



Traditions & Beliefs

A Publication of the Initiative for the Study of Religion and Spirituality in the
History of Africa and the Diaspora (RASHAD)

Online Educator's Guide

In the Spirit of Teaching:
Lessons in African American
Musical Arts, Religion, and History

An Online Educator's Guide
and Supplement to
The Journal of Traditions and Beliefs

Spring 2010

www.ClevelandMemory.org/pray/

Introductory Note

This guide is published by the Initiative for the Study of Religion and Spirituality in the History of Africa and the Diaspora (RASHAD) and the Spiritual Gifts Project. This publication is made possible, in part, by financial support from the Office of the Dean in Cleveland State University's College of Liberal Arts and Social Sciences (CLASS). It is part of RASHAD's ongoing effort to enhance learning at all levels through the Praying Grounds Oral History Project, public programs, and publications.

All contributors to the current issue are Cleveland State University alumni. Lana J. Miller, Geraldine C. Hardin Washington, and Regennia N. Williams are professional educators in Cleveland, Ohio and members of the Spiritual Gifts Choir. Beginning in the fall semester of 2010, the youngest contributor and most recent CSU graduate, Stephanie L. Barbee (Class of 2010), will pursue a graduate degree in Library Science at Ohio's Kent State University.

The CD reviews and the discography in this guide are also available in the charter issue (Fall 2009) of RASHAD's *Journal of Traditions and Beliefs*.

Educators at all levels are invited to submit materials for our upcoming issues. For submission guidelines and/or additional information on *The Journal of Traditions and Beliefs*, please contact the editor at r.williams@csuohio.edu. All submissions will be peer-reviewed.

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The views expressed are those of the authors and do not necessarily reflect the views of the Initiative for the Study of Religion and Spirituality in the History of Africa and the Diaspora (RASHAD), its advisors, or Cleveland State University.

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For more information on works by the 2009 Harvest Time Composers, RASHAD, and Spiritual Gifts, please contact:

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Cleveland State University
Founder and Director, RASHAD
Executive Director, Harvest Time 2009

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Harvest Time 2009
Featuring
the New Spiritual
Gifts Workshop Choir

“Spiritual Gifts:
Live in Cleveland”
RASHAD, 2009
and
“Harvest Time: Featuring
the New Spiritual Gifts
Workshop Choir”
RASHAD, 2009



CD Reviews and Commentary

Documenting Black Sacred Music and History

By Regennia N. Williams

African American sacred music encompasses everything from 19th-century concert spirituals to latter day praise and worship songs. Even those with no formal ties to the church or the conservatory are familiar with canonical works, such as Harry T. Burleigh's "Deep River" and Mahalia Jackson's "Move On Up a Little Higher."

To their credit, Marian Anderson, Paul Robeson, Roland Hayes, Jessye Norman, Moses Hogan and other performing artists did much in the 20th century to raise awareness about the significance of African American Spirituals. Due, in part, to their pioneering efforts to include Spirituals in their concert repertoire, concert arrangements of Spirituals are taught and performed in church and academic settings on a regular basis. When it comes to Gospel and other styles of African American sacred music, however, choir lofts and vocal studios are often transformed into contested terrains. Music readers and those who rely exclusively or mainly upon oral traditions (rote methods) while studying music are often on opposite sides of arguments about "proper" vocal technique, performance style, and other matters.

In 2009, RASHAD partnered with singers, instrumentalists, and others in Greater Cleveland to produce two concerts and related audio recordings: "Spiritual Gifts: Live in Cleveland" and "Harvest Time:

Featuring the New Spiritual Gifts Workshop Choir." Both collections were designed for use with RASHAD's growing collection of online curriculum materials in the "Praying Grounds" / Cleveland Memory Digital Archive.

"Live in Cleveland," for example, includes four *a capella* arrangements for mixed chorus (SATB): "The Star-Spangled Banner," "Joy Like a River," "This Train Is Bound for Glory," and "Way Over in Gloryland." With the exception of "The Star-Spangled Banner," all songs are presented in the choral style akin to that pioneered by Jester Hairston and R. Nathaniel Dett, two of the most celebrated arrangers of African American concert spirituals. David M. Thomas, music director for the April 26, 2009 concert and arranger for "Joy Like a River" and "This Train Is Bound for Glory," is also featured in a companion "Spiritual Gifts" video segment, which is available on-line at www.ClevelandMemory.org/pray. Spiritual Gifts, a community-based professional Black sacred music repertoire ensemble, performed all songs, and their educational cd is available in libraries.

The "Harvest Time" concert and live recording features a 32-member workshop choir performing ten songs by five Cleveland-based composers. Planned as the first in a series of themed annual workshops, the 2009 project featured works by Beverly J. Brown, Leonard Burks, Drene Ivey, Brenda Johnson, and Nathaniel Williams,

Jr. The Spiritual Gifts workshops and Harvest Time concerts offer opportunities for individuals to study and perform African American sacred music while promoting entrepreneurship and economic development. The 2009 demo CD contains approximately 30 minutes of music. In preparing the master, co-editors selected entire songs or excerpts from songs that would illustrate the following aspects of African American sacred music:

Instrumental Interpretation of a Spiritual

“Were You There?”

Drene Ivy, Piano

Antiphonal Congregational Song

“Awesome God”

Irma Williams, Alto Soloist

Vocal Solos

“Spirit of God”

Kennedy Jones, Tenor Soloist

“The Lord is My Shepherd”

Jean Edwards, Soprano Soloist

“They That Wait on the Lord”

Lisa Williams, Alto Soloist

Musical Settings of Passages of Scriptures

“Give and It Shall Be Given Unto You”

“The Lord Is My Shepherd”

“They That Wait on the Lord”

Praise and Worship Songs

“I Can’t Thank Him Enough”

“Praise Give to God”

Four Cleveland State University alums, all of whom either participated in workshop activities or served in an advisory capacity, agreed to contribute lesson plans for a companion Online Educator’s Guide. In presenting the workshop and the October 24, 2009 concert and live recording, RASHAD succeeded on many levels. Singers auditioned and paid for the workshop, which included six two-hour rehearsals, registration materials, sheet music, rehearsal tapes, CDs, and MP3 files, opportunities to work with five professional composers

and recording artists, professional photographs, and copies of the demo CD for their portfolios. The composers, for their part, were able to observe each other in action while working with a group of highly-motivated singers—of diverse backgrounds and skill levels—in both campus and community settings. Audience participation is clearly evident on the recording, something that could not be achieved in a studio recording.

Live recordings of African American sacred music, especially Gospel, also provide numerous opportunities for oral historians to document other sounds associated with African American Christian worship and concert experiences. The sound of the singers’ footsteps as they take their places on the stage, the affirming shouts of “amen” and “hallelujah” from audience members, the preacher-composer’s reading of the passage of scripture that he set to music, clapping hands at points where uninitiated listeners might not expect to hear them. These sounds, when accompanied by heartfelt singing, make for a dynamic performance.

On commercial recordings, the aforementioned sounds might be dismissed as background noise. For students of ethnomusicology, however, these verbal and non-verbal responses help provide the cultural context for the music. Together, the CD and the Online Educator’s Guide have the potential to serve as useful instructional materials for classroom teachers. ❖

Music Changes History vs. History Changes Music

By Lana J. Miller

Grade: Pre-Kindergarten - 8th Grade

Subject: Cross Curricular

Content: This lesson is cross curricular and cross grades. It includes music, history, health, language arts, performing arts, and technology.

Goals, Aims/Outcomes: The aim of this lesson is to demonstrate to students how music has changed and how it changes us. By the end of the lesson the students will understand how music is connected with the times and how the times can dictate what kind of music we are exposed to.

In particular, the older students will realize how the separation of church and state, removal of prayer and the removal of the Bible from the public school changed the type of music that students were exposed to.

Objectives:

1. The students will recall their favorite school song.
2. The students will share their favorite school song.
3. The students will explain how various styles of music make them feel.
4. The students will survey older adults about favorite songs.
5. The students will generate a list of favorite songs.
6. The students will compare their list of songs with those of older adults.
7. The older students will research Supreme Court cases that may have caused changes in the types of music used in schools.

Materials and Aids: Computer, recordings of various songs, microphones, paper, pencils

Procedures/Methods:

A. Introduction

1. Teacher plays a grade appropriate song that the students are familiar with from school (example:” Twinkle, Twinkle Little Star” or “America”)
2. Teacher plays different kinds of music and asks the students how it makes them feel (examples: lullabies, protest music from the 1960’s, classical music, religious music, etc.)

B. Development

1. Teacher recalls favorite school songs
2. Students recall favorite school songs
3. Teacher and students share songs with class

C. Practice

1. Have students make individual lists of favorite school songs or make a class list (depending on grade level of class).

D. Independent Practice

1. Let students compare lists with neighbors.
2. Let students discuss similarities and differences.
3. Encourage students to survey other staff members and family members (especially older people, such as parents, grandparents, and great grandparents).
4. Students may do timelines, diagrams, charts, etc. to highlight their survey results.

E. Accommodations / Differentiated Instruction

1. For younger students, teacher writes titles on board.
2. Students who have difficulty writing should be paired with stronger students.
3. Students from higher grade levels may be paired with younger students to promote whole-school involvement.
4. Invite family members to the classroom to share some of their favorite songs.
5. Survey songs other than school songs (folksongs, songs from the radio and television, camp songs, church songs, etc.)
5. For older students, encourage them to discuss why the responses vary (possible responses: age differences, location, type of school, religion, family background, social issues, change in laws or Supreme Court rulings, etc.)

F. Checking for Understanding

1. Let students recall the most popular songs.
2. Let them explain why these songs were popular.
3. For older students, allow them to use the computer to research the Supreme Court decisions of 1948 (*Mc Collum vs. Board of Education*), 1962 (*Engle vs. Vitale*), and 1963 (*Abbington School District vs. Schempp*). Let them debate whether these decisions caused any change in the types of songs sung in the public schools.

G. Closure

1. Culminating Activity: Whole School Assembly where students will share some of their favorite songs.
2. Songs may be divided up by era or genre.
3. Songs may be performed as a class, with a partner grade, or solo.
4. The school choir and the band can also be included. The older students who have done research should share their findings and opinions with the entire school.
5. Family members should be invited to attend and to participate.
6. This would also be the perfect opportunity for a short skit about “How Music has Changed, “How Music Changes Us,” or “How Supreme Court Decisions Changed the Type of Songs that Students Sing in Public Schools.”
7. You may also invite a local church choir or soloist to participate. ❖

The Place of Black Sacred Music in American History and Culture

By Geraldine C. Hardin Washington

Subjects: Language Arts, Music

Grade Level: 6th – 8th Grade

Purpose: To prepare students for participation in research-based projects, including science fairs and presentations involving social studies and history

Objectives: Students will conduct research, compile evidence, and give final presentations on the contributions of Black musicians, writers, composers, conductors, ensembles, and soloists in the history of Black sacred music in America.

- Students will learn to work in groups.
- Students will learn to conduct research.
- Students will be able to categorize the sounds and moods of musical pieces.
- Students will learn how to prepare an organized presentation.
- Students will learn how to communicate and conduct a survey.

Goals: The students will create a display board presentation on selected musicians, writers, composers, conductors, ensembles, choirs, or soloists who have made contributions to Black sacred music in America.

The students will present their information in their school's annual Black History Fact Fair.

Activities and Procedures: The students will conduct research, using the websites listed below to gather information for their projects. The students will select a composer, writer, soloist or musician. Once the students have gathered the basic information from the Internet, they will use audio-visual materials and other sources to create a display.

Development: Students will work in groups, share ideas, and evaluate and help improve their peers' work before the final presentations.

Equipment and Supplies: Assortment of colored paper, display boards, computers, printers, CD players and recorders, recorded music, paste or glue, scissors, markers, and pencils.

Websites of Interest

<http://www.okhistory.org/Folklife/articles/blacksacredtrad.pdf>
African American Composers, Pianists, and Musical Directors

<http://chevalierdesaintgeorges.homestead.com/>
African American Heritage in Classical Music

<http://canteach.ca/elementary/africasong.html>
Can Teach: African Songs, Chants and Games

<http://www.creativefolk.com/blackhistory/blackcomposers.html>
African American History & Heritage Site, Composers of African Descent, 25 Free downloads of music available

<http://ctl.du.edu/spirituals/>
Sweet Chariot: The Story of the Spiritual

www.ClevelandMemory.org/pray
Praying Grounds: African American Faith Communities, A Documentary and Oral History Project

From this site, links to "Websites of Interest" include:
Preliminary Inventory of the Sam Barber Collection on Wings Over Jordan,
A Cleveland-based choir that was active in the 1930s and 1940s
University of North Carolina at Chapel Hill, Library Manuscript Division

Display Presentation Guidelines

Creating an effective display board takes time and planning. Students will develop plans for organizing the information on their selected artists before creating the display boards. The following sites will offer information on how to plan and display information on the boards:

www.presentationmagazine.com
Offers suggestions for organizing and giving lectures, speeches, and other presentations.

<http://www.templateswise.com/general-powerpoint-templates/>
Provides easy to use presentation templates and backgrounds.

www.squires.fcps.net/library/research/present.htm
Suggests useful formats for student presentations, including posters, flow-charts, and banners.

Summary

Black history is a part of American history. Through this project, students will learn more about the historic contributions of African Americans to the shaping of American music. The research skills used for this project can help students complete similar projects on African American accomplishments in the sciences, art, agriculture, and law, among other disciplines. ❖

Discography

The Essential Gospel Music Listening Library Edited and with an Introduction by Stephanie L. Barbee

Compiled by the Members of Spiritual Gifts,
A Professional Black Sacred Music Repertory Ensemble (2009)

Both students and scholars at the university level can benefit from using a catalog of African American sacred music, because, in African American communities, music often serves as a diagram, tracing the growth and stagnations of African Americans throughout their history in the United States. Gospel music, for example, developed through racism, segregation, and other forms of humiliation. In 2005, author Bill Carpenter said Gospel music has served as an outlet for frustration and brought peace to believers in Gospel music. Gospel music also provided an avenue to business ownership, as many Black-owned record labels started as Gospel record labels. This is a significant point, since many record labels that held copyrights to Gospel music were owned by non-blacks, who, while they did not necessarily understand Gospel music, recognized its importance in the African American community.

In completing this particular collection, the process of identifying the release date and respective record label was very time consuming, especially for songs released in the early twentieth century, the era of traditional Gospel music. Recordings of Mahalia Jackson's music, for example, are often re-mastered to provide better sound quality, and the release date for the re-mastered work is more readily available than the date for the original recording. The Grace Note Music Database proved to be an excellent source of information, yielding more data than many music retailer websites.

Each catalog entry provides information on the evolving business of Gospel music, and the recordings themselves serve as exemplary teaching tools at the post-secondary level. Gospel music has endured the test of time, it is vital to the lives and cultures of African Americans, and the music's influence will continue for years to come.

Yolanda Adams

"Save the World"-1993-Verity Records (Amazon.com)

"The Best of Yolanda Adams"-1999-Verity Records (Amazon.com)

African American Heritage Series, GIA Music

"42 Treasured Favorites from the African American Heritage Hymnal"-2008-GIA Music (giamusic.com)

Rance Allen

"The Best of the Rance Allen Group"-2006-UMG (Amazon.com)

The Barrett Sisters

"What Shall I Render?"-2005-Sony Music Special Products (Oldies.com)

Byron Cage

“Byron Cage, Live at the Apollo: The Proclamation”-2007-Gospocentric (Amazon.com)

“An Invitation to Worship”-2005-Gospocentric (Amazon.com)

The Canton Spirituals

“Nothing but the Hits: The Canton Spirituals”-2004-Verity Records (Amazon.com)

The Caravans

“Best of the Caravans”-1977 (re-released 1990)-Savoy Records (Oldies.com)

Kurt Carr

“Just the Beginning”-2008-Gospocentric (Amazon.com)

“Awesome Wonder”-2000-BMG-Gospocentric (Gracenote.com)

“One Church”-2005-Gospocentric (Gracenote.com)

“Come Let Us Worship”-2005-Artemis Strategic (Amazon.com)

Shirley Caesar

“After 40 Years, Still Sweeping Through the City”-2007-Live Records (Amazon.com)

Mattie Moss Clark

“I’m Not Alone / The Hand of God Reached Out and Touched Me” -2006-Sounds of Gospel (Amazon.com)

Clark Sisters

“Live: One Last Time”-2007-EMI Gospel (Amazon.com)

Otis Clay

“Walk a Mile in My Shoes”-2007-Echo Records (Gracenote.com)

James Cleveland

“Rev. James Cleveland: This Is Gospel,” Parts I & II, Calvin Spain (Amazon.com)

Dorothy Love Coates

“The Best of Dorothy Love Coates & the Original Gospel Harmonettes, Vols. 1-2-1990- Specialty Records (Amazon.com)

Commissioned

“Time and Seasons”-1999 (Amazon.com)

“Verity Records Presents the New Gospel Legends: The Best of Commissioned-1999 (Amazon.com)

“Commissioned Reunion: Live”-2002-Verity Records (Amazon.com)

Beverly Crawford

“Live from Los Angeles”-2007-Jdi Records (Amazon.com)

Andrae Crouch

“Definitive Greatest Hits”-2005-Sheridan Square Records (Amazon.com)

Saundra Crouch

“Gospel Legacy”-2008-Light Records (Amazon.com)

Margaret Douroux

On “Gospel Music Workshop of America: National Mass Choir 25th Anniversary”-1993-Verity Records (Amazon.com)

Danniebelle Hall

“Legends of Gospel: Danniebelle Hall”-2004-Compendia (Amazon.com)

Thomas A. Dorsey

“Precious Lord: The Great Gospel Songs of Thomas A. Dorsey”-1973-Special Mkts. (Amazon.com)

Dynamic Praise

“Testify”-2007-Madison Avenue (Amazon.com)

Kirk Franklin

“Hero”-2005-Afrocentric (Gracenote.com)

“Fight of My Life”-2007-Zomba Gospel (Gracenote.com)

“Kirk Franklin and the Family, Live”-1993-Gospocentric Records (Oldies.com)

“Rebirth of Kirk Franklin”-2002-Gospocentric (Gracenote.com)

Fred Hammond

“Pages of Life: Chapter I & II”-1998-Verity Records (Gracenote.com)

“Nothing but the Hits”-2007-Verity Records (Gracenote.com)

Dettrick Haddon

“Revealed”-2008-Verity Records (Amazon.com)

Edwin Hawkins

“The Very Best of the Edwin Hawkins Singers”-1998-RCA Victor Europe (Amazon.com)

Walter Hawkins

“The Very Best of Walter Hawkins and the Hawkins Family”-2005-Artemis Strategic (Amazon.com)

“Love Alive V – 25th Anniversary”-1998-Gospocentric (Amazon.com)

Darwin Hobbs

“Free”-2008-Tyscot Records (Amazon.com)

“The Best of Darwin Hobbs”-2007-EMI Gospel (Amazon.com)

Israel Houghton

“Israel and New Breed—New Season”-2001-Sony Records (Amazon.com)

Mahalia Jackson

“The Best of Mahalia Jackson”-1995-Sony Records (Amazon.com)

Bobby Jones

“The Ambassador”-2007-Verity Records (Amazon.com)

Donald Lawrence

“Donald Lawrence Presents the Tri-City Singers Grand Finale: Encourage Yourself” -2007-EMI Gospel (Amazon.com)

“I Speak Life”-2004-Verity Records (Amazon.com)

Tamela Mann

“The Live Experience”-2007-Tilly Mann Records (Amazon.com)

Roberta Martin

“The Best of the Roberta Martin Singers”-1979-Audio CD reissued 2001-Savoy Records (Amazon.com)

Mary, Mary

“The Sound”-2008-Sony Records (Amazon.com)

Donnie McClurkin

“We Are All One (Live in Detroit)”-2009-Verity Records (Amazon.com)

“Psalms, Hymns, and Spiritual Songs”-2004-Verity Records (Amazon.com)

“The Essential Donnie McClurkin”-2007-Verity Records (Amazon.com)

The Mighty Clouds of Joy

“The Best of the Mighty Clouds of Joy”-originally released 1973/ re-released 1995-MCA Special Products (Amazon.com)

“In the House of the Lord: Live in Houston ”-2005-EMI Gospel (Amazon.com)

“Live in Charleston”-1996-Intersound Records (Amazon.com)

Smokie Norful

“Nothing Without You”-2004-EMI Gospel (Amazon.com)

“I Need You Now”-2002-EMI Gospel (Amazon.com)

“Live”-2009-EMI Gospel (Amazon.com)

“Life Changing”-2006-EMI Gospel (Amazon.com)

LaShun Pace

“Shekinah Glory”-1993-Savoy Records (Amazon.com)

“Just Because God Said It”-1998-Savoy Records (Amazon.com)

The Anointed Pace Sisters

“The Return”-2006-Tyscot Records (Amazon.com)

Bishop T.D. Jakes and The Potter’s House Choir

“The Storm Is Over”-2001-Chordant Records (Amazon.com)

“Grace: Live in Kenya”-2007-Rhino/Wea (Amazon.com)

“Live from the Potter’s House”-1998-Integrity Music (Gracenote.com)

JoAnn Rosario

“More, More, More”-2002-Verity Records (Amazon.com)

“Joyous Salvation”-2007-Verity Records (Amazon.com)

Marvin Sapp

“Thirsty”-2007-Verity Records (Amazon.com)

KiKi Sheard

“This Is Me”-2006-EMI Gospel (Amazon.com)

Soul Stirrers (with Sam Cooke)

“Jesus Gave Me Water”-1992-Specialty Records (Amazon.com)

Sweet Honey in the Rock

“Sacred Ground”-1995-Earthbeat Records (Amazon.com)

“I Got Shoes”-1994-Music Little People Records (Amazon.com)

“Selections, 1976-1988”-1997-Flying Fish Records (Amazon.com)

“Singing for Freedom”-2005-Rhino Records (Yahoo! Music.com)

Take Six

“The Standard”-2008-Heads Up Records (Amazon.com)

“Greatest Hits”-1999-Warner Bros/Wea Records (Amazon.com)

“Take Six”-1988, Audio CD released 1990-World Entertainment (Amazon.com)

Tye Tribbett

“Victory”-2006-Integrity Music/Gospel (Amazon.com)

“Stand Out”-2008-Sony Records (Amazon.com)

Albertina Walker

“Best of Albertina Walker”-2001-Verity Records (Amazon.com)

“Please Be Patient with Me”-1990-Savoy Gospel (cduniverse.com)

“Original Gospel Classics”-2006-Original Gospel Records (Amazon.com)

Hezekiah Walker

“Souled Out”-2008-Verity Records (Amazon.com)

“The Essential Hezekiah Walker”-2007-Verity Records (Amazon.com)

Clara Ward & the Ward Singers

“I Feel the Holy Spirit”-Audio CD released 2005-Gospel Friend Records (Amazon.com)

Benita Washington

“Renaissance”-2007-Reddapple Seed Entertainment (Amazon.com)

“Hold On”-2004-Compendia Records (Amazon.com)

Kirk Whalum

“Hymns in the Garden”-2001-Warner Brothers Records (Amazon.com)

Thomas Whitfield

“I’m Encouraged”-1986- Sound of Gospel Records (prayzehymnonline.com & Amazon.com)

Marion Williams

“My Soul Looks Back: The Genius of Marion Williams”-1994-Shanachie Records (Amazon.com)

“Gospel Soul of Marion Williams”-1999-Shanachie Records (Amazon.com)

“Remember Me”-2005-Shanachie Records (Amazon.com)

The Williams Brothers

“Still Here”-2003-Blackberry Records (Amazon.com)

“Greatest Hits Plus”-2005-Blackberry Records (Amazon.com)

CeCe Winans

“Thy Kingdom Come”-2008-EMI Gospel (Amazon.com)

“Throne Room”-2003-Sony Records (Amazon.com)

The Winans

“Heart and Soul”-1995-World Entertainment Records (Amazon.com)

The Wings Over Jordan

“Amen”-2008-King/Select-O Records (Amazon.com)

“Traditional Spirituals”-2008-King/Select-O Records (Amazon.com)

“Trying to Get Ready”-2008-Gospelfriend Records (Amazon.com)

Dwayne Woods

“Introducing Dwayne Woods”-2006-Verity Records (Amazon.com)

WOW Gospel 2005-Variou Artists-Verity Records (Amazon.com)

WOW Gospel 2006-Variou Artists-Verity Records (Amazon.com)

WOW Gospel 2007-Variou Artists-Verity Records (Amazon.com)

WOW Gospel 2008-Variou Artists-Verity Records (Amazon.com)

WOW Gospel 2009-Variou Artists-Verity Records (Amazon.com)

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