, and tenor founded The Boys Choir of Harlem in 1968 as the Ephesus Church Boys Choir. He created the choir as an alternative to the despair he found in the streets and schools of Harlem. Incorporated in 1975 as a non-profit, tax exempt organization, The Boys Choir of Harlem has grown from a small, community choir to a major performing arts institution of international renown.

The Boys Choir of Harlem's growth – from a small group of church choristers to a significant institution serving over 500 boys and girls – has been an evolutionary process. Starting in the 1970s, The Choir moved from being a performing ensemble for church services to one presenting concerts and recitals in public venues. The choir "system" was inaugurated; community outreach was instituted; open auditions in local Harlem elementary schools began, as did academic tutoring and counseling, servicing members and their families. In 1979, the Girls Choir was established, as was the Touring Choir. That year, The Boys Choir of Harlem went on its first European tour to France, Belgium, and the Netherlands, an event which was captured in an Emmy Award winning documentary entitled, *From Harlem to Haarlem: The Story of a Choirboy*.

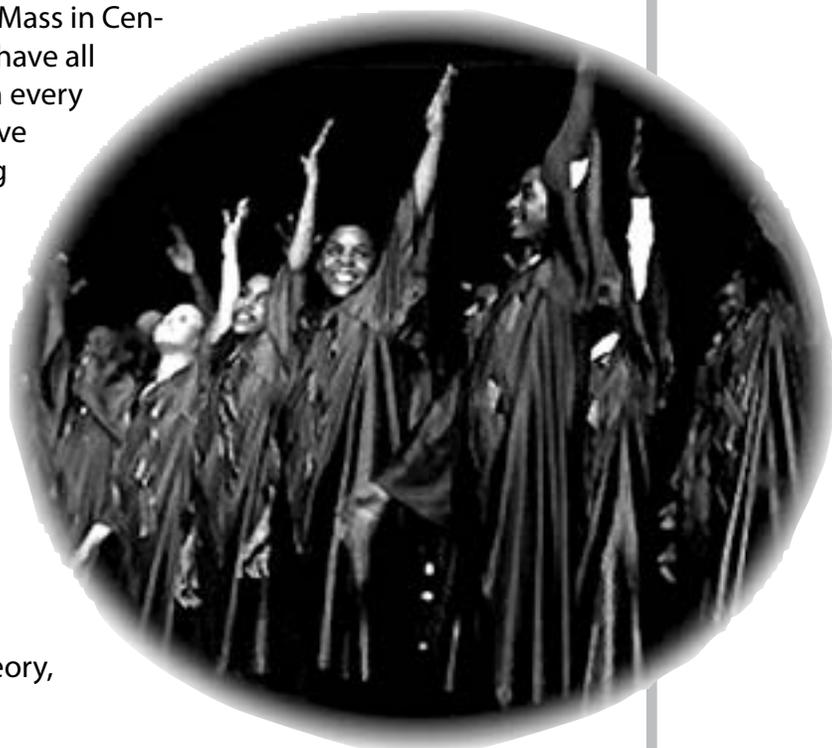
In the 1980s, The Boys Choir of Harlem began to develop as an institution. The Choir established a formal after-school music education and tutoring program and enhanced counseling and community outreach activities. The Summer Music Institute was created as an intensive annual retreat and renewal program for individuals and for The Boys Choir of Harlem as a whole. The Choir Academy, an on-site satellite school serving the middle grades, was developed to meet the need for high quality schooling for members.

The 1990s represent continuing program expansion and refinement. The Choir Academy, originally serving only boys in grades 4-8, progressively added an additional grade each direction. In 1993, in a unique partnership with the NYC Board of Education Division of Alternative High Schools and Community School District 5, The Boys Choir of Harlem opened The Choir Academy of Harlem – a coeducational, college preparatory school running from grades 4-12 in its own facility. The partnership offers The Boys Choir of Harlem a building – the former PS 201, classrooms, an auditorium, academic teaching staff, plus custodial, security and some administrative assistance. In 1996 and 1997, The Boys Choir of Harlem graduated 40 students who all were accepted to college.

Today, the choir makes three or four national tours each year and averages 100 engagements in 24 states annually. Nine European tours have taken the choir to some of Europe's most prestigious venues, such as London's Cathedral of St. Paul and Royal Albert Hall, Paris' St. Germain-des-Pres and Amsterdam's Concertgebouw. Three Asian tours have included performances in Japan, Hong Kong, and Singapore.

In addition to its regular schedule of performances, The Boys Choir of Harlem has helped to celebrate some of the late twentieth century's most significant milestones. The United Nations 50th Anniversary Concert at Avery Fisher Hall with the New York

Philharmonic under the baton of Kurt Masur, the centennial of the Statue of Liberty, Nelson Mandela's first visit to the United States, the Quincentenary of Columbus' arrival, Pope John Paul II's Sunrise Mass in Central Park and the 1993 Presidential Inaugural have all featured appearances by the choir. Stars from every genre of music have collaborated with BCH live and on video and audio recordings (including Pavarotti in Central Park, taped before a live audience of a half-million and broadcast into more than 30 million American homes and 48 countries worldwide). BCH Up in Harlem is the choir's latest pop album. The 35 to 40 boys who appear in the boys' Performing Choir are selected from the 250-member Concert Choir based on academic performance, attendance, and progress at rehearsals, as well as the vocal quality required for the chosen program. All 500-plus students at The Choir Academy of Harlem take daily classes in music history, theory, voice and an instrument.



Among BCH, Inc.'s recent accomplishments are the 1997 debut of The Girls Choir of Harlem at Alice Tully Hall (which was the following morning's New York Times lead story and was featured on 60 Minutes); and a campaign to replicate its program across the country, supported by the Kellogg Foundation and the National Endowment for the Arts.

Dr. Walter J. Turnbull

Dr. Walter J. Turnbull has celebrated 30 years as the leader of the internationally acclaimed Boys Choir of Harlem Inc. With vision, determination and inspired leadership, he has taken The Boys Choir of Harlem from a small church choir to a world-renowned artistic and educational institution. He has built an innovative program, which addresses the social, educational, and emotional needs of urban boys and girls and helps them to transform their lives through music. The Boys Choir of Harlem Inc., helps children achieve their creative potential, build self-esteem, find positive role models, and develop a strong value system of discipline and hard work in preparation for the future as confident, motivated, productive adults.

A native of Greenville, Mississippi, Dr. Turnbull is an honors graduate of Tougaloo College where his academic achievements and notable contributions earned him recognition in *Who's Who in American Colleges and Universities*. He received his Masters in Music and Doctor of Musical Arts degrees from the Manhattan School of Music. He graduated from the Institute for Non-Profit Management at the Columbia University School of Business and has received honorary degrees from California State University, Hofstra, Mannes College of Music, Muhlenberg College, Queens College, Skidmore, and Tougaloo College, which has named a scholarship in his honor for Boys Choir of Harlem graduates.

A talented performing artist in his own right, Dr. Turnbull made his operatic debut with the Houston Grand Opera in Scott Joplin's *Treemonisha*. He has performed in *Carmen* and *Turandot* with Opera South and created the role of Antonio in the world premiere of Roger Ames' opera *Amistad*. His other operatic roles include Alfredo in *La Traviata* and Tamino in *Die Zauberflöte*, both with the Lake George Opera. He has performed in *Carmina Burana* with the Alvin Ailey Dance Theatre and reprised his role in *Joplin's Treemonisha* on Broadway. He has appeared as a tenor soloist with both the New York Philharmonic and the Philadelphia orchestra and has also sung with the Godovsky Opera Theatre and Young Audiences, Inc. In addition to his role as Principal Conductor of The Boys Choir of Harlem, Dr. Turnbull gives recitals at Merkin Hall in New York City, holds master classes for artistic and educational organizations throughout the country, and lectures frequently on education and the arts.

Dr. Turnbull is the recipient of numerous awards and recognitions, most recently the 1998 Heinz Award in the Arts and Humanities. He has been honored by the State of New York and the State of Mississippi. He has received the William M. Sullivan Award, the Eleanor Roosevelt Community Service Award, the Edwin Berry National Business and Professional Award, the Black Book Publishers Award, the Mayor's Voluntary Action Award, the New Yorker for New York Award, and the National Association of Negro Musician's prize. He was awarded the President's Volunteer Action Award, the Intrepid Freedom Award, the Actors Equity Association LeNoire Award, Chase Manhattan Humanitarian Recognition Award, and the NAAP Man of Action Award. He was named "One of the 15 Greatest Men on Earth" by *McCall's Magazine*. In 1997, Dr. Turnbull and The Boys Choir of Harlem were awarded the prestigious National Medal



Dr. Turnbull with President and First Lady Clinton on receiving the 1999 National Medal of Arts for his work with the Boys Choir of Harlem. Photo courtesy of the White House.

of Arts. In 1998, he received the Readers Digest American Heroes in Education Award, and was named one of the New York Black 100 by the Schomburg Center for Research in Black Culture.

Dr. Turnbull has been frequently profiled in the media. He has been featured on Nightline, 20/20, The Today Show, 60 Minutes, Good Morning America, CBS Sunday Morning, and CBS This Morning, as well as on CNN, UPN, and the Fox News Network. He has appeared on Amazing Grace with Bill Moyers, Great Performances: Ellington and his Music, Pavarotti in Central Park (PBS), The Rosie O'Donnell Show, and The Phil Donahue Show. He is the author of a highly acclaimed book, Lift Every Voice: Expecting the Most and Getting the Best from All of God's Children.



Dr.J.WalterTurnbull

“We have found that our success has been largely the result of establishing basic codes of conduct and enforcing those standards with diligence and rigor. We do not overlook what may appear obvious. These simple goals lead to strong moral foundations. Their beauty lies in their simplicity. The difficult part is finding educators and parents who are willing to provide the level of commitment, dedication, and energy to keep the children on the right track.”

-- Dr. Walter J. Turnbull



Members of the Boys Choir of Harlem

Philosophy

The Boys Choir of Harlem program evolves directly from our mission and a vision of consistent, compassionate, communal strength in raising children. It builds on the African philosophy of “it takes a whole village to raise a child” combined with a commitment to “classical or character education” which instills basic values, stresses discipline, hard work, cooperation and goal oriented behavior and affects all aspects of children’s lives. With music as the motivator, The Boys Choir of Harlem engages students in the educational process, opens them up to learning and provides the vehicle through which they are able to transfer the skills they learn through the arts – higher order thinking, problem solving ability, perception, imagination and creativity – to the mastery of other academic subjects and in the process they learn positive behaviors and attitudes, develop social abilities and strengthen verbal and communication skills.

Auditions

This year 5,000 students competed for 80 places in The Boys Choir. They are admitted not just on the basis of their voices but on other factors as well, chief among them their own and their families’ “seriousness and commitment.” New members attend introductory sessions in the spring and participate in the Intensive Summer Music Institute in NYC and at Skidmore College. They spend their first year in the prep choir, a relatively slow-paced proving ground. If they get through that, they move on to the full-fledged concert choir, where they must learn some 40 songs a year, all of them by heart.

Statistics

Although The Boys Choir of Harlem has been routinely complimented on its talent and musicianship, it is also well known for the difference it has made in the lives of its members. These are some statistics that help to demonstrate the choir’s success:

- The choir is open to all children regardless of race, creed, color, or sex; 90% of members are African-American; 8% are Latino, 2% are Asian/other.
- Participants come from all boroughs of NYC; 50% are from Central Harlem; 30% from Upper Manhattan; 20% are from the Bronx, Brooklyn, Queens, or Staten Island.
- 75% are from single parent households; 70% are from households where some form of entitlement is the primary source of income.
- 97% fall into the “at-risk for high school dropout” classification of the US Department of Education
- 98% of choir members go on to college, when 75% of students in Harlem do not complete their secondary education



A Choir Member in Class

This Performance's Program

The Boys Choir of Harlem prepares many songs for each tour, but they don't sing every song at every concert. Dr. Turnbull will choose the songs for the UMS Youth Performance from the following list on the morning of the show, choosing at least one song from one category. Changing the program like this keeps the concerts fresh and the singers alert!

LIFT EVERY VOICE AND SING

J. Rosamond Johnson;
arr. Roland Carter

FIVE CHORUSES FROM MAGNIFICAT, BMV 243

J.S. Bach

Magnificat
Omnes Generationes
Gloria in excelsis Deo
Sicut locutus est
Gloria Patri

MOZART

Ave Verum Corpus
Regina Coeli

W.A. Mozart
W.A. Mozart

AMERICAN SONGS

Canticle of Freedom (Choral Finale)
Ching-a-Ring Chaw (Minstrel Song)
At the River (Hymn Tune)
Simple Gifts

Stomp Your Foot (from The Tender Land)

Aaron Copland
Copland/Fine
Copland/Wilding-White
adapted by A. Copland;
arr. David L. Brunner
A. Copland

NEGRO SPIRITUALS

Lord If I Got My Ticket
Go Down, Moses
This Little Light of Mine
Children Go Where I Send Thee
Elijah Rock
Battle of Jericho

arr. Shaw/Parker
arr. Moses Hogan
arr. John Work
arr. Robert L. Morris
arr. Moses Hogan
arr. Moses Hogan

A SHOW BIZ MEDLEY

Lullaby of Broadway

ONE

Sit Down You're Rockin' The Boat

You've Gotta Have Heart

Fugue For Tin Horns

Strike Up The Band

No Bad News

arr. Bob Freeman

FOR AMERICA

God Bless America

United We Stand

Stand Up For The Flag

arr. Joseph Joubert

M. Roger Holland

Bob Schaeffer;

arr. M. Roger Holland

PRIDE AND HOPE

Livin' for the City

The Gumbo Dance

We Are Heroes

Power

Stevie Wonder/arr. M. Roger Holland

Conceived & Choreographed by Tsepo Mokone

arr. Cooper/Twine

Jones/Turnbull/Cameron

GOSPEL PRAISE

I Will Give You All The Praise

Jesus Is A Rock

Amazing Grace

Kings Highway Medley

arr. Victor Simonson

arr. Glenn Burleigh

arr. Don Sebesky

arr. M. Roger Holland

Part II: The History Behind the Production



History of Harlem

The part of New York City known as Harlem embraces the area of Manhattan north of 96th Street, and joins the narrow northern handle of Manhattan known as Washington Heights. The original village of Harlem was established in 1658 by Dutch Governor Peter Stuyvesant and named Nieuw Haarlem after the Dutch city of Haarlem. Throughout the Dutch, British and colonial periods, rich farms were located in the region's flat, eastern portion, while some of New York's most illustrious early families maintained large estates in the high, western portion of the area.

Harlem suffered economic decline in the 1830s when many of the farms, depleted from decades of cultivation, were abandoned and the great estates were sold at public auctions. The area became a refuge for those desiring cheap property and housing, including newly-arrived and destitute immigrants who gathered in scattered shantytowns. However, most of the scenic topography and rural character of Harlem was left untouched.

The advent of new and better forms of transportation, as well as the rapidly increasing population of New York following the Civil War, brought about the transformation of Harlem into a middle and upper-middle class neighbourhood. Although the New York and Harlem Railroad had operated from lower Manhattan to Harlem beginning in 1837, service was poor and unreliable and the trip was long. The impetus for new residential development in this area came with the arrival of three lines of elevated rail service which, by 1881, ran as far north as 129th Street, and by 1886 extended further north.

Beginning in the 1870s Harlem was the site of a massive wave of speculative development which resulted in the construction of numerous new single-family rowhouses, tenements, and luxury apartment houses. Commercial concerns and religious, educational and cultural institutions, such as the distinguished Harlem Opera House on the West 125th Street, were established in Harlem to serve the expanding population. The western half of Harlem became a fashionable and prosperous neighbourhood. Luxury elevator apartment buildings with the most modern amenities were constructed, as well as more modest types of multi-family housing. Those who relocated from downtown included recent immigrants from Great Britain and Germany.

Another wave of real estate speculation occurred right at the turn of the century which led to highly inflated market values. Virtually all the vacant land in Harlem was built upon. Overbuilding resulted in extensive vacancies and high rent rates. A general collapse of the real estate market hit Harlem in 1904-05, as loans were withheld and mortgages foreclosed, and landlords dropped rents drastically in an effort to attract tenants.

Taking advantage of the housing surplus, a black businessman named Philip Payton and his Afro-American Realty Company, founded in 1904, played a major role in the development of Harlem as an African-American community. In the aftermath of the real estate collapse, Payton acquired leases on white-owned properties, managed them and rented them to African-American at ten percent above the deflated market price. Thus, New York's black middle class – long denied access to "better" neighbourhoods

-- began moving to Harlem. This real estate climate offered, for the first time, decent, attractive housing in large quantities to a segment of New York's population which had never had such an opportunity.

Harlem was considered an ideal place to live, with its broad tree-lined streets and new, up-to-date housing stock. Quoting an Urban League report of 1914, Gilbert Osofsky notes that Harlem was "a community in which Negroes as a whole are...better housed than in any other part of the country." The author explains, "the creation of a Black Harlem was one example of the general development of large, segregated Negro communities within many American cities in the years preceding and following World War I." The migration to Harlem continued during the 1920s as people came to New York in record numbers from the American South and the West Indies.

By the 1920s the neighborhood had become the center of a Black literary and intellectual movement known as the Harlem Renaissance. This time period has long been considered by many to be the high point in African American writing. It probably had its foundation in the works of W.E.B. Du Bois, influential editor of the magazine *The Crisis* from 1910 to 1934. DuBois believed that an educated Black elite should lead Blacks to liberation. He further believed that his people could not achieve social equality by emulating white ideals; that equality could be achieved only by teaching Black racial pride with an emphasis on an African cultural heritage.

Although the Renaissance was not a formal school of thought, nor did the writers associated with it share a common purpose, they all shared a common bond: they dealt with Black life from a Black perspective. Among the major writers who are usually viewed as part of the Harlem Renaissance are Claude McKay, Countee Cullen, Langston Hughes, Zora Neale Hurston, Rudolph Fisher, James Weldon Johnson, and Jean Toomer.



W.E.B. Du Bois
Photo from
[www.nypl.org/
research/sc/scm/scholars.html](http://www.nypl.org/research/sc/scm/scholars.html)

African-American Sacred Music

Although African American sacred music is deeply rooted in Christianity, its influence crosses religious, ethnic, and racial boundaries. While it is not possible to explore the beauty of spirituals, congregational singing and gospel without discussing their religious ties, we hope students and teachers from all backgrounds will approach the topic as an opportunity to learn about the history and culture of all groups.

If you did not grow up listening to this wonderful music, you may be surprised to learn how it has influenced the music you hear every day. Without knowing it, your life has certainly been touched by this historic musical story that began in Africa and evolved in the United States as a reflection of the experiences of enslaved people, capturing their spirit and dreams.

African-American spirituals are songs born in the souls of enslaved men and women as they toiled long and hard in the fields, sawmills, seaports, and “big houses” of the South; as they endured lashes across their backs; and as they gathered together in the still of the night for prayer, worship, and peace. They are songs that have, at various times, been called “slave songs,” “jubilees” and “sorrow songs,” but they are, fundamentally, religious folk songs. They are songs that cry out about the slaves’ daily encounters with brutal oppression and their struggles to be free.

Spirituals are songs of survival on many levels. First, the music’s complex rhythm, call-and-response, and improvisation, are illustrative of the African presence within the slave community. Second, these songs played an important role in the emotional and physical survival of their singers and were key to the miracle of forming a community. Some of the songs represented a way of “talking back” to slave owners and taskmasters without fear of retribution, while others were used to impart life-changing, life-saving information such as the time for rebellions and for escapes through the Underground Railroad. Spirituals were songs of survival in that they testified to the survival instinct of the enslaved—not survival as downtrodden or dehumanized creatures, but as human beings, as “God’s children.” These songs not only recounted the sorrows of being Black in America but also voiced a firm belief that Black people were not inferior to other people. Spirituals also attested to the enslaved’s abiding faith in the ultimate triumph of Good; spirituals were songs of anticipated liberation.

Finally, spirituals are songs of survival because they have survived—originally by aural transmission, generation to generation, and later by the printed page. The efficacy of oral transmission notwithstanding, some of today’s spirituals might well have drifted into relative obscurity were it not for the phenomenon of the concert spiritual. The adaptation of spirituals for the concert stage was an important part of the history of these moving songs.

A concert of arranged spirituals is a blend of African musical forms and European choral harmonic and performance practices. Although these songs are also sung in the congregational style, the way the voices are used is different.

In the concert tradition, the sound of the group or soloist is smooth and blended,

creating a polished effect. The singers stand still, often with their hands clasped. The congregational style, on the other hand, makes no attempt to eliminate the sound of individual voices in favor of an overall group sound. Movement is also essential in the congregational style; singers can tap their feet, clap their hands, and move to the music.

The African American Congregational Singing Tradition

Picture yourself in a room with others; all are seated. Some people are still entering the room when someone begins a song. Before the first line is completed, others join in. This is the way congregational singing is created: there are no rehearsals to learn the songs. The repertoire is learned as it is performed in worship services. There is no audition to pass; you become a member of the singing group when you enter the room and when, as you hear the song being “raised,” you find yourself singing along, helping to build a song.

In African-American congregational signing, a song is “raised.” This is another way of saying that when the song is started by a songleader, it is not yet fully developed—it requires more voices to come in and help raise the song to its fullest expression. All members in the group are members of the congregation. In congregational singing, the songs can be different genres: spirituals and hymns are the most widely used in sacred services. Sometimes, you know the song because you have heard and sung it many times. Sometimes the song is new, but the tune is one that you have sung with other lyrics. Sometimes you do not know the specific tune or lyrics, but you know the form or the shape of the song, and as it is repeated you catch on.



Tenor section of the Jireh Gospel Choir. Photo from their homepage.

If the songleader begins:	I see the sign
The group answers:	Yea.
Songleader calls again:	I see the sign
The group responds:	Yea.
Songleader:	See the sign of the judgement
Congregation or Group:	Yea Lord, time is drawing nigh.

After a few rounds, even if you have never heard the song before, you can pick up the response, or answer, that is sung by the congregation. This musical form is called “call-and-response.” It was brought over from Africa by slaves and is found in many styles of African-American music. It is also present in much contemporary popular music.

Another popular chorus form in the “union chorus,” where everybody sings the same words and tune, but the songleader gives out a new line each round.

Songleader:	Come and go to that land
Everybody:	Come and go to that land

Come and go to that land

Where I'm bound, where I'm bound
 Come and go to that land
 Come and go to that land
 Come and go to that land
 Where I'm bound.

Songleader: Ain' no sickness in that land

Everybody: Ain' no sickness in that land
 Ain' no sickness in that land
 Where I'm bound, where I'm bound
 Ain' no sickness in that land
 Ain' no sickness in that land
 Ain' no sickness in that land
 Where I'm bound.

The African-American congregational style is an unrehearsed tradition. This means that the songs are learned as they are performed. They are passed from older singers to the younger and newer members of the congregation. The survival of 19th century congregational singing and worship practices is an example of aural transmission within a literate society. It also reveals the crucial role that traditional culture plays in stabilizing a community as it moves upward within the larger society.

During the first 50 years of this century, most traditional congregations reluctantly made room for gospel music in the form of organized choirs (accompanied by piano, and sometimes by organ) as part of the worship experience. The gospel choir's formalized rehearsals, new song arrangements, and performances separating the choir from the rest of the congregation sometimes created tensions with the unrehearsed and unaccompanied congregational style. Within some congregations, both styles now co-exist, which attests to the survival of and need for congregational song in African-American communities.

The African-American Gospel Music Tradition

African-American gospel music is a phenomena in sacred music that has evolved over the past 100 years. It is an urban music born out of a people who moved from the rural South to cities across the nation at the turn of the century. Into these new urban communities, African Americans brought dreams of change. They also brought as much of the past as they could carry—traditions that provided solid ground for uprooted families in strange, often hostile, new environments. Gospel music supported and cushioned these new communities, and many of the churches that embraced the new gospel songs became centers for migrant families.

Gospel music, distinguished by a highly-charged emotional sound, emerged as a new repertoire and song style in the 20th century. Horace Clarence Boyer, an expert on gospel music, points to the driving cultural force in the Pentecostal congregations—especially to the rapidly expanding Church of God in Christ (C.O.G.I.C.)—as the



Soloist for University of Virginia's gospel choir, Black Voices. Photo from their homepage.



Soprano section of the Jireh Gospel Choir. Photo from their homepage.

root of gospel music. Shout songs like “I’m a Soldier in the Army of the Lord” and the reformulation of the spiritual “Soul is a Witness for My Lord” into the overpowering shout “Witness” became staples in Pentecostal congregational song services. These songs and this new style of singing with instrumental accompaniment were a departure from traditional Methodist and Baptist congregational styles. With tambourines, wash-tub bass and, later, piano and other instruments as percussive forces in the musical compositions, 20th century gospel music found its musical nurturing ground.

Gospel is both a repertoire of songs and a style of singing. Gospel music can be based on a known hymn or spiritual, or it can be composed as a new song and performed in a variety of gospel styles. Although gospel composers committed the music to the printed page, the tradition has been passed on, nurtured and expanded through the aural process.

The early gospel music composers understood the plight of the average African-American well enough to create a style of music that would enable worshippers to maintain their cultural roots and give voice to their new urban experiences. These pioneering composers—most notably, Charles Albert Tindley, Mattie Moss Clark, Lucie Eddie Campbell, Thomas Andrew Dorsey, William Herbert Brewster, Roberta Martin and Kenneth Morris—created not only the new sacred songs of the 20th century urban community but also a model for presentatin outside of worship services. These were gatherings whose sole purpose was the enjoyment of the newest performance tradition coming out of the Black church.

Gospel music composers also led the way in developing a written music literature that would become an instrument of the oral transmission process. The sheet music, however, did not fully capture the composition: that was left to the singers and to each performance. The composers provided the text and a skeleton of accompanying melody and chord progressions upon which the choir directors could draw to teach local choirs or groups new songs. Thus, live concerts by performers trained by the composers served as the most important conveyor of the new music to its enthusiastic and growing constituency. These concerts were eventually surpassed by 20th century technologies such as radio and records, which carried this new performance style to the many local and regional worship communities who embraced it.

Conclusion

If you visit an African-American community right now, you will probably find people practicing or performing gospel music for themselves and their community and church groups. African Americans’ sacred music is woven into the very fabric of their communities. Gospel is the dominant music form in sacred services or programs. It is easy to hear more than one style of gospel, from the oldest styles to contemporary. There are still groups singing spirituals, lined hymns, congregational pieces and other musical traditions. While the music of professional artists also comes into a community through concert performances, radio, television and recordings, it is only one aspect of the gospel experience.

Gospel music remains a way of developing and asserting a sense of individual and group identity, of finding one’s individual and collective voice in one’s own time, and speaking through one’s heart and soul for all to hear.



Singers from University of Virginia’s gospel choir, Black Voices. Photo from their homepage.

Notable Gospel Music Performers

Notes provided by Dr. Rudy Hawkins

Gospel music is the gospel of the Bible. It is not for one particular race, because it is universal. There are more white churches singing gospel than black at this time, though the movement came out of the African-American tradition. Gospel is an original American art form, on par with jazz and modern dance.

The Soloists and Composers

Thomas A. Dorsey (1899-1993, composer of such standards as "There Will Be Peace in the Valley"), is considered by many gospel devotees to be the "Father of Gospel Music." The son of a minister, Dorsey was a consummate musician and as a young man accompanied some of the most famous blues singers of all time -specifically, Bessie Smith (1894-1937) and Ma Rainey (1886-1939). He also arranged and composed blues tunes. His penchant for bouncy tunes and bawdy lyrics did not keep him from attending the annual meetings of the National Baptist Convention, and it was at one of these meetings in Philadelphia that Dorsey first heard the compositions of Charles A. Tindley (1851-1933, composer of "We'll Understand It Better By and By" and "Leave It There," among others).



Reverend
Thomas A. Dorsey
Photo from
[www.chicagohs.org/
AOTM/feb00/
feb00fact1.html](http://www.chicagohs.org/AOTM/feb00/feb00fact1.html)

It was then that Dorsey began to write religious music, abandoning his brash lyrics, but not the jazz rhythms and blues flavor and rhythmic style so akin to Tindley's own. Naturally, the "old guard" conservatives considered this blending of the sacred (spirituals and hymns) and the secular (blues and jazz) as "the devil's music" and shunned it. By its actions, the church declared Dorsey's brand of gospel music unworthy of a hearing within the sanctuaries of the day. It is this intense spiritual quality in gospel music that lifts it up beyond its mere form, a quality that most preachers in Dorsey's day failed to understand.

A 1994 Score magazine article titled "The Father of Gospel Music" quoted Dorsey as saying, "When I realized how hard some folks were fighting the gospel idea, I was determined to carry the banner . . . I borrowed five dollars and sent out 500 copies of my song, 'If You See My Savior,' to churches throughout the country.... It was three years before I got a single order. I felt like going back to the blues."

He didn't. With pioneer singers such as Sallie Martin (1896-1988) and Mother Willie Mae Ford Smith (1904-94) promoting his music, he stayed the course long enough to write over 800 songs and hear his music ascend from the first row pews to the choir stand, where it previously had been banned.

Other composers, such as Lucy Campbell ("Something Within") and Dr. Herbert Brewster ("Surely God is Able"), picked up the torch and the way was lit for another generation to take control. To insure this, Dorsey founded The National Convention of Gospel Choirs and Choruses in 1932, an organization still in existence today.

Roberta Martin (1907-1969) was a singer, pianist, composer, arranger, music publisher, and organizer of groups and choirs, who introduced and developed the choral sound for the classic gospel era.

Roberta Martin was born in Helena, Arkansas, but grew up in Chicago where she studied European classical piano. In 1932, Martin became the pianist for Thomas Dorsey's first gospel choir and, with Theodore Frye, organized the Young People's Choir of Ebenezer Baptist Church. In 1933, she and Frye organized the Martin-Frye Quartet, made up of four young men from Ebenezer's junior choir. By 1936, Martin had added female singers and renamed the group the Roberta Martin Singers, which became one of the most renowned gospel groups in the 1940s-1960s.

Martin's brilliant innovations lay in her voicing, timing, phrasing, and in her use of the piano to underscore the group's rich harmonies. The Roberta Martin sound defined an entire era. The arrangements were a departure from the then-dominant a cappella quartet sound with four-part harmonies. Martin created an ensemble choral sound that would emerge as the trademark sound for the community-based church gospel choir. Her unique combination of musical elements became a standard for the solo and choral sounds of the classic gospel period, the time of such great soloists and groups as Mahalia Jackson, Brother Joe May, Alex Bradford, the Clara Ward Singers, the Angelic Gospel Singers, the Famous Caravans, the Davis Singers, and Madame Edna Gallmon Cooke. Moreover, the Roberta Martin Singers served as a "university" for talented young musicians coming through Chicago during the 1940s and 1950s. Martin's "alumni" who went on to have great careers in gospel and secular music include James Cleveland, Dinah Washington and Della Reese.

Mahalia Jackson (1911-1972) had been, in the language of today's youth, "all that" in gospel long before she signed a lucrative contract with Columbia Records in the 1950s. Her star continued to rise, landing her on the Ed Sullivan Show and providing the opportunity for her to sing just before Dr. Martin Luther King, Jr. delivered his "I Have a Dream speech" (she sang Dorsey's "Take My Hand, Precious Lord" at King's funeral in 1968). Her rich alto voice affected all those who heard it and several of today's singers either wanted to sing like her or with her.

Clara Ward (1924-1973) and the Ward Singers, on the other hand, took the opportunity, in Clara's words "to take God's words to His people wherever they were - even in night clubs." This, of course had been done by Sister Rosetta Tharpe decades earlier when she had performed with Lucky Millender and his band. Ward was one of those rare people who had both flash and substance. Opal L. Nation, in writing copy for a reissue of Ward's recording, says that "Surely God is Able" was "the first ever million-seller post-war gospel record." (If true, this is astounding. Only a handful of gospel recordings ever reach the status of gold, 500,000 copies sold. In 1968, "Oh Happy Day" by the Edwin Hawkins Singers, was the first to do so since RIAA began keeping statistics.) Ward had a direct effect on the career of gospel great Marion Williams (Williams sang with the Ward Singers) and influenced both Little Richard and Aretha Franklin, who noted Ward as her idol.



Roberta Martin
Photo from
[www.p-dub.com/
thang/
roberta.html](http://www.p-dub.com/thang/roberta.html)



Mahalia Jackson
Photo from
[ralphbunche.rbs.edu/
district/ps123/
mahalia.html](http://ralphbunche.rbs.edu/district/ps123/mahalia.html)

James Cleveland (1931-1991) was considered by many gospel enthusiasts to be "The King of Gospel," receiving four Grammys, the last awarded posthumously for the album *Having Church*. Cleveland was a charismatic singer who, to use a cliché, held the audience in the palm of his hand. This is ironic since his voice, rough and raspy, could not be considered one of great quality. Nonetheless, he mesmerized his audience and brought a standard of excellence to gospel music in general through his organization of the Gospel Music Workshop of America in 1968, the largest gospel convention in the world.

The Quartets

The quartets limelight ran in tandem with those golden gospel voices from the late 1920s through the 1940s, but the gospel quartet reigned supreme in gospel music. In fact, it was these vocal groups that most affected American pop culture.

One of the mainstays of the quartets was The Swan Silvertones led by Claude Jeter. Jeter's innovative style of using falsetto became the industry standard. Not to be outdone, The Sensational Nightingales' Rev. Julius Cheeks delved into flamboyance. He left the stage, walked the floor and "worked" the audience, keeping its spirit high. Had he been on the secular side, he might have been considered a sex symbol.

Other popular groups included The Dixie Hummingbirds, The Mighty Clouds of Joy ('60s and '70s) and The Fairfield Four, the latter of which still enjoys immense popularity today as much for its members timeless sense of humor as for the vocal prowess they have amazingly retained.

Though most of the gospel quartets were male, The Davis Sisters, Harmonettes, and the most enduring of groups, the Caravans, provide examples of excellent, and popular, women groups. The Caravans at one time or another included such luminaries as Albertina Walker, Dorothy Norwood, Cassietta George, Bessie Griffin, Inez Andrews, Shirley Caesar and Delores Washington - a stellar line-up on anybody's program.

Perhaps the most popular quartet of all was the Soul Stirrers, led by the great Robert H. Harris. According to George W. Stewart, it was Harris who first developed the vocal ad lib using repetitious sounds instead of words that Sam Cooke made so famous. "Before that innovation, it was just straight quartet style, a variation of the barbershop quartet," Stewart says. "Harris started training Cooke when [Cooke] was 10 years old. When he was in his late teens, Cooke joined the group and became the closest thing gospel had to a matinee idol."

When he left the group and Harris' tutelage for the rewards offered by secular music - larger audiences and more money, Cooke became an icon in American popular music. He was the first gospel notable to successfully cross over into the mainstream and become a "star." Gospel singers following his move were both legion and legend. Aretha Franklin, Della Reese and Lou Rawls are prime examples. (Ray



Clara Ward; Photo from www.p-dub.com/thang/Ward.html



James Cleveland on the cover of *Introducing Jimmy Cleveland*



The Swan Silvertones
Photo from www.eyeneer.com/America/Genre/Gospel/Profiles/silvertones.html

Charles, with such hits in the 1950s as “Drown in My Own Tears” and “Hallelujah, I Just Love Her So,” both with recognizable gospel influence, appropriated the style without ever having been a “professional” gospel singer. Contrary to rumor, Charles was not one of the Five Blind Boys, a gospel quartet.)

The gospel quartets’ influence wasn’t confined to just those names either, as many of the rhythm and blues musicians of the ’60s and ’70s first had their imaginations sparked by the quartets. This short list of singers with their gospel affiliation in parentheses prove the point: Ashford and Simpson (The Followers), Chuck Jackson (Raspberry Singers), Wilson Pickett (Violinares), Johnny Taylor (The Highway QCs). Even the current pop/R&B group Jodeci was once a gospel group called Little Cedric Haley and the Haley Singers!



The Soul Stirrers
Photo from cover of CD
Jesus Gave Me Water

The Choirs

In gospel music, the mass choirs and choruses replaced the quartets in terms of overall popularity. Interestingly enough, however, the most popular choir in the ’90s was founded and directed by a quartet member, Franklin Williams, commonly called Frank (1947-1993). Williams was part of a family quartet (The Southern Gospel Singers, later called The Williams Brothers) before joining the Jackson Southernaires. In 1979, he joined Malaco Records as executive producer and director of gospel promotions, and he organized and was lead singer for the Mississippi Mass Choir in 1988. The group’s first recording, Mississippi Mass Choir Live, was an immediate success with Billboard and Score magazines naming it the number one spiritual album of the year. The choir is still recording and still setting sales records.

Choral Trailblazers: The Fisk Jubilee Singers²⁹

Established in Nashville, Tennessee, in January 1866, after the conclusion of the Civil War, Fisk University taught freed slaves how to count their wages, how to write the new names they had chosen for themselves, and read both the ballot and the Bible. Despite emancipation, the South was a dangerous place: Fisk students who dared teach in the countryside were routinely assaulted and whipped by Ku Klux Klan nightriders; one was shot at in his classroom; another had her school building burned to the ground.

Charged with keeping the financially troubled school afloat, treasurer George Leonard White proposed taking Fisk's most gifted singers on a fundraising tour of the North. Before they even left town, they encountered resistance: the parents were afraid to let their children go; White's fellow teachers opposed the tour; and the American Missionary Association, the northern religious organization that operated Fisk, refused to help, worried that the chorus's appeal for funds would jeopardize their own fundraising activities. But White persevered. "I'm depending on God, not you," he told the AMA, and set off with his singers and the last \$40 of the school's treasury. "Not one of us had an overcoat or wrap," remembered Ella Sheppard. "Taking every cent he had, and all he could borrow, Mr. White started with his little band of singers to sing the money out of the hearts and pockets of people."

Following the path of the Underground Railway, a group of unknown singers - all but two of them former slaves and many of them still in their teens - arrived at Oberlin College in Ohio to perform before a national convention of influential ministers on November 16, 1871. After a few standard ballads, the chorus began to sing spirituals, songs "associated with slavery and the dark past, sacred to our parents," as soprano Ella Sheppard recalled. It was one of the first public performances of the secret music African Americans had sung in fields and behind closed doors.

"All of a sudden, there was no talking," says musicologist Horace Boyer. "They said you could hear the soft weeping . . . and I'm sure that the Jubilee Singers were joining them in tears, because sometimes when you think about what you are singing, particularly if you believe it, you can't help but be moved."

Despite the warm reception, donations totaled less than \$50. Night after night, it was the same: crowds loved their singing, but the collection plate yielded barely enough to cover their expenses. Yet no one turned back. "All we wanted," recalled soprano Maggie Porter, "was for Fisk to stand."

Life on the road took its toll. White and the singers endured rheumatism, bronchitis, chronic coughs. Their clothes ran to rags. But after the triumphant Oberlin performance, word started to spread. In December, the Jubilee Singers appeared at Henry Ward Beecher's weekly prayer meeting at Brooklyn's Plymouth Church. (Beecher's daughter Harriet Beecher Stowe wrote *Uncle Tom's Cabin*, one of the first mainstream novels to focus on the experience of slaves.) Every church wanted the Jubilee Singers



The original Fisk Jubilee Singers. picard.tnstate.edu/~library/digital/FISK.HTM



Sheet Music of the Fisk Jubilee Singers <http://www.loc.gov/exhibits/odyssey/archive/05/0516001r.jpg>

from that time on," wrote Maggie Porter. They sang for Mark Twain, President Ulysses S. Grant, congressmen, diplomats. "These singers," said one newspaper, "are doing a great work for humanity."

Ella Sheppard wrote, "We sang as if inspired. We not only paid the debts at home, we carried home \$20,000 with which was purchased the site of our new school. We returned to Fisk amid great rejoicing."

After less than two weeks' rest, the singers were back on the road, touring the Eastern United States. Eventually they would tour Europe to universal acclaim and sing for the royal families of Holland, Germany, and Britain. Queen Victoria wrote in her journal, "They come from America and have been slaves. They sing extremely well together."

The group raised what today would be millions of dollars, but they paid a terrible price. Worn down by the relentless schedule, an advance man suffered a nervous breakdown. George White lost his wife to typhoid fever; he himself nearly died of a pulmonary hemorrhage. Contralto Minnie Tate's voice was torn to shreds. Tenor Benjamin Holmes's nagging cough was caused by tuberculosis. They faced discrimination on the road and from the press. The New York World called them "trained monkeys," and the Newark Evening Courier listed them as if they were items from a slave dealer's catalogue. A grueling tour of Germany - 98 days, 41 towns, 68 concerts - brought with it low morale, frayed nerves, and rivalries among the singers.

After almost seven years of touring, the Jubilee Singers returned home. They were honored by Fisk for raising the funds to complete Jubilee Hall and save their school.

But their contributions extended far beyond Fisk University. They had introduced the world to the power of spirituals and challenged racial stereotypes on two continents. "In their wake, hotels, railways, steamship lines, and boards of education integrated their facilities. The Jubilees not only introduced the world to the music of black America, they championed the liberties of all Americans," says Andrew Ward, co-writer of the documentary and author of *Dark Midnight When I Rise: The Story of the Jubilee Singers*. More than 125 years later, the Jubilee Singers of Fisk University continue the concert tradition begun by that courageous original chorus of former slaves.

This article is excerpted from pbs.org. For more information on the Fisk Jubilee Singers, visit *The Jubilee Singers: Sacrifice and Glory* at <http://www.pbs.org/wgbh/amex/singers/>

A Brief History of Jazz

Background

Jazz is a form of American music. It is a mingling of the musical expressions of all the people who came to the United States, by choice or by force -- people from Africa, Europe, Latin America -- as well as the people who were already living in the U.S. Jazz is particularly American because it was created on U.S. soil (specifically New Orleans), from which all its cultural roots come.

By the early 20th century, the U.S. already had its own special blend of musical traditions. Hymns, work songs, field hollers, chants, classical music, Negro spirituals, gospel songs, the blues and ragtime were some of the types of music that Americans created for religious, work and social purposes. Jazz incorporated all of these styles.

Jazz quickly spread and established itself as a part of American culture in the 1910s and 1920s; in fact, the 1920s are often referred to as the "Jazz Age." It was during this time that new channels playing jazz could be heard and spread rapidly. The phonograph, radio and talking motion picture also made it possible for millions to hear jazz.

At the same time a great number of Black Americans migrated north in search of better jobs and a way of life. Jazz went with them everywhere, but it was centered in four cities -- New Orleans, Chicago, Kansas City and New York.

New Orleans

New Orleans has the distinction of being the birthplace of jazz; it was there that the transition from the blues to jazz took place. In a city made up of Blacks, Whites, Creoles and other peoples with their own musical traditions, and with military brass bands present at every social, political or sporting event, it is no wonder that jazz was influenced by so many musical traditions.

Called "jazz" at first, this music clearly had a unique sound. The polyphonic structure of New Orleans jazz consisted of three separate and distinct melodic strands -- the cornet, clarinet and trombone -- played together with great artistry. The cornet usually led the way, playing the basic melodic line and emphasizing the strong beats. The trombone supported the cornet, accenting the rhythm with huffs and puffs and filling out the bottom of the design with low smears and growls. The clarinet took the part of the supporting voice and provided rich embellishment. When these instruments improvised together (called collective improvisation), they sounded something like a church congregation singing a spiritual: the cornet was the song leader, and the trombone and clarinet wove their separate melodic lines into the basic

Since many New Orleans musicians didn't read music, they played from memory and improvised, which gave new rhythms and flourishes to written marches, society songs and ragtime pieces. They naturally turned to the blues and older traditions of folk singing to create their new music.

Chicago

When Blacks migrated to northern cities in the 1920s, they brought blues, stomps and catchy dance tunes with them. Several key musicians like King Oliver, Jelly Roll Morton and Louis Armstrong moved from New Orleans to Chicago where an audience for jazz developed. Since Chicago was the biggest railroad center in the world, its industries drew Black workers from throughout the South, and the city soon became the center of jazz activity.

Kansas City

During the 1920s in Kansas City and the Southwest, a new style of jazz was also forming and flourishing whose roots were in orchestral ragtime and rural blues. Here an emphasis was placed on the use of saxophones, the walking bass and the hi-hat cymbal, which added the characteristic rhythmic swing. Perhaps most importantly, the players memorized relatively simple melodies to give the soloists freedom to concentrate on rhythmic drive. Bennie Moten, William "Count" Basie, and other band leaders advanced this style of jazz which became known as "Kansas City 4/4 Swing." This sound is distinctive due to its rhythm and shout style vocals -- four solid beats to the bar stomped by a rugged rhythm section and accompanied by a singer, shouting the blues away.

The "Swing" Era

In the '30s and '40s, swing became the popular new catch phrase, giving jazz a new look and a new name. Swing music differed from earlier jazz styles because the size of the band had grown from around five musicians to more than twelve. The big band consisted of three sections: reed instruments, brass instruments and rhythm instruments. The brass and reed sections used call-and-response patterns, answering each other with riffs -- repeated phrases that they threw back and forth. All of it was tinged with a blues tonality.

Swing became commercialized as the music was spread by the many dance bands, the popularity of live radio broadcasts and the expansion of the recording industry. One of the most prolific and important composers in the Swing Era and throughout the 20th century was Edward Kennedy "Duke"

Bebop and Latin

The next major break in jazz styles occurred in New York in the mid-1940s among a group of musicians meeting in after-hours jam sessions. These players felt they had outgrown swing and big band arrangements and were frustrated by the lack of opportunity to experiment and "stretch out." They began changing the music: harmonies became more complex, tempos were a



Louis Armstrong. Photo from tinpan.fortunecity.com/riff/11/



Bennie Moten. Photo from www.kclibrary.org/sc/bio/moten.htm

accelerated, melodies were often difficult to hum or whistle, chords and scales sounded strange on first hearing and rhythms were juggled in complicated patterns.

This new style of jazz was called bebop, or bop. Its pioneers were trumpeter Dizzy Gillespie and saxophonist Charlie Parker. Thelonious Monk, a composer and pianist, was also very influential due to his unique sense of rhythm, time and chord structures. Although bop was largely improvised, a bop number customarily began and ended with a written-down or memorized chorus played in unison. Between these two choruses, each member of the group took a turn soloing. These solos are what distinguished the musicians and their sense of jazz music; they required a musicality that went beyond the training and technique of the average jazz musician.

Latin Jazz also boomed during the 1940s. Latin music has influenced jazz since its earliest days: the Creole music of New Orleans used a rumba rhythm, and Jelly Roll Morton used what he called a “Spanish Tinge” in his music. However, Latin music made an indelible mark on jazz orchestras and small bop groups of the 1940s. In the early 1940s, the band leader Machito formed a group called the Afro-Cubans, and in the late 1940s, Dizzy Gillespie established his own Afro-Cuban jazz orchestra. Chico O’Farrill, Mario Bauzá, Ray Baretto, Tito Puente and other Latin jazz masters leave a rich legacy as well.

New Styles

By the 1950s, new styles began to emerge from the bebop scene. Cool jazz was characterized by slower tempos and a more relaxed feel and was quickly adopted by many West Coast musicians. Modal jazz, featuring compositions using modal scales (arrangements of scales basic to early Western music), also became popular. In this style, melodies were constructed with a collection of notes, none of which could be defined as a harmonic center. Other styles, such as hard bop (which combined bebop with traces of gospel music and the blues), third stream (which synthesized basic elements of jazz with those of Western fine art music) and avant-garde (less structured and highly improvised music with unusual instrumentation), also began during the 1950s.

Jazz Today

Jazz continues to thrive and now surfaces across the spectrum from bebop to fusion to straight-ahead jazz ensembles. It continues to evolve through jazz musicians’ exploration of the music’s roots and past masters and their



Duke Ellington. Photo from www.dukeellington.com



Charlie Parker. Photo from www.geocities.com/BourbonStreet/5066/

Listening to Classical Music

Sometimes classical music can seem foreign to students. The following is information that may help students to better appreciate the classical pieces they may hear during the concert and will teach them about the history of classical music in general.

History of Classical Music

Strictly speaking, classical music refers to music from the "Classical" Period (1750-1820). However, most people use the term "classical music" to represent music from all four major periods - Baroque, Classical, Romantic, and Contemporary. If you've just been listening to popular tunes, you're in for a gigantic new world of music. And it isn't a boring one, either!

Classical music shares a lot of traits with popular music. After all, in the 18th century it was popular music. People danced to it in kingly chambers and pianists had musical duels to determine who was a better musician. Today, pop artists borrow melodies from classical music all the time. You have probably heard symphonic interludes mixed in a slow tune or a clarinet playing baroque melodies as part of an R&B song.

The earliest classical music took form around 1600 C.E. Before this time, most music consisted of religious chants written for four voices (soprano, alto, tenor, bass) singing in unison or parts. Around 1600, there was much religious upheaval, and composers such as Bach, Telemann, and Vivaldi rebelled against tradition: they overthrew the strict old laws of music writing! They created dissonances, harmonies which clashed and made "impure" sounds. They introduced suspensions, notes held over from opposing keys. They even made a rule never to follow convention: writing in unison and parallel was not allowed. The Baroque Period (1600-1750) had begun.

Baroque music has a very precise, controlled quality which makes it easy to recognize. It contains melodic themes that repeat themselves in different voices, and it uses dance styles such as the minuet, march and gigue. The pieces in Bach's Well-Tempered Clavier, a collection of Preludes and Fugues in every key written to test a harpsichord's tuning, and Vivaldi's The Four Seasons represent this period well.

During the Classical Period (1750-1820), composers took even more liberties. They turned from the two-voice style of the Baroque to a solo line with chords underneath. Keyboardists began producing a much louder and more resonant sound after Cristofori's invention of the piano in 1709.

A midsized Austrian city called Vienna became the center of musical activity; Mozart, Haydn, and Beethoven all lived there. Mozart was best known for his operas, Haydn for his symphonies, and Beethoven for his piano sonatas and symphonies. Despite the innovation of the time, music of this period remained simple. It often sounded dainty, elegant, and refined, but it was also very emotional. Most movie scores today are simply



J. S. Bach.
From www.islandnet.com/~arton/bach.bild.html



W.A. Mozart.
From Classical Works Photo Gallery

not-so-clever copies of Haydn symphonies or other works.

Beethoven led the way into the Romantic Period. While going deaf, he began to write very passionate music which lacked rigid structure. This became a general characteristic of the Romantic Period (1820-1900). Highly emotional pieces such as Liszt's virtuosic piano solo St. Francis of Paul Walking on the Waves and Brahms' First Violin Concerto were written during this period.

For a few years around the turn of the century, the Impressionistic Period dominated music and art. Almost all music was meant to conjure up images - Debussy wrote piano songs about sunken underwater castles and reflections in a pool of water. Ravel composed his famous symphonic work, Bolero, which evoked dance scenes using only one rhythmic theme. Composers created these scenes using colorful harmonies and scales. The tempos of most pieces were marked "rubato," meaning free-flowing - the idea was to produce a certain atmosphere rather than present a specific form or subject. The Impressionistic Period did not last long, and the Contemporary Period (1900-Present) soon began.

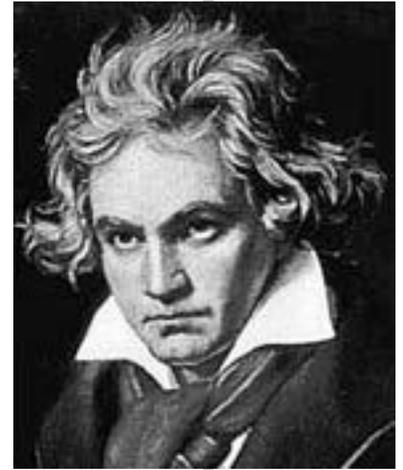
In Contemporary music the rule was "anything goes." Traditional structure, form, and harmony were nearly forgotten, except as history to study. Composers incorporated all styles of music, such as classical patterns, jazz lines, and romantic melodies. They also created new musical idioms, including Schoenberg's 12-tone system and John Cage's use of nuts, screws, and other objects to alter the sounds of piano strings.

Today most people dance to pop tunes and hip-hop, but classical music still abounds. People go to classical concerts to be immersed in interesting new worlds created by the harmonies of a symphony. Movies use classical music to create atmospheres of suspense or peacefulness. Popular musicians study classical music to learn technique.

How to Listen to Classical Music

When you sit down at a classical concert and the orchestra plays the Shostakovich First Piano Concerto, do you recognize the theme as a quote from Beethoven's Pathétique and notice how Shostakovich cleverly intertwines it with a rhythmic march? If so, you probably don't need to read this essay. Some people become bored after a few seconds of classical music. They don't understand the complexity of it, fail to appreciate its colorful instrumentation, or just hate classical music and would rather listen to rock. If this is you, that's fine, but learning about classical music may help you to appreciate it. Read on if you want to explore how to get more out of listening to classical music.

When you first sit down, for instance in a concert hall, relax and get ready to enjoy the music. If a pianist is performing, try to sit on the left side of the hall to see his hands. Observe the program, take note of the pieces and composers - symphonies usually have four movements, concertos (solos for an



Beethoven.
From Classical
Works Photo Gallery



J. Brahms.
From Classical Works
Photo Gallery



A. Schoenberg.
From Classical
Works Photo Gallery

instrument with orchestra) usually have three. Perhaps there is a set of variations or a solo piece. Look at the titles. They usually give clues as to the main idea of the piece. The performers will come onstage, and the audience applauds when the conductor and soloist (if there is one) enters. The musicians take a few moments to prepare their instruments, tune on the note "A," and mentally focus. Sit back and slip into the world of the music.

Understanding Structure Adds Interest. Most pieces begin with the introduction of a theme. A theme is a relatively short recognizable musical phrase, sort of like a character in a novel. It changes throughout the piece, becomes exuberant, sad, peaceful, or excited. At the beginning it is in its simplest, most basic form. The theme changes soon after it is introduced. Here begins the development section, the main area which distinguishes classical music from pop. Whereas popular tunes usually have one or two themes, which repeat themselves and a "bridge" in the middle, classical pieces grow and build as their themes take on different forms. The general rule of classical music is "the same, but different." Even though the themes change, they must be part of one coherent piece. A mark of great composers is the ingenuity of their piece's development - themes take on different emotions and forms on a micro-level, yet they form a brilliant whole on a macro-level (i.e. the entire piece.)

Sometimes pieces are divided into movements. Each movement has a different feeling; often the first and last are fast and exciting while the inner movements are slower and heavier. **DO NOT** clap between movements! Although you may want to applaud the performers, it is a custom to wait until the entire work is finished to clap. Then the audience might give a standing ovation if they really liked the performance, and the performers may play an encore, another shorter piece.

Melody, Harmony, and Rhythm. A composer has three elements, which he controls in his composition: melody, harmony, and rhythm. He makes variations on the melody by adding different notes or changing the notes. He changes the harmony by altering the chords or switching to minor (darker) or major (brighter, happier). He varies the rhythm by changing the beat or the tempo. To keep the flow of a piece, he can only change two of these at a time. By listening for changes in these three areas, you will find meaning in what the composer has written.

It's About Expression! Most of all, try to understand what a composer is expressing in his piece. Every work conveys an emotion and creates a mood. Listen to what the composer is saying - why did he write the composition? Music should be fun. Music is expression, dance, excitement, passion. Listening to music is not a chore or a set of intellectual rules to follow. However, understanding basic music theory and appreciating the performers' talent makes it even more interesting.

Choral Terminology

Chorus: This term is generally used to describe a group of vocalists in which each voice part (soprano, alto, tenor, bass) has more than one singer. The name comes from the Ancient Greek term *choros*, which was a group of dancers on stage who made comments about the play they were watching. Choral singing is one of the most popular ways to make music. Schools and churches often have choruses. Sometimes, there are separate choruses for males and females. Choirs with men and women are called mixed choruses. While choruses are popular, there are very few professional choruses compared to the number of professional orchestras.

Soprano: This is the highest sounding vocal or instrumental part. Usually only young boys and females can reach the notes required to sing the part. The range is usually middle 'C' to the 'F' that is 18 notes (two and one-half octaves) higher.

Alto: Italian for "high," this term was formerly used to indicate the highest level for a male voice, but is now used to generally describe the lower of the two vocal ranges for women. Alto is the second highest vocal range surpassed only by soprano.

Tenor: This term is used to describe the highest natural range of a male voice. Today, tenor is one of the most expressive voices in a vocal composition. But, starting in the fifteenth century and continuing until about the eighteenth, the tenor voice was basically used to express the *cantus firmus*, or the foundation on which the music was based.

Bass: This is the lowest male voice part. Bases often sing are the "baseline" of the song, which is made up of notes that follow the core of the melody and are fundamental to the structure of the song.

Ensemble: This refers to the entire group or orchestra that performs a piece. The altos, tenors, sopranos, and basses or any members of a group performing together make up an ensemble.

Falsetto: This term refers to a range that an adult voice, usually male, sings. It is above the normal singing range (often called full or chest voice), and enables singers to reach higher notes. Tenors are the most common vocalists to practice this technique. Falsetto can even produce soprano notes, although it is less powerful than singing at full voice.

A Cappella: This musical term comes from Italian meaning, "in the style of the chapel." Developed during the Renaissance, this term was used to describe choral music that was pure and unaccompanied by musical instruments. There were no independent instrumental parts, thus the voices sang alone.



Part III: Lesson Plans and Activities

The following lessons and activities offer suggestions intended to be used in preparation for the Youth Performance. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guideline. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students, and your intended learner outcomes.

Learner Outcomes

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.



Mingus Big Band Youth Performance , January 2001

Standards and Benchmarks

English Language Arts

Standard 5: Literature

All students will read and analyze a wide variety of classical and contemporary literature and other texts to seek information, ideas, enjoyment and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.

- **Later Elementary:** Describe how various cultures and our common heritage are represented in literature and other works.
- **Middle School:** Identify and discuss how the tensions among characters, communities, themes, and issues from literature and other texts are related to one's own experience.
- **High School:** Describe and discuss archetypal human experiences that appear in literature and other texts from around the world.

Standard 6: Voice

All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.

- **Later Elementary:** Identify the style and characteristics of individual authors, speakers, and illustrators and how they shape text and influence their audiences' expectations.
- **Middle School:** Compare and contrast the style and characteristics of individual authors, speakers, and illustrators and how they shape text and influence their audiences' expectations.
- **High School:** Analyze the style and characteristics of authors, actors, and artists of classical and masterpieces to determine why these voices endure.

Social Studies

Standard I-2: Comprehending the Past

All students will understand narratives about major eras of American and world history by identifying the people involved, describing the setting, and sequencing the events.

- **Later Elementary:** Identify and explain how individuals in history demonstrated good character and personal virtue.
- **Middle School:** Select conditions in various parts of the world and describe how they have been shaped by events from the past. Use historical biographies to explain how events from the past affected the lives of individuals and how some individuals influenced the course of history.
- **High School:** Select events and individuals from the past that have had global impact on the modern world and describe their impact.

Standard I-3: Analyzing and Interpreting the Past

All students will reconstruct the past by comparing interpretations written by others from a variety of perspectives and creating narratives from evidence.

- **Later Elementary:** Use primary sources to reconstruct past events in their local community.
- **Middle School:** Analyze interpretations of major events selected from African, Asian, Canadian, European and Latin American history to reveal the perspectives of the authors.
- **High School:** Challenge arguments of historical inevitability by formulating experiences of how different choices could have led to different consequences.

Mathematics

Standard I-1: Patterns

Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships, and construct representations of mathematical relationships.

- Elementary: Use patterns to describe real-world phenomena.
- Middle School: Describe, analyze and generalize patterns arising in a variety of contexts and express them in general terms.
- High School: Use patterns and reasoning to solve problems and explore new content.

Standard II-1: Shape and Shape Relationships

Students define spatial sense, use shape as an analytic and descriptive tool, identify characteristics and define shapes, identify properties and describe relationships among shapes.

- Elementary: Recognize and name familiar shapes in one, two and three dimensions such as lines, rectangles and spheres and informally discuss the shape of a graph.
- Middle School: Derive generalizations about shapes and apply those generalizations to develop classifications of familiar shapes.
- High School: Compare and analyze shapes and formally establish the relationships among them, including congruence, similarity, parallelism, perpendicularity and incidence.

Science

Standard II-1: Reflecting on Scientific Knowledge

All students will analyze claims for their scientific merit and explain how scientists decide what constitutes scientific knowledge; how science is related to other ways of knowing; how science and technology affect our society; and how people of diverse cultures have contributed to and influenced developments in science.

- Elementary: Show how science concepts can be interpreted through creative expression such as language arts and fine arts.
- Middle School: Show how common themes of science, mathematics, and technology apply in real-world contexts.
- High School: Show how common themes of science, mathematics, and technology apply in real-world contexts.

Standard IV-3: Motion of Objects

All students will describe how things around us move and explain why things move as they do; demonstrate and explain how we control the motion of objects; and relate motion to energy and energy conversions.

- Elementary: Describe or compare motions of common objects in terms of speed and direction.
- Middle School: Qualitatively describe and compare motions in three dimensions.
- High School: Describe that whenever one object exerts a force on a second object, the second object exerts an equal and opposite force on the first object.

Lesson 1: Listening Activity

Objective:

By listening to a recording of The Boys Choir of Harlem before seeing them live, the students can familiarize themselves with the music and be better able to appreciate the performance they will see. This activity is also the ideal time to discuss how to behave at performances, how to listen to music and about the specific genres of music the Boys Choir sings.

Materials:

The Boys' Choir of Harlem tape
A cassette tape player
The educational materials included in this guide
Pencils and papers for the students

Directions:

- 1) Ask the students what kind of music they like to listen to. Do any of them play instruments? Does the culture or background they come from influence the styles of music they like? Explain that much of the music sung by the Boys Choir of Harlem has roots in the African-American tradition.
- 2) Use Part II of this resource guide to teach the students about the history of Harlem, African-American sacred music, the gospel music tradition, jazz and classical music and the choral setting.
- 3) After learning about the music, play the tape for the students. As they listen to the songs, ask them questions such as the ones below:
 - What do you hear?
 - Is the music fast or slow?
 - Does it make you happy? sad? feel like dancing?
 - What instruments do you hear?
 - Do you hear soloists? just the choir? several parts in the choir?
 - Listen to the words. What are they singing about?
- 4) When the songs are over, review the questions with the students and discuss their answers. What did they like? What didn't they like? Were they able to distinguish between different voices and groups of voices? Could they understand the words? Does listening to the tape make them more excited about seeing the performance?

Lesson 2: Call-and-Response

Objective:

This activity allows students to become familiar with the songs the Boys Choir of Harlem will be singing and with a few of the themes in those songs. They will also compose their own melodies and experiment with group singing techniques such as call-and-response.

Materials:

Handout: Texts for Call-and-Response

Directions:

- 1) Distribute copies of the handout to each of the students.
- 2) Use the information in this guide to teach them about African-American Sacred Music (p. 20) and the Gospel Music Tradition (p. 24) if you have not already done so.
- 3) Divide the class into groups of four or five people. Select one of the texts on the handout for the entire class to work on. Then assign one line of the text to each group.
- 4) Give the class a beat they can clap and a starting pitch. Have each group create a melody to their line of the song using the given beat and pitch. Allow them time to practice singing and clapping their line together until they all know it well.
- 5) Explain that you will sing the song in call-and-response style. Have everyone clap or tap the beat together and direct Group 1 to sing the first line as a group. Then direct the entire class to echo what the group sang. Continue this way until all groups have had a chance to be the leader and the song is over. Feel free to do as many songs as is appropriate.

Handout: Texts for Call-and-Response⁴⁴

I Have a Dream

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at a table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama . . . will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

I have a dream today.

-Martin Luther King, Jr.

<http://web66.coled.umn.edu/new/MLK/MLK.html>

Ain't I A Woman?

That man over there says that women need to be helped into carriages, and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages, or over mud-puddles, or gives me any best place! And ain't I a woman? Look at me! Look at my arm! I have ploughed and planted, and gathered into barns, and no man could head me! And ain't I a woman? I could work as much and eat as much as a man - when I could get it - and bear the lash as well! And ain't I a woman? I have borne thirteen children, and seen most all sold off to slavery, and when I cried out with my mother's grief, none but Jesus heard me! And ain't I a woman?

- Sojourner Truth

<http://eserver.org/race/aint-i-a-woman.txt>

Texts for Call-and-Response, cont'd.⁴⁵

Speech to the Young: Speech to the Progress-Toward

Say to them,
say to the down-keepers,
the sun-slappers,
the self-soilers,
the harmony-hushers,
"even if you are not ready for day
it cannot always be night."
You will be right.
For that is the hard home-run.

Live not for battles won.
Live not for the-end-of-the-song.
Live in the along.

Gwendolyn Brooks

<http://www.math.buffalo.edu/~sww/brooks/poems-GB.html#gb0>

Listen Children

listen children
keep this in the place
you have for keeping
always
keep it all ways

we have never hated black

listen
we have been ashamed
hopeless tired mad
but always
all ways
we loved us

we have always loved each other
children all ways

pass it on

Lucille Clifton

<http://www.math.buffalo.edu/~sww/clifton/poems-LC.html#listen children>

Lesson 3: African-American Cooking⁴⁶

Objective:

Many of the members of The Boys Choir of Harlem are of African-American descent. The choir celebrates this heritage by selecting songs from various African-American musical traditions. Soul food is a popular form of cooking which developed out of this culture. In this lesson, students will learn about the origins of soul food and its significance to the African-American tradition. They will learn to follow recipes to make the various items popular in soul food cooking and to appreciate diverse cooking styles. Ideally, students should visit a soul food restaurant (see list at the end of this lesson).

Materials:

Cooking utensils and kitchen area
Ingredients as specified by recipes

Directions:

1) Ask the students about what types of food they like to eat. How many of them enjoy eating foods specific to different cultures? What types of ethnic food have the students tried?

2) Explain that a particular culture's geography, agriculture, economy and tastes influence the development of their food. For this reason, different cultures have different traditional foods.

3) Use the following information as a starting point for teaching your students the history behind soul food:

This cuisine emerged in the mid-'60s as a term for the traditional, savory food of Southern black Americans. Some items, such as okra and sesame seeds, were originally brought from Africa by slaves. Others were crops or plantation owners' "castoffs" that slaves creatively prepared for themselves to supplement rationed food. Soul food is well-seasoned, often with African-derived spices.

In the past, African-American foods were prepared in many ways. Since there were no refrigerators or freezers years ago, meat was smoked in a smokehouse to make sure it wouldn't spoil. Meats were barbecued, roasted, boiled, or made into stews. Feathered wildlife was prepared by frying, baking, roasting, making broths, or simmering to form gravies. In the rivers and streams, there were lots of fish and other water life that could be eaten. Vegetables were boiled or fried. Drinks were made from the juices of fruits. Dinner staples include greens with ham hocks, cornbread, fried corn, rice, sweet potatoes, and pork from neck bones' to pigs' feet. Breakfast favorites are biscuits, grits and sausage or fried chicken. Dessert specialties include

bread pudding, sweet potato pie and fruit cobblers.

Evolving from African customs is a love of cooking lavishly for family and friends in the home, especially at holidays. Often, a family's way of preparing favorites is passed down from generation to generation – with smell, taste, touch, and appearance overriding written recipes, if any. Soul food is a distinct cuisine, still served today at many restaurants.

4) Select recipes that the children can help prepare. Make sure that each student has a job to do. Give them each a copy of the recipes to have for themselves. Have fun cooking and eating!

Recipes

Black-Eyed Peas

Black-eyed peas came from Africa. They are a healthy food that people eat to become strong. Some African-Americans believe that if you eat black-eyed peas on New Year's Day, you will have good luck for the new year.

- 1 pound black-eyed peas
- 4 cups water
- 1 medium onion
- 1/2 teaspoon salt
- 1/4 teaspoon
- 1 cup cubed ham (option substitutes: 2 polish sausages, 2 hot sausage links, or bacon)
- 1/4 teaspoon dried red pepper (optional)

Pick and wash the black-eyed peas. Place in slow cooker or, if you wish to cook them on the top of the stove, a large dutch oven. Combine with salt, pepper, onion, water, and ham or other meat. You can add crushed red pepper if you like spicy food, simmer on the top of the stove or turn slow cooker to high and allow peas to cook 3 to 4 hours. Serves 6 to 8.

Succotash

- 1 cup corn (frozen or canned) - cooked
- 1 cup lima beans (frozen or canned) - cooked
- 1/2 teaspoon salt
- 2 tablespoons margarine
- Dash of pepper

Combine corn and lima beans in pot. Add salt, pepper and margarine. Heat slowly over low heat for 10 minutes.

Spoon Bread

- 1 cup yellow cornmeal
- 1 1/2 cup boiling water
- 1 cup milk
- 3 tablespoons butter
- 1 teaspoon salt
- 2 eggs - beaten

Preheat oven to 375 degrees F. Combine cornmeal and boiling water. Stir until smooth. Add butter and salt. Mix well. Let cool. Add milk and beaten eggs. Pour into greased casserole. Bake at 375 degrees F. for approximately 30 minutes. Serves 6.

Emancipation Proclamation Snackin' Cake

1/2 cup butter
 1 cup sugar
 2 eggs
 2/3 cup milk
 2 1/2 cups flour (sifted)
 3 teaspoons baking powder
 1/4 teaspoon salt
 1 teaspoon vanilla extract

Cream butter, add sugar gradually, blend well. Beat eggs well and add to butter and sugar mixture. Mix sifted flour, salt, and baking powder. Add milk a little at a time. Finally, add vanilla. Use two 9" x 12" buttered cake pans. Bake for 30 minutes at 375 degrees.

Bread Pudding

Years ago, people could not afford to throw anything away. If they had a lot of leftover old bread (the bread that was made with flour, not cornmeal), they would crumble and save it. The idea behind bread pudding was that people could not afford to waste or throw away food, so they recycled it. With bread pudding, they used the stale bread to make this delicious dessert.

4 cups dried bread crumbs
 2 eggs beaten
 2 cups milk
 1/2 cup sugar
 1/2 teaspoon vanilla
 1/8 teaspoon cinnamon
 1/8 teaspoon nutmeg
 2 tablespoons butter
 1 1/2 cups raisins

Mix all the above ingredients. Place in 350 degree oven. Bake for 45 minutes, or until the center is firm to the touch. Can be served hot or cold.

Punch

1 1/2 cups sugar
 1 can unsweetened pineapple juice
 6 cups orange juice
 12 bottles 7 up
 2 cups water
 3 cups lemon juice
 2 trays ice cubes

Mix sugar and water. Simmer for 5 minutes. Chill. Chill fruits, juice and 7 up, mix sugar syrup and juices, add 7 up at serving time. Makes 7 quarts.

Detroit Soul Food Restaurants

Absolut Tiffany's

440 Clinton, Detroit (313) 964-8900

Beans & Cornbread

29508 Northwestern Hwy, Southfield (248) 208-1680

East Franklin

1440 Franklin, Detroit (313) 393-0018

Flood's Bar & Grille

731 St. Antoine, Detroit (313) 963-1090

Lil' Champs

18338 Plymouth Rd., Detroit (313) 837-8940

Mama's Place

15228 W. Seven Mile, Detroit (313) 342-6120

Miss Jo's Ribs 'N' Things

20181 Van Dyke, Detroit (313) 892-0648

Soul Food Cafe

1040 Randolph, Detroit (313) 965-6880

The Southern Connection

18641 Wyoming, Detroit (313) 861-1857

Steve's Soul Food

8443 Grand River, Detroit (313) 894-3464

Soul Food Online Recipes

www.recipes.wennzel.net/display

Search for recipes from various types of cooking, including Soul Food

www.soulfoodcookbook.com

Online Soul Food recipes and other Soul Food resources

Lesson 4: Keys to Success

Objective

Students learn about The Boys Choir of Harlem's mission of personal development and improvement in addition to creating beautiful music. After studying Dr. Turnbull's Keys to Success for the choir, they will discuss and record what steps are necessary to be successful in their own lives.

Materials

Handout: Dr. Turnbull's Keys to Success

Directions

- 1) Distribute copies of Dr. Turnbull's Keys to Success to each of the students. Have the class read the list and discuss each item and how it is important.
- 2) Divide the students into groups of 3 or 5. Instruct each group to compile their own list of 10 keys to success. Encourage them to use their own experience and knowledge as well as Dr. Turnbull's guide.
- 3) After the groups make their own lists, write everyone's suggestions on the board so that the whole class can see them all.
- 4) As a class, discuss the items on the board and determine which ten seem most important. This will help the students prioritize and focus on a few specific points. Consider both short term and long term success and ways of achieving it.
- 5) Make sure that each student has a final list of their class's personal keys to success. Use the list as a class motto. Consider having the students create their own posters of the motto and display it in the classroom.

Handout: Dr. Turnbull's Keys to Success

The Boys Choir of Harlem members are recognized for their musical abilities as well as their personal success stories. The choir gives these students an opportunity to accept responsibility, learn discipline, work hard, express their creativity, focus their energies on a positive project, perform as a team, master music, travel, go to college and succeed. Without Dr. Turnbull's visionary choir academy, many of the students would never have been given the opportunity to achieve any of these goals. He is a talented choir director, as well as a successful teacher, counselor, and disciplinarian. The following are what he describes to be the "keys to success" in his ensemble.

1. Keep an open mind to constructive criticism. Even the best constantly seek ways to improve and are not completely satisfied with praise only.
2. Know your surroundings and act accordingly. We want our children to behave with class and dignity everywhere they go. We also want them to understand the differences in having class at the White House and having class at a neighborhood playground. Rude and discourteous behavior, however, is not acceptable anywhere.
3. Trust your own judgments, make your own decisions. Following the crowd is often the easy way out; leaders listen with their own hearts and minds.
4. Be honest with others and, more important, yourself.
5. Set goals and complete them. The combination of talent, discipline, and hard work is unbeatable. No one gets something for nothing.
6. Be prepared for the unexpected. Life is filled with surprises and disappointments; the ability to adapt and bounce back are vital for long-range success.
7. Be a team player. The part is never greater than the whole, and a selfish attitude gets in the way of progress.
8. Develop and appreciate high standards. The goal is excellence – there is no substitute.



Lesson 5: Spirituals

Objective

For students to gain understanding of spirituals through study and singing of "Swing Low, Sweet Chariot"

Materials

Handout: "Go Down, Moses"

Directions

1) Distribute copies of the song. Tell the class that Boys Choir of Harlem has this song on the list of songs they might sing at the concert. Explain that the boys prepare many songs when they go on tour but don't always sing each one at each concert. Begin by reading the lyrics as a class. Then explore the following questions with the class:

- Most spirituals relate to the Bible. How does this one?
- What does the singer want literally? figuratively?
- Many spirituals contained secret codes, phrases that seemed to be about one thing but actually gave hints about when to meet or escape. How might slaves have used this song to communicate ideas about freedom?

2) Now sing the song with the class. Consider the following questions:

- What is the mood of this song?
- This version of the spiritual is from Duke University's historical collection and was published in 1917. How is it similar to other versions of "Go Down, Moses" that you know? How is it different?

3) Very young students may need to learn this song the traditional way, by call-and-response, with the teacher singing a phrase and the students singing it back. Older students may be able to sight read.

4) Older students may add harmonies or instrumentation

Go down, Moses

For the people's good

Chorus: 1st

When I stand
among the
pillars of
the temple

The first system of the chorus features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

The second system continues the vocal line with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment maintains its rhythmic pattern, with the right hand playing eighth notes and the left hand providing harmonic support.

The third system concludes the chorus with a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues until the end of the phrase.

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The first system of the second part features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line starts with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment is similar to the first part, with eighth-note patterns in the right hand.

The second system continues the vocal line with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues its rhythmic pattern.

The third system concludes the second part with a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues until the end of the phrase.

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Handwritten musical score for the first system of 'Moses'. The system consists of three systems of staves. The first system has two staves with lyrics: 'The Lord said unto Moses, Behold I have chosen thee.' The second system has two staves with lyrics: 'I will send thee before me, and I will drive out the Canaanites before thee.' The third system has two staves with lyrics: 'and I will give thee the land of the Amorites, Hittites, Canaanites, and Hivites.' The notation includes treble clefs, a common time signature, and various musical symbols such as notes, rests, and bar lines.

Handwritten musical score for the second system of 'Moses'. The system consists of three systems of staves. The first system has two staves with lyrics: 'I will send thee before me, and I will drive out the Canaanites before thee.' The second system has two staves with lyrics: 'and I will give thee the land of the Amorites, Hittites, Canaanites, and Hivites.' The third system has two staves with lyrics: 'I will send thee before me, and I will drive out the Canaanites before thee.' The notation includes treble clefs, a common time signature, and various musical symbols such as notes, rests, and bar lines.

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Internet Resources

www.ums.org

The University Musical Society official site.

www.boyschoirofharlem.org

The Boys Choir of Harlem official website.

jazz.detroit.net

Detroit Jazz - source for the Detroit jazz scene provides a performance calendar, articles, reviews and links to local artists and establishments.

www.detroitmusic.com

Detroit Music - comprehensive resource for Detroit music offers artist profiles, venues, media contacts, reviews, store lists and an extensive show calendar.

www.freep.com

Detroit Free Press - Michigan's premier news, sports, information and entertainment site.

www.soulofamerica.com/cityfldr/detroit.html

Soul Of America, Detroit - Afrocentric Arts and Cultural Sites

www.treble.org

Boychoir Symposium

harlem.about.com

Harlem history and cultural resources

www.urbancoolnet.com

African-American Teacher Resources

www.mcps.k12.md.us/curriculum/socialstd

African-American History Bookmarks

Music.net Encyclopedia

Everything you wanted to know about music

www.nypl.org/research/sc/scm/scholars.html

Schomburg Center for Research in Black Culture

The Boychoir of Ann Arbor

Contact: Meg Kennedy Shaw (734) 663-5377

Since its foundation, the Boychoir of Ann Arbor has been the musical home to over 175 boys from the Southeast Michigan area. Through touring and extensive concertizing, the Boychoir seeks to develop strong character in each of its members, and inculcate the virtues of team-work, the achievement of definable goals, and the maturity that develops through hard work and perseverance.

Choirs of the Cathedral of St. Paul, Detroit

Contact: Jeremy Tharrant, Acting Music Director and Organist
(313) 831-5000 ext. 3052

The Cathedral Choir of Men and Boys, founded in 1884, enjoys one of the longest unbroken traditions of any such choir in the United States. The Choir sings most 11:00am Sunday services as well as an occasional choral evensong. The newly-formed Choir of Women and Girls sing one Sunday service each month in addition to occasional special services.

The Ann Arbor Youth Chorale NEW Center

1100 N. Main Street Suite 111
(313) 996-4404

Contact: Ruth Datz, Dr. Richard Ingram, or Dr. Donald Williams
Founded in 1987, the Ann Arbor Youth Chorale has a current enrollment of 100 children in three choirs. Members range in age from nine to sixteen and are from many racial, economic and religious backgrounds, with varying levels of vocal ability and experience. The choir exists to artistically enrich the lives of children, their families and the community.

Rudy Hawkins Singers

(313) 259-7493

Rudy Hawkins conducts this African-American group.