

MUSI 630: Nineteenth-Century African-American Music Curriculum Assignment
 David Anderson
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	Content goals	Skills goals
Day 1	<p><u>Lesson Plan: West African Music; Slavery; "Pattin' Juba"</u></p> <p>(~20 minutes) Eileen Southern – The African Legacy and The Colonial Era</p> <ul style="list-style-type: none"> • Teacher will briefly lecture (PowerPoint) on the history of African music from the Southern text. <ul style="list-style-type: none"> ○ Music in West Africa – in society, occasions for music making, professionals, instruments and practice, poetry, dance, and eventual African diaspora (the Middle Passage). <p>(~15 minutes) <i>The Southern Poverty Law Center: Teaching Hard History – A Framework for Teaching American Slavery (3-5)</i></p> <ul style="list-style-type: none"> • Teacher will open healthy dialogue about slavery, its history, and how America has moved forward using this guidebook and associated videos. • This introduction is designed to frame future discussions on African-American music, as it directly affects the historical background of music studied later in the unit. • By 5th grade, students should already have a background in understanding the basics of the history of slavery in America. This should be a brief reminder of its history and terminology, with a focus on the 	<p><u>SPLC Framework:</u> <i>Essential Knowledge 6:</i> Students should know that enslaved people tried to maintain their cultures while building new traditions that continue to be important.</p> <p>6.A Music was very important in the lives of enslaved people, and the music they created shapes popular music today.</p> <p><u>VDOE Standards:</u> 5.1a The student will improvise rhythms of increasing complexity.</p> <p>5.6a The student will explore historical and cultural aspects of music by identifying representative music compositions from different periods of music history.</p> <p>5.6c The student will explore historical and cultural aspects of music by examining factors that may inspire musicians to perform or compose.</p> <p>5.15c The student will classify, perform, and count rhythmic patterns by using body percussion.</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Explain the role of music in West African society

	<p>culture and accomplishments of slaves during this time—through music. Teacher-led student discussion. (view PDF of framework for more info)</p> <ul style="list-style-type: none"> ○ “One common mistake is to begin by discussing the evils of slavery. Doing so subtly communicates that enslaved people lacked agency and culture.” <p>25-Minute Activity: “Pattin’ Juba” – Historical Background and In-Class Performance (see attached)</p>	<ul style="list-style-type: none"> • Understand the occasions in which music was made in West African society • Name musical instruments and describe at least one performance practice of West African music • Describe one West African music and dance practice • Connect West African music with the music of slaves in America following the African diaspora. • Understand and explain the basic history of slavery in America, and how it affected African-American culture. • <i>(Opportunity for assessment)</i>
<p>Day 2</p>	<p><u>Lesson Plan: The Work Song and The Spiritual</u></p> <p>(~10 minutes) Teacher will play video, previewing and introducing lesson (lifted from SPLC Framework) https://youtu.be/gb-gSnOAFG4?t=127</p> <p>Teacher will ask students to discuss the kinds of music they know and listen to today, and how it may have its roots in spirituals and work songs of enslaved African-Americans.</p> <p>(~15 minutes) Introduction to Work Songs https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/traditional-and-ethnic/traditional-work-songs</p> <ul style="list-style-type: none"> • Teacher will introduce work songs through the Library of Congress website. Students will popcorn-read the content of the website, and songs 	<p><u>SPLC Framework:</u> <i>Key Concept 9</i> – Enslaved and freed people worked to maintain cultural traditions while building new ones that sustain communities and impact the larger world.</p> <p><i>Essential Knowledge 16:</i> Enslaved people worked to preserve their home cultures while creating new traditions.</p> <p>16.C Enslaved Africans created two of America’s most enduring musical forms: spirituals and blues music.</p> <p><u>VDOE Standards:</u> 5.6a The student will explore historical and cultural aspects of music by identifying representative music compositions from different periods of music history.</p>

	<p>will be played as they appear in the reading (Cornfield Holler; Oh the Sun Done Quit Shinin; She Brought My Breakfast, etc.) Students should take notes.</p> <p>(~35 minutes) Introduction to Spirituals https://www.loc.gov/item/ihas.200197495/</p> <ul style="list-style-type: none"> • Teacher will briefly introduce spirituals through the Library of Congress website. Students will popcorn-read the content of the website, and songs will be played as they appear in the reading (Swing low, Deep down in my heart, etc.) Students should take notes. • Students will delve into one specific spiritual – <i>Follow the Drinking Gourd</i> – by learning and performing it as a class: <ul style="list-style-type: none"> ○ Listen to, read, and sing the spiritual as a class ○ Discuss its history ○ Discuss its vocabulary ○ Discuss the tradition behind the spiritual ○ Discuss symbolism in the lyrics <p><u>Historical context:</u> followthedrinkinggourd.org/index.htm <u>Song:</u> youtube.com/watch?v=pw6N_eTZP2U <u>Educational Children’s Book Read Aloud:</u> youtube.com/watch?v=JSQAYMQomCO</p>	<p>5.6c The student will explore historical and cultural aspects of music by examining factors that may inspire musicians to perform or compose.</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Explain what a work song is, why work songs were sung, and the purpose and meaning behind work songs • Name at least one work song, its approximate date and location, and its specific usage for work. • Explain what a spiritual is, why spirituals were sung, and the purpose and meaning behind spirituals • Understand the origins of the spiritual and how it evolved over time • Name at least one spiritual, its approximate date and location, and the meaning behind its lyrics. • Highlight musical elements like: call and response, rhythm patterns, “Field hollers,” improvised polyphony. • Highlight the element of protest in all work songs. • <i>(Opportunity for assessment)</i>
Day 3	<p><u>Lesson Plan: African-American Classical Musicians at the Turn of the 20th Century</u></p> <p>(~20 minutes) Introduction to Ragtime:</p> <ul style="list-style-type: none"> • Students will listen to famous ragtime piano pieces—James Scott’s “Frog Legs 	<p><u>VDOE Standards:</u></p> <p>5.6a The student will explore historical and cultural aspects of music by identifying representative music compositions from different periods of music history.</p>

<p>Rag,” and Scott Joplin’s “Maple Leaf Rag.”</p> <ul style="list-style-type: none"> • Historical and biographical information on ragtime and these composers will be presented via PowerPoint (lifted from Harer text). <ul style="list-style-type: none"> ○ How did ragtime evolve from previous African-American musical traditions? • Musical stylistic features of ragtime will be discussed and explained (in PowerPoint)—the teacher will perform ragtime on the piano and explain syncopation, left hand chordal accompaniment pattern, and form of work (sections and repetition). • Students will be encouraged to dance and feel the music, and express what they liked and disliked about the music. <p>(~20 minutes)</p> <p>Introduction 20th Century African-American Classical Musicians:</p> <ul style="list-style-type: none"> • Students will delve into the work of African-Americans in the 20th Century by studying one of the most famous composers of the time—William Grant Still. • youtube.com/watch?v=QiOzpnHP48Q (6 minute video) • The teacher will present a PowerPoint and video on Still’s Afro-American Symphony. This presentation is meant as a preview to the <i>Composer Research Project</i>, and will be conducted in the same way students will be expected to present: <p>(~20 minutes)</p> <p>Begin work on <i>Composer Research Project</i>:</p> <ul style="list-style-type: none"> • Students will partner up, and select one famous African-American composer from the 20th century to 	<p>5.6c The student will explore historical and cultural aspects of music by examining factors that may inspire musicians to perform or compose.</p> <p><u>SPLC Framework:</u> <i>Key Concept 9</i> – Enslaved and freed people worked to maintain cultural traditions while building new ones that sustain communities and impact the larger world.</p> <p><i>Essential Knowledge 16:</i> Enslaved people worked to preserve their home cultures while creating new traditions.</p> <p>Students will be able to:</p> <ul style="list-style-type: none"> • Describe and identify ragtime music • Name at least one famous ragtime composer and their accomplishments • Describe stylistic features of ragtime music • Identify at least one important African-American composer and name their important pieces of music and contribution to history • (<i>Opportunity for assessment</i>)
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	<p>research from a list provided by the teacher.</p> <ul style="list-style-type: none"> • Students should include the following information in their presentation: <ul style="list-style-type: none"> ○ Composer’s place and date of birth, period, what instrument/voice the composer played, how he/she became involved in music, brief biography. ○ Describe at least two pieces of music that they wrote, and why they are impactful today. ○ Describe at least two events that happened during the composer’s career. Were they treated differently than other composers at the time? 	<p>(this project will take longer than allotted, but is meant to introduce the project during this class)</p>
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25-minute activity

Design a specific activity, divided into approximately 5-minute chunks. You must describe at least 4 distinct sections of this activity, though some of these sections can build on others without switching gears entirely. Get creative here, and be specific. Will you divide students into groups? Will you have them repeat melodies back to you? Will you have some tap and some sing? Will you have them dance? Will you have them listen to a recording? Read the text of a song? Talk about what it means? There are many options. Your plan here should be so specific that anyone could pick it up and use it in the classroom with minimal preparation.

This activity is for Day 1.

	Activity [3–4 sentences]	Resource used (song, text, recording, etc.)
<p>Beginning: Students will:</p> <p>5.1a The student will improvise and compose music by improvising melodies and rhythms of increasing complexity.</p>	<p><i>Listening and Improvisational Body Percussion Activity (5 minutes)</i></p> <p>Students will listen to this educational dialogue and performance of Juba. This recording is an energetic and relatable introduction to the subject; immediately grabs the attention of the room.</p> <p>When performers begin the Juba rhyme (at 2:26) and clapping, lyrics will be pulled up</p>	<p>Sweet Honey in the Rock: <i>All for Freedom</i> Music for Little People <i>A celebration of the roots, history and future of African-American culture.</i></p> <p>youtube.com/watch?v=uAMTH8nj-dI</p>

	<p>on the projector in large print, and students will be encouraged to improvise patting/clapping. Students will take in first impressions of the new sounds, rhythms, and lyrics.</p>	
<p>5 minutes later: Students will:</p> <p>5.6c The student will explore historical and cultural aspects of music by examining factors that may inspire musicians to perform or compose.</p> <p>5.7 The student will describe how people may participate in music within the community as performers, consumers of music, and music advocates.</p>	<p><i>Discussion-Lecture about Juba and its origins in slavery (5 minutes)</i></p> <p>The teacher will provide brief background information on the history of the Juba dance.</p> <ul style="list-style-type: none"> • African-American plantation dance brought from Africa in the early 1800s • Performed by slaves when no drums were allowed due to fear of “secret codes” hidden in the drumming. <p>The teacher will ask the class multiple thought-provoking questions, and facilitate an open conversation and debate on the following topics, based on the previous educational dialogue and performance:</p> <ul style="list-style-type: none"> • What do you think life was like for African-Americans in the early 1800s (before the Civil War)? • Why do you think was the Juba dance invented? • What do you think the Juba dance meant to slaves who were not allowed their freedom? Was it just something fun, or something meaningful, and deep? • How would you express yourself, if people were not allowing you to speak your mind? Through music? 	<p>Grove Music Online – article on Juba (historical background)</p>
<p>10 minutes later: Students will:</p> <p>5.15c The student will perform and count rhythmic patterns using</p>	<p><i>Following up on the discussion, Sule Greg Wilson’s video will be played on the brief history, philosophical meaning, and in-</i></p>	<p>“Pattin’ Juba – A Spirit Cleansing Ceremony by Sule Greg Wilson”</p>

<p>body percussion and voice.</p>	<p><i>depth instructional performance of Juba. (5-10 minutes)</i></p> <ul style="list-style-type: none"> • The teacher will play the video and stop at 3:44. • Briefly discuss as a class and ask everyone’s new thoughts on the meaning of Juba, after hearing Mr. Wilson’s perspective. • Students will be introduced to the 4-beat “Up-Down-Over-Up-Down-Over-Up” body percussion pattern in the video, and practice together as a class to learn and memorize the rhythms. • The teacher will <i>notate</i> the rhythm and pneumatic device on the board. • If students have trouble with the clapping pattern, they may improvise patting and clapping, so long as they play the same steady pulse as the rest of the class. 	<p>youtube.com/watch?v=aYOhW-eArvE</p> <p>“Juba is a cleansing ceremony in which folks “let go” by saying what’s on their mind. All of their day’s troubles, they could let it out among each other as a community.”</p> <p>“Juba is a cleansing ceremony in which folks “let go” by saying what’s on their mind. All of their day’s troubles, they could let it out among each other as a community.”</p>
<p>5 minutes later: Students will:</p> <p>5.5b The student will apply collaboration and communication skills for music creation, rehearsal, and performance by creating a musical presentation.</p> <p>5.17b The student will respond to music with movement by performing dances and other music activities.</p>	<p><i>Final Class-Performance of the Juba Dance / Rhyme (rest of time left—5 minutes)</i></p> <ul style="list-style-type: none"> • The teacher will explain how the call-and-response sequence works by demonstrating the Juba rhyme over body percussion. The teacher will ask students to “repeat after me,” <i>without</i> students performing the rhythm pattern, to practice reading the poem out loud. • The teacher will begin body percussion rhythmic pattern with students, and begin performance! <p><i>Juba this and juba that. (x2)</i> <i>Juba killed a yellow cat. (x2)</i> <i>Bend over Double Trouble, Juba. (x2-etc)</i> <i>Ah, ahhh, Juba.</i> <i>We bake the bread.</i></p>	

	<p><i>And you give us the crust. We beat the corn. And you give us the husk. We cook the meat. And you give us the skin. And that's when my mama's troubles began, I said Juba. (Juba!) Juba this and juba that. Juba killed a yellow cat. Bend over Double Trouble, Juba. Ah, ahhh, Juba. We bake the bread. And you give us the crust. We beat the corn. And you give us the husk. We cook the meat. And you give us the skin. And that's when my mama's troubles began, I said Juba.</i></p>	
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Part I

Week	Unit (3)	Week's subject	Two examples
1	Unit 1	West African music	<p><i>British Library Sound Archive – West African Recordings (various, from 1909 to 1981)</i> https://www.nts.live/editorial/british-library-sound-archive</p> <p><i>West African Song and Chants: Children's Music from Ghana (Folkways Records – 1964)</i> https://folkways.si.edu/west-african-song-chants-childrens-ghana/music/tools-for-teaching/smithsonian</p>
2	Unit 1	Introduction to Work Songs: Railroad work songs	<p>Library of Congress – Songs of America – Traditional Work Songs:</p> <p><i>Take This Hammer</i> <i>Steel Driving Song</i></p> <p>https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/traditional-and-ethnic/traditional-work-songs</p>
3	Unit 1	Field hollers	<p>Library of Congress – Songs of America – Traditional Work Songs:</p> <p><i>Cornfield Holler</i> <i>Oh the Sun Done Quit Shinin'</i></p> <p>https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/traditional-and-ethnic/traditional-work-songs</p>
4	Unit 1	Sea shanties	<p>Library of Congress – Songs of America – Traditional Work Songs:</p> <p><i>Haul Away</i> <i>Away, Rio</i></p> <p>https://www.loc.gov/collections/songs-of-america/articles-and-essays/musical-styles/traditional-and-ethnic/traditional-work-songs</p>

5	Unit 2	Introduction to Spirituals: Folk spirituals and Ring shouts	<i>Slave Songs of the United States, 1867</i> Ring Shout: <i>Jesus Leads Me All the Way</i> https://www.loc.gov/item/ihas.200197495/ <i>McIntosh County Shouters: Gullah-Geechee Ring Shout from Georgia</i> https://www.loc.gov/item/webcast-5109/
6	Unit 2	Sorrow Songs	Library of Congress – African American Spirituals: <i>Sometimes I feel like a motherless child</i> <i>Nobody knows de trouble I've seen</i> https://www.loc.gov/item/ihas.200197495/
7	Unit 2	Protest Songs / Code Songs	Library of Congress – African American Spirituals: <i>Steal away to Jesus</i> <i>I got my ticket</i> <i>Go down, Moses</i> https://www.loc.gov/item/ihas.200197495/
8	Unit 2	Arranged spirituals	The Fisk Jubilee Singers – <i>Swing Low Sweet Chariot (1909)</i> https://www.youtube.com/watch?v=GUvBGZnL9rE <i>Roll Jordan Roll (1909)</i> https://www.youtube.com/watch?v=ZYO-eDThYil
9	Unit 2	Concert spirituals (Art songs)	Henry T. Burleigh – <i>Deep River</i> https://www.loc.gov/item/ihas.200185369/ https://www.youtube.com/watch?v=dOQMJM6Cj_Q <i>Sometimes I Feel Like a Motherless Child</i> (use this example to compare to the original recording discussed in “sorrow songs”—how does Burleigh transform the folk spiritual into a concert spiritual?) https://www.youtube.com/watch?v=B7PVisn8MM8 https://imslp.org/wiki/Sometimes_I_Feel_Like_a_Motherless_Child_(Burleigh%2C_Harry_Thacker)
10	Unit 3	African-American Classical Musicians: Opera Singers	Sissiretta Jones (“Black Patti”) https://www.youtube.com/watch?v=Yxm_YMaBUUs

			Elizabeth Taylor-Greenfield (“Black Swan”) https://www.youtube.com/watch?v=bslwvOPOLRw
11	Unit 3	Ragtime	Scott Joplin – Maple Leaf Rag https://www.youtube.com/watch?v=TEbZMfYsLo James Scott – Frog Legs Rag https://www.youtube.com/watch?v=qyHVxAG343M
12	Unit 3	Pre-Emancipation (Antebellum Period) (before 1862) WEEK 1	Francis “Frank” Johnson – <i>March</i> https://www.youtube.com/watch?v=69WjsCUq3LE Edmond Dede – <i>Chicago: Grande Valse a l’Americaine</i> https://www.youtube.com/watch?v=lujKaK_18o https://imslp.org/wiki/Chicago_(D%C3%A9d%C3%A9%2C_Edmond)
13	Unit 3	Pre-Emancipation (Antebellum Period) (before 1862) WEEK 2	Thomas Green Wiggins Bethune (“Blind Tom”) – <i>Battle of Manassas (1861)</i> https://www.youtube.com/watch?v=T6vLL-55szE Justin Miner Holland – <i>Maritana for Two Guitars</i> https://www.youtube.com/watch?v=36bjfsCl7eQ
14	Unit 3	Post-Emancipation (after 1863) WEEK 1	Samuel Coleridge-Taylor – <i>Hiawatha Overture</i> https://imslp.org/wiki/Hiawatha%2C_Op.82_(Coleridge-Taylor%2C_Samuel) Samuel Coleridge-Taylor – <i>African Suite: Danse negre</i> https://www.youtube.com/watch?v=iHqUnfGNYbk https://imslp.org/wiki/African_Suite%2C_Op.35_(Coleridge-Taylor%2C_Samuel)
15	Unit 3	Post-Emancipation (after 1863) WEEK 2	Robert Nathaniel Dett – <i>Juba Dance from In the Bottoms Suite</i> https://www.youtube.com/watch?v=VEaPpDa2-7Y https://imslp.org/wiki/In_the_Bottoms_(Dett%2C_Robert_Nathaniel) Will Marion Cook – <i>Overture to In Dahomey</i> https://www.youtube.com/watch?v=Mki_FLAMnXc

Part II

19th-Century African American Music History:

Unit 1: WEST AFRICAN MUSIC & WORK SONGS (Early History)

Musical style:

- West African music: call-and-response, drumming, four-line stanzas, repetition, major/pentatonic scales, duple meters, clapping/stomping/foot tapping, polyrhythm/cross-rhythms.
- Work Songs: Often sang about religion, scriptural heroes, places, actions/objects, and musical motives.
- **How did West African music shape the songs sung by African American slaves and workers in America?

Cultural context/history:

- The Role of Music in West African Society
 - What influenced and shaped the music of African American slaves? What was the historical context behind the African music that slaves brought over to the U.S.?
- Work Songs:
 - Why were these songs sung? What was their purpose, both practically and culturally? How did these songs shape the early African American experience?

Unit 2: SPIRITUALS

Musical style:

- Call-and-response, freeform slides, turns, and rhythms, often major scale collections with flatted 3rds and 7ths (“Blues”).
- Early “folk spirituals” – (Ring) Shout, Hollers, Calls, Cries, Vocables, simpler forms and usually without organized harmony
- Later spirituals:
 - Song form: strophic, verse + refrain, refrain, verse w/internal refrain
 - Depending on the style, texture of music can be monophonic, or harmonized (homophonic). Discuss which genres incorporate which textures.
- How did the spiritual evolve? (How are early spirituals similar and different to work songs? How are later concert and arranged spirituals similar and different to folk spirituals?)

Cultural context/history:

- Largest and most significant forms of American folksong—delve into the cultural meaning of each song and its deep meaning for society, for expression, for humanity. Students will understand what contexts this music was sung in, and how the spiritual evolved from its origins:

- Trace the history of West African music, to work songs, to spirituals. How did each past genre inform future genres? How were these messages carried across time?

Unit 3: AFRICAN-AMERICAN CLASSICAL MUSICIANS

Musical style:

- Nationalist sentiment – “African” rhythms, modes, dance forms in programmatic orchestral and piano works. Syncopated rhythms of Ragtime.
- Preference to imitate European forms and structures while borrowing African devices.

Cultural context/history:

- Difficulties that African American musicians faced—barriers placed by society
- Contributions and innovations of African American composers—how they affect music today
- What specific elements of West African music can you hear in later African American classical compositions? Trace the development of these musical tropes.

Part III

Unit 1 introduction:

To begin learning about African American music, we must first delve into its roots; Africa. The root of their music, **West African music**, led to **work songs**, field hollers, and other types of song that accompany work done by slaves in the American South. Work songs usually had practical usage: to coordinate labor, to ease boredom of tedious work, and to signal the day’s movement. However, these songs became a cultural outlet for African Americans to express themselves during dark times, deeply influenced by the roots of the music from their homeland.

Unit 2 introduction: Spirituals

These early roots of African American music eventually became influenced with European forms to create the folk **spiritual**. These spirituals, conveying hardship, sorrow, companionship, hope, and secret code messages to escape to freedom, express the strong spirit, will, and artistic strength of African Americans during and after Reconstruction. As the spiritual evolved into more complex and syncretized art forms, composers transformed original melodies into multi-part arrangements and European stylized form of spiritual art songs. Spirituals gained significance as a unifying and definitional artistic cornerstone of African American culture in the 19th century and beyond.

Unit 3 introduction: African-American Classical Musicians

With Spirituals paving the way, African Americans began participating in “Western” classical music and its institutions throughout America. Ragtime became a popular form of music, a style coined by one of the first published African American composers, Scott Joplin. During this nationalist period, composers began to write in general romantic forms that highlighted unique cultural “idioms” that defined different countries and races. Orchestral and piano composers combined ideas from early West African music, work songs, and spirituals, with European symphonic traditions, creating a unique style of African American classical music.

