

WEEK TWO

Things to Know

Spirituals are defined as: *American Folk songs created by enslaved Africans during the antebellum era. They depict the sadness, pain, yet hope, determination and clever brilliance of their people (the enslaved African American).*

IMPERATIVE RELATION: in the 1860's schools for the advancement of the blacks were being established. Such as *Fisk Institute, Hampton Institute, Tuskegee Institute*, to mention a few. And from efforts to raise funds for many of these financially struggling schools, the amalgamating of *rural* and *concert* spirituals was methodically launched, thus enabling Nations to hear and witness the "Spiritual" as an intelligent art, performed by intelligent beings. No longer the minstrel show, written and performed by whites in black face.

Code Songs defined as: *mostly spirituals that included secret and disguised underlying tells solely for the use and understanding of the enslaved African American. Constructively designed for a clever plan of escape or a warning of danger.*

ASSIGNMENT 1: View via YouTube, the following two documentaries.

1. "Jubilee Singers, Sacrifice and Glory" Present a 3 page typed summary of the film. NOTE: one key significant is @ 23:30 though 24:50
2. "Creative License" Fisk Jubilee Singers" Present a 2 page typed summary of the film.

ASSIGNMENT 2: Research the following African American composer/ arrangers. Present (typed) 12 important facts about each. 6 of the 12 facts must be related to their contribution to the Negro Spiritual.

→NOTE: Plagiarism copy and paste, etc, will result in the grade "F"

William Dawson

John W. Work, III

Harry T. Burliegh

Jester Hairston

Jessye Eva

Undine Smith Moore

Things To Know

Two reasons Choral Music Composers / Arrangers purposely include “dialect” in their Spiritual arrangements:

1. To pay homage to the creators (the enslaved African) e.g. many English phonetics does not exist in the spoken African Language such as the “th” sound. Therefore, words such as: *the, they, them* were pronounced as: *du, de, dem*. Or in some instances: *tu, te, tem*
2. To coincide with choice of rhythm of the arranger. e.g. *I’m gonna lay down my burdens...* purposely changed to: *I’mah gonna lay down ah’ my burdens....* Hence the latter being more rhythmically involved.

Assignment 3: Listen via YouTube: African American Soprano vocalist Kathleen Battles singing “How Come Me Here” Submit a typed full page summary (at the minimum). Give your viewpoint as to what you experienced in watching the video. All views are welcomed; however, I will admit, this song (lyrics, emotions, minor key) may be a hard listening. Still I encourage you to listen and view the video until obtain an understanding the pain and hardship that connects with the definition of the Spiritual itself, which ultimately should too be hugely discussed in your summary.

Assignment 4: Listen via YouTube: Female a cappella folk group - Sweet Honey In The Rock singing “Wade in the Water”. Submit a typed page summary (minimum). Discussing emotions, story of the song, and the use of plausible codes. You may refer to Module one for “codes” however, you should discover additional possible codes from listening to the assigned listening itself.

Dr. Mark Butler