PART 4: Activities & Resources:
Music in Honor of Dr. Martin Luther King, Jr.

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Introduction

The guest artists for the 2015 WITNESS Young People’s Concert is the Minnesota-based ensemble, Sounds of Blackness. The activities in this lesson will introduce students to the ensemble and their music. Students will read a biography, view a PowerPoint, and listen to a piece from the WITNESS Companion CD. This introduction to the WITNESS guest artists will help students understand the theme and focus of the 2015 WITNESS Young People’s Concert, and hearing the music will ignite their interest in hearing the live performance.

If this is your first WITNESS lesson, provide folders for each student to collect handouts, materials, and their own work related to the WITNESS Concert.
Lesson Plan: Meet the Artists

Learning Goal

Students will select and arrange eight facts related to Sounds of Blackness into a Biography Wheel to demonstrate their knowledge and understanding about the ensemble, their vision and purpose.

Materials

• Copies of the Sounds of Blackness biography, p. 84
• “Bio Wheel” graphic organizer, p. 87
• “Meet the Sounds of Blackness” PowerPoint from WITNESS Companion CD
• Folders for saving handouts and student work

Process

1. Decide if you will use the printed biography, the PowerPoint, or both.

2. Tell students that they will soon attend the 2015 WITNESS Concert and provide information about the event (see “What You Can Expect at the WITNESS Young People’s Concert,” p. 15). In addition to the VocalEssence Chorus, the guest artists are the members of Sounds of Blackness. The Varsity Choir from South High School in Minneapolis will also appear. Then focus attention on Sounds of Blackness.

   • Ask students to speculate about the ensemble’s name, Sounds of Blackness. What might that tell them about the group and its music?

3. Read the biography (p. 84) and/or view and read the PowerPoint text out loud. Then ask “What did the reading and/or PowerPoint tell you about the group?” Allow time for responses and speculations.

4. Walk students through the “Bio Wheel” activity using the graphic organizer. They can work alone, as partners, or do it at home. BUT provide time in class for students to share their work and note similarities and differences in what they’ve written. Post the Bio Wheels or have students place them in their folders.
Lesson Plan: Listen and Respond to Music by Sounds of Blackness

Learning Goal
Students will respond to the music by describing what they hear, locating call and response passages, and interpreting the message/meaning of the song.

Materials
• Hold On (Change is Comin’), track #7 from the WITNESS Companion CD
• Song text, copies or electronic display
• Writing materials for note taking

Introduction
This lesson continues the introduction to Sounds of Blackness as students listen and view a video of the group as they perform one of their favorites, Hold On (Change is Comin’).

Process
1. Students have read about and viewed images of Sounds of Blackness. This short lesson will introduce them to their particular musical sound. EXPLORE the music by asking students to jot down what they notice about the music as it plays. Listen to the first 1 min. and 33 sec. of Hold On (Change is Comin’).

2. Listen again, then ask students to DESCRIBE what they heard. They might comment on both the musical characteristics such as the voices, instruments, rhythm patterns, tempo, style, etc. and on the lyrics of the song. If their comments are about how the music feels (for example, it is happy music), ask them to expand on their comment with this question: “What specifically did you hear that made you say that?”

3. Remind them of what call and response sounds like in music. Then FIND the call and response patterns in the song and indicate each with a ‘thumbs up’ sign. (For example, the echoing text on “hold on, change is comin’.”)

4. READ/LISTEN/RESPOND to the whole piece: Display the text as you listen. Encourage them to sing the “la-la” call and response section.

ANALYZE: Ask for interpretations about the message of the song; what is its meaning?

Great Videos of Sounds of Blackness
In December, 2013, The Current, an MPR FM radio station, named the group Artist of the Month. In addition to the announcement and an article on The Current website, they included “Five Essential Videos” made by Sounds of Blackness. The best part... there are NO ADS or commercial announcements! You can view Hold On (Change is Comin’) and four others at: http://blog.thecurrent.org/2013/12/artist-of-the-month-sounds-of-blackness/.
APPLY: How would they describe the group’s musical style to someone else? (Note: The piece is a Rhythm & Blues (R&B) style piece. For more on R&B, go to the student handout on p. 117).

Assessment Suggestions
The Bio Wheel is a formative assessment which provides evidence of ability to gather and integrate information about the ensemble and its background. The song discussions provide evidence of responding, analyzing, and interpreting music skills.

Minnesota State Standards Connections

**English Language Arts: Reading**

*Key Ideas and Details 6-12*
Standard 1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

**English Language Arts: Writing**

*Text Types and Purposes*
Standard 8: Gather relevant information from multiple print and digital sources… and integrate the information…

**Arts: Music**

*Strand IV: Artistic Process: Respond or Critique*
Standard 1: Respond to or critique a variety of creations and performances using the artistic foundations.

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**Hold On (Change is Comin’)**

Yesterday, a man said to me,
He said how can you smile when your world is crumbling down?
I said, here’s my secret.
When I wanna cry, I take a look around
And I see that I’m getting by.

**REFRAIN**

And I hold on... Hold On,
A-change is comin’... Change is comin’
Hold on... Hold on
Don’t you worry... Don’t worry ‘bout a thing.
Hold on... Hold on
You can make it... You can make it.
Hold on... Hold on
Everything... Everything will be alright.

Some people like to worry.
Some people like hide.
Some people like to run away
From the pain inside.
Now it’s your business.
Do whatever you wanna do.
But if it don’t work out,
Here’s what you oughta do.
When the troubles of life weigh you down,
_just lift your head._
Yea, yea, yea
When the love you seek is hard to find,
Don’t give up, just keep strong, keep their faith and...

**REFRAIN**
The WITNESS Connection - Ginger Commodore

Many students have met and worked with WITNESS Teaching Artist, Ginger Commodore, over the years. A well-known and loved jazz vocalist, she was a member of the Sounds of Blackness for over fifteen years. She met her husband, Bobby, when both were singing with the group. It’s become a family affair now as two of their children are part of the current Sounds of Blackness ensemble. Daughter Ashley sings alto, and son Brandon is a drummer with the band.

Who are the people mentioned in the Sounds of Blackness Reading?

- Russell Knighton, an economics and finance major at Macalester College, and founder of Sounds of Blackness, currently works as a banker, professional singer, and the choir director of Pilgrim Baptist Church in St. Paul.
- Jimmy Jam and Terry Lewis were partners and two of the most successful producers and writers of the 1980s. With a long history of pace-setting R&B, club, and pop hits, their music reached its apex on a series of smash records for Janet Jackson. Jimmy Jam, born James Harris III in Minneapolis on June 6, 1959, first met Terry Lewis in high school. Together they formed Flyte Tyme, a popular Twin Cities band which in 1981 evolved into the Time, led by Prince protégé Morris Day.
- Janet Jackson, a dynamic singer/performer and one of the biggest recording artists of the 1980s and ‘90s, was the only Jackson sibling to escape Michael’s shadow.
- Luther Vandross (1951–2005) was an American singer-songwriter and record producer. Background vocalist for many artists, he became the lead singer of the group Change. Vandross sold over 25 million records worldwide and received eight Grammy Awards.
- Stevie Wonder is an American musician, singer-songwriter, record producer, and instrumentalist. A child prodigy, he continued his career of creativity in performance into adult years. He signed with Motown’s Tamla label at the age of eleven and still performs and records for Motown. Blind since shortly after birth, Wonder has more than thirty U.S. top ten hit recordings and twenty-two Grammy Awards.
Meet the Sounds of Blackness
A Reading for Students & Teachers

Sounds of Blackness was first known as the Macalester College Black Choir. It was established in 1969 at Macalester College in St. Paul, Minnesota by founder Russell Knighton. Two years later, Macalester sophomore, Gary Hines, became the new director. He changed the name to Sounds of Blackness, opened membership to the broader community, and shaped a big new vision for the 40-member group.

When asked in a Rolling Stone interview about his reasons for changing the name, Hines said, “In our repertoire we do the whole range of African American music...We wanted our name to reflect the scope of what we’re doing.” (Gale Musician Profiles, http://www.answers.com/topic/sounds-of-blackness)

To expand the group’s repertoire beyond gospel, Hines created arrangements and composed new songs that drew on many styles. He mixed gospel up with jazz, reggae, and the pop styles made popular by stars like Marvin Gaye and Stevie Wonder. Then he went in the other direction to the roots of African and African American music, creating and arranging songs like Ubuntu (a Bantu term for human-kindness), blues, ragtime, and spirituals. Sounds of Blackness’ performances became more theatrical in the seventies, drawing a large local audience to their annual Christmas Show. The group also released three new albums on a local label.

Good things began to happen for the group as the pop music scene grew in the Twin Cities. Sounds of Blackness expanded beyond their circle of St. Paul fans and began moving up. They sang the backup vocals on several pop singles and albums recorded in the Twin Cities, including the soundtrack for Batman. And a new powerful voice joined the group, Ann Bennett-Nesby. Bennett-Nesby immediately became a star soloist for Sounds of Blackness.

The group came to the attention of Jimmy “Jam” Harris and Terry Lewis, the two young producers responsible in part for Janet Jackson’s successful career. Jam and Lewis loved the sound of the choir. In the past, other recording companies wanted Sounds of Blackness to narrow their focus to gospel music or R&B, but Jam and Lewis liked their varied repertoire and unique sound. The two entrepreneurs took a leap of faith and signed them up as the first release on their new label, Perspective Records. That 1991 album was The Evolution of Gospel. Public response was so great that one song, “Optimistic,” was released as a single. It quickly rose in the R&B charts to the #1 spot. The Evolution of Gospel album won a Grammy for Sounds of Blackness in 1991.

Gary Hines

Gary Hines was born in Yonkers, NY in 1952. His mother was a jazz singer and his father a furniture upholsterer. Gary moved with his family from New York to Minnesota in 1964. Hines grew up in a musical environment. As a five-year old, he and his brothers were part of a fife and drum corps. Sunday mornings were filled with spirituals and gospel. Then he went in the other direction to the roots of African and African American music, creating and arranging songs like Ubuntu (a Bantu term for human-kindness), blues, ragtime, and spirituals. Sounds of Blackness’ performances became more theatrical in the seventies, drawing a large local audience to their annual Christmas Show. The group also released three new albums on a local label.

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When interviewed by *Billboard Magazine*, Hines talked about their success with the *Evolution of Gospel*. “This album…is meant to portray the essence of the African American experience through our music. It’s an expression of where gospel music has been historically and where we’re taking it.” (From *Gale Musician Profiles*, http://www.answers.com/topic/sounds-of-blackness)

Success continued with the 1994 release, *Africa to America: The Journey of the Drum*, an album that grew out of a concert production first created by Hines in 1975. With success came recognition, including five invitations to sing at the White House during Bill Clinton’s administration, and at national broadcasts of the 1996 Summer Olympics. They’ve won three Grammys, Emmy nominations, NAACP Image Award nominations, and platinum and gold albums. An especially significant tribute came in the form of the International Time for Peace Award. This award recognized and rewarded their music and their message of love and peace for all people on the planet.

Touring has been a highpoint for the group. They accompanied Stevie Wonder to Africa and South America, and Luther Vandross on his five-month tour of the U.S. Other important tours included an extended road trip to Historically Black Colleges (HBCUs), the Christmas Show Tour, and many visits to Japan and the United Kingdom.

Hines feels that the ensemble represents a solid effort to combat the history of *racism* in the music business and bring some balance to the field. “We’re aware that, historically, black music and musicians have been taken advantage of, excluded, under-promoted and pushed aside,” Hines said in a *Rolling Stone* interview. “We’re here to reclaim ownership of African American music.”

The music they create has also been a source of healing. A commitment to social causes includes a partnership with domestic violence agencies. The song “She is Love,” is both a tribute to mothers, and their statement against domestic violence. Across the country the song is part of the curriculum of domestic violence training sessions and presentations.

Sounds of Blackness has many artistic accomplishments to celebrate, an amazing achievement because the singers are paid little or no salary. They support themselves with day jobs and perform for the love of making music. Currently the group features eight singers and seven instrumentalists.

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**Selected discography**


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Fun fact: Former American Idol, Paris Bennett, grew up around Sounds of Blackness. Her mother, Jamecia Bennett, grandmother, Ann Bennett-Nesby, and aunt, Shirley Marie Graham, all sang with the group. After American Idol, Paris Bennett also appeared with Sounds of Blackness.
Now that you've met the Sounds of Blackness, create a Bio Wheel to tell others about this great musical group. Write one fact or piece of information in each section of the wheel.
Introduction

The WITNESS Young People’s Concert salutes the legacy of Dr. Martin Luther King, Jr. and his lifelong promotion of racial equality through nonviolent resistance. The Grammy Award-Winning ensemble, Sounds of Blackness, VocalEssence Chorus, and the South High School Varsity Choir will celebrate Dr. King by tracing the roots of African American music in spirituals, gospel music and Rhythm & Blues (R&B). This set of learning activities and resources will help students learn or review the characteristics and sound of these three American music genres and their African roots. Many elements and characteristics of African music are evident in the American music of the twenty-first century. Through analyzing songs, reading articles, interpreting visual representations of the origins of the music, and responding to characteristics of various pieces, students will expand their knowledge of Africa’s contributions to American music.
Lesson Plan: Listen and Respond to Ubuntu

Learning Goal

The purpose of the lesson is to engage students’ attention on the characteristics of a song written for Sounds of Blackness, one that draws upon the African legacy of American music. They will also extract a syncopated rhythm pattern from the song.

Materials

- Ubuntu, track #4 from WITNESS Companion CD
- Song lyrics to display, p. 92
- Paper and pencil

Introduction

The meaning of the song, Ubuntu, written by Gary Hines, is found within the single word of the title. It is an Nguni Bantu word that means something similar to ‘human-ness’, ‘human kindness’ or ‘humanity to others.’ Both Bishop Desmond Tutu and Nelson Mandela, leaders in the South African struggle for human rights and equality, used this word often to remind people of the need to work for justice through peace and kindness. There is a flavor and spirit of Africa woven into the music that is a celebration of kindness.

Process

1. Write the three Nguni Bantu words on the board: Ubuntu, Ithemba, and Bambelela to introduce the song, Ubuntu. Provide the definitions.
   - Ubuntu—human kindness
   - Ithemba—hope
   - Bambelela—hold on

   Ask if students perceive any hints about the music based on these three words that are part of the song, and listen to their intuitive responses.

2. Listen to Ubuntu, and direct students to keep track of the details they hear in the music by jotting them down. Challenge them to identify big and small details about:
   - The performers
   - How voices are used
   - The rhythm and tempo
   - The harmony
   - The mood of the song
   - The melody or tune
   - The words
   - Instruments they hear
   - Any changes in the music

   Do a ‘pair and share’ to allow students to document a larger, shared pool of musical details about the piece. Take some time to hear what they’ve found.
3. Pose the questions below, then listen again. Using their shared written notes plus any new thoughts, ask them to make some inference about the music, question by question. Partners can share information and ideas. Since their responses are inferences and speculations, **there are no wrong answers.**

- Is this an historical performance or a recent one? What did you hear that made you say that?
- Who is singing? Approximately how many? Gender?
- What could you say about the way they are using their voices? Do you recognize the group?
- What instruments are being played?
- Does the lead singer sing the melody in the same way each time?
- What holds the performance together?
- What do you think this song is about?

4. Discuss their responses to the questions. Below are some performance notes about *Ubuntu* to use when guiding the student discussion about the details learned from their collaborative description. The Bantu words and the musical characteristics they hear may lead students to make a connection to African music. Congratulate them on their ability to dig into piece that has such a complex texture, and be able to focus on the details.

- This is a recording by the Sounds of Blackness.
- The song was written for the group by its leader Gary Hines.
- The music has the flavor and spirit of Africa in it.
- The ensemble consists of a lead male singer and a group of male and female singers. The lead singer seems to be **improvising** most of the time with shouts, **slides**, **voice bending**, altered lyrics, and changes in the melody.
- The chorus sometimes comments in **call and response** patterns. But it often holds things together by singing what seems to be a predetermined choral melody in harmony.
- The word, *ubuntu*, is a Nguni Bantu term that translates as ‘human-ness’, ‘human kindness’ or ‘humanity to others.’ It is a term often used by both Desmond Tutu and Nelson Mandela, leaders in the South African struggle for human rights and equality.
• The accompaniment is **polyrhythmic**, with percussion holding things together, while keyboard and bright brass play melody and counter melodies. Lots of action, accents, and syncopation. Vocal layers on top of the instruments highlight the **polyrhythmic** energy.

• The **tempo** or speed is fast and brilliant, giving the music momentum and energy.

• The lead singer, choral group, and rhythmic patterns are **syncopated**.

• The song’s single word title, *Ubuntu*, is itself a small nugget of syncopation.

5. Just for fun, find the **syncopation** in the title word, *Ubuntu*. Repeat *Ubuntu* over and over again to find the syncopated pattern in the word. Divide the class; group one pats an even pulse or beat on their laps. Once they get going, group two chants and claps the word, *Ubuntu*.

Group one: Pat lap in even beats (or stomp feet)

Group two: Come in on the last half of the 4th beat chanting and clapping, “U – bun – tu”

It looks like this:

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Also find the syncopation in the words *ithemba* and *bambalela*. Then do a super challenge. Divide into four groups. Ask if they think they can begin with even beats, then one by one, layer all three words on top of the beat – and stay together? Hurrah for *Ubuntu*!

**Assessment**

Use the responses from the written lists describing the music plus their aural speculations as an informal assessment of students’ ability to apply appropriate musical terms or to use appropriate non-musical terms to describe musical sound.

**Minnesota State Standards Connections**

**Arts: Music**

**Strand I: Artistic Foundations**
Standard 1: Demonstrate knowledge of the foundations of the arts area. Describe the characteristics of a variety of genres and musical styles.

**Strand IV: Artistic Process: Respond or Critique**
Standard 1: Respond to or critique a variety of creations and performances using the artistic foundations.

**English Language Arts: Writing**

**Range of Writing Strand**
Standard 10: Write routinely over extended time frames… for a range of tasks, purposed, and audiences.
Lyrics for *Ubuntu*

REFRAIN
Ubuntu, Ubuntu, Oh, I am because we are, no matter near or far.
People all around the world – men, women, boys and girls
Ithemba (Hope), Bambelela (Hold On), Ubuntu

VERSE 1
Harmony with all creation, peace in every nation, reconciliation (Ubuntu)
All humanity, one family (Ithemba, Bambelela, Ubuntu)
Every color of the rainbow, inside we’re all the same though.
That’s Ubuntu (Ubuntu)
Sharing, caring for each other, sisters and brothers. (Ithemba, Bambelela, Ubuntu)

PRE-HOOK/BRIDGE
We all need peace, joy, faith, hope, love and happiness.

VERSE 2
The world is your neighbor, show love to a stranger
That’s Ubuntu (Ubuntu)
Sacrifice yourself, to help someone else. (Ithemba, Bambelela, Ubuntu)
Unselfishness, giving your best, to those with less (Ubuntu)
Everyone, everywhere. It’s time to declare (Ithemba, Bambelela, Ubuntu)

BRIDGE
Oh–oh, today is the day, we all stand up and say. I am you,
You are me, we will live in unity together, forever.
Together, forever and ever more.
Just hold on – Bambelela. Hold on, Bam-bambelela (repeat)
Lesson Plan: African Roots of American Music

**Learning Goal**
Students will synthesize core concepts about African music from articles, discussions, personal interpretations, and class activities and exploration.

**Materials**

**Process**

1. Students will learn more about the roots of the music that Sounds of Blackness performs and prizes. Remind them that the leader of the ensemble, Gary Hines, changed the name to Sounds of Blackness to make it clear that in the future the ensemble would perform all kinds of African American music—not just gospel.

2. View the image of the tree from the student reading “The Roots of African American Music” on p. 96. Ask students to read the musical styles from the bottom up. Are there styles of music with which they are familiar? What are they and where did they learn about them?

Solicit a summary interpretation of the diagram; what “Big Idea” is it presenting? Here are a few prompts if needed:
- Why are all these kinds of music on one tree?
- They all have large and small differences, one from the other, but what might they have in common?
- How do you know when you are hearing a musical style that has roots in Africa?

3. Read “The Roots of African American Music” in class or as a homework assignment. Older students should also read “Characteristics of West African Music” on p. 98, an article that specifically names some key characteristics of African music. Ask them to summarize the information in the reading.

Then define the terms by generating “on the spot” examples of each. Encourage additional student mini-performances as further examples to clarify each term. If you are a music specialist, help students explore each characteristic more fully by using familiar songs, or creating music that exemplifies each. If you are a classroom teacher or non-music subject teacher, BE BRAVE and help students figure out the “TRY THIS” examples from p. 94 with you.
Lesson Plan: African Roots of American Music (continued)

### MUSICAL TERM | TRY THIS
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**SYNCOPATION**: Accenting or adding an emphasis on what is usually a weak beat or a weak part of a beat. It makes the music energetic and interesting. It works the same way in expressive speech. | Jazz up a familiar saying or proverb such as “A dollar saved is a penny earned.” Chant it together, keep the underlying beat, and swing with the rhythm.

**IMPROVISATION**: Immediate musical composition; creating music “in the moment.” In an ensemble, this includes making spontaneous musical responses to other musicians. | Answers to questions in a conversation can also be improvised on the spur of the moment. Ask students a simple question and prompt each one to answer it in a different, improvised way. For example: “Look out the window and describe today’s weather.” Or “Can you give directions to a visitor trying to get from the front office to the cafeteria?” Enjoy their improvs.

**CALL AND RESPONSE**: This occurs when two different musicians sing or play musical phrases, and the second phrase (the response) is a direct comment on the first phrase (the call); a musical conversation. | *Swing Low, Sweet Chariot* is the call and title of a well-known spiritual, and “Comin’ for to carry me home” is the response. Sing the refrain with a small call group and a larger response group. Or respond to a spoken phrase with a spoken repeated response.

**POLYRHYTHM**: Poly is a prefix that means ‘many.’ Polyrhythm means many rhythms, at least two or more independent rhythms playing at the same time. | Experiment with layers of rhythm that students improvise. Play rhythmic patterns on your books, desk tops, with pens and pencils. Make sure you have a clear signal for stop and go. Or repeat the layers of rhythm from the *Ubuntu* lesson, p. 89.

**PITCH VARIATION OR BENDING**: Adjusting the pitch of a note being sung or played, “bending” it a little lower or higher to express the phrase as you wish. Related to ‘blue-notes.’ | LISTEN TO THIS: Find the famous solo clarinet opening from Gershwin’s *Rhapsody in Blue* for an example of note bending. One of the best is the original arrangement recreated by the San Francisco Symphony Orchestra at [http://www.youtube.com/watch?v=30GqQGOYSqY](http://www.youtube.com/watch?v=30GqQGOYSqY).

4. Display the poem “Origins” from the book, *I See the Rhythm* by Toyomi Igus and Michele Wood, and read it to your students. Ask students to connect the poets’ interpretation of the origins of African American music to the article(s) they’ve read and their understanding of history.

- Read it to students with rhythm and expression in your voice.
- Develop small group improvisations of the poem. Students can interpret the poetry through movement/dance, through the use of added body percussion or percussion instruments, through tableau, or through an expressive choral reading. They can refer to the list of characteristics and try ideas such as speaking with syncopation, voice bending, speaking in two or more parts at a time in a polyrhythmic way, and call and response patterns of repetition.
• Perform the improvisations for each other. (Note: Improvisation means ‘on the spot and in the moment.’ Some students may question how one can rehearse an improvisation. But musicians, actors, and dancers rehearse their improvisations all the time. What makes it improvisational is that each time, there are differences that impact the overall performance. In a show, there is always something newly improvised on top of the foundation of prior work.)

Extension Activities

• Read other poems from *I See the Rhythm* by Toyomi Igus and Michele Wood (San Francisco: Children’s Book Press, 1998) and *I See the Rhythm of Gospel* (Zonderkidz, 2011). Use the poem “Origins” on p. 99 or obtain copies from the school or public library. They are also available online for pennies plus shipping. Use the poetry to create choral readings or readers’ theater presentations from the selected poems related to the WITNESS concert, “Slave Songs,” “The Spirit of Gospel,” and “Rhythm and Blues/Soul Music.”

• View the interactive flow chart of African American musical genres at the Carnegie Hall “HONOR” pages, a website dedicated to African American music. The flow chart is quite detailed. Clicking on one style will lead students to the history of the specific style, photographs, and sound files of the music. Consider an assignment where students choose one of the genres. They then read the description of the selected genre, view the images, and listen to the music. The final task is to prepare a short summary describing the music and what they learned about that genre of African American music. The web address is http://www.carnegiehall.org/honor/history/index.aspx.

Assessment Suggestions

Lesson activities such as discussions, interpretations of the music tree visual, student comments about key characteristics of African and African American music styles, and using the characteristics to interpret a poem provides many opportunities for informal evaluation of students’ knowledge about the foundations of music, and their ability to synthesize information about musical characteristics. Creating ‘on the spot’ musical definitions for terms demonstrates some ability to use musical foundations to generate new ideas.
"African villages were filled with drumming, the sound of horn, songs, and dance. Music unified the people. In music they rejoiced, recounted their shared history, and announced the good news and the bad…. The African and music were one."

—Velma Thomas, No Man Can Hinder Me

Many enslaved Africans kidnapped and brought to North America came from the West Coast of Africa, an area where music was woven into everyday life. People sang as they worked, played, celebrated large and small events, told stories, and participated in ceremonies for healing, worship, and welcome.

And the sound of the drum was at the core of the music.

The griots (gree-os) of the community used music everyday to teach, keep traditions alive and improvise on current events.

This illustration links traditional music of Africa to music in the United States. Do you listen to or sing some of these styles? Locate spirituals, gospel and rhythm & blues (R&B).
Music, song, and dance were inseparable in all the cultural areas of West Africa.

Everyone responded to the music, not just the musicians. People participated by clapping, whistling, stamping, and shouting words of encouragement. The musical pattern of **call and response** required the whole group to ‘answer’ the song leader.

And they danced! Musician Velma Thomas said that “No one stood still and sang. For the African, such was impossible.” The instruments that accompanied singing and dancing made complex overlapping rhythm patterns, or **polyrhythms**, with **syncopation** and changing tempos. The music had energy and purpose.

In 1619, when the first group of Africans were enslaved and brought to North America, the people carried the music onto the slave ships, then into the fields. Improvised field songs, hollers, and work songs helped the people work together and pass the long hours. Children’s songs and games were handed down to the young. And sacred songs were sung, often in secret. Origins of African American music rest deeply in the song, dance, and instrumental music of West Africa.

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**Who is a griot?**

A griot (gree-o) is a West African historian, storyteller, praise singer, poet and/or musician. A griot is the keeper of the oral traditions of a culture. With this important role, the griot is also considered a community leader, often serving as an advisor to rulers and royalty. According to Paul Oliver in his book *Savannah Syncopators*, “Though [the griot] has to know many traditional songs without error, he must also have the ability to extemporize on current events, chance incidents and the passing scene. His wit can be devastating and his knowledge of local history formidable.”

Although they are regularly known as praise singers, griots may also use their improvisational vocal expertise to relate gossip, satire, or political comment.

*From http://en.wikipedia.org/wiki/Griot*
Characteristics of West African Music
For Teachers and Older Students

The ancestors of enslaved Africans lived in communities where music was woven into daily life. When they were brought to North America, their music came too. Ysaye Barnwell, longtime member of Sweet Honey in the Rock, described music for enslaved Africans as “…a functional tool for engaging in all the activities of daily living and for coping with the full range of human and emotional responses to life.” It was music that supported people as they worked, loved, worshiped, and struggled. In South Carolina and Georgia, music gave people some strength to cope with the appalling conditions of slavery.

The drum is at the core of African music. This is not the drum as a timekeeper, its role in many musical genres, but it is the drum as a deep, complex voice of the music. Even when drums were outlawed in the South because slave owners feared they would be used to communicate a plot for an uprising, or plans for escape, the sound, the feeling, and the function of the drum remained. The power of the drum moved to and came through in singing voices, clapping hands, dancing feet, and pounding sticks.

In addition to the core function held by the rhythm of the drum, the African musical inheritance also includes these musical elements and characteristics:

- **Syncopation:** In rhythm, accenting or adding an emphasis on what is usually a weak beat or a weak part of a beat.
- **Improvisation:** Immediate musical composition; creating music “in the moment.” In an ensemble this includes making spontaneous musical responses to other musicians.
- **Call and response:** When two different musicians sing or play musical phrases, and the second phrase (the response) is a direct comment on the first phrase (the call); a musical conversation. Short exclamations also appear in songs, short responses such as “sing it out!”
- **Polyrhythm:** Poly is a prefix that means ‘many.’ Polyrhythm means many rhythms, at least two or more independent rhythms playing in layers at the same time.
- **Pitch variation or bending:** Influenced by the tonal languages of West Africa where pitch inflections communicate many emotions and experiences. The pitch of a note can be adjusted by ‘bending’ it - singing or playing it a little lower or higher to express the phrase as you wish. Related to ‘blue-notes.’ Musicians also take the role of a storyteller when they perform. They employ the same storytelling techniques used by the griots, imitating the cadence and flow of a human voice when they speak or play their instruments.

The **sangbai drum** is found throughout Sierra Leone.

The **dundun** or **dondo talking drum** of West Africa is an hourglass-shaped drum whose pitch can be regulated to mimic the tone and lilt of human speech. It has two drumheads connected by leather tension cords, which are squeezed and loosened to change pitch.
I see the rhythm.

I see the rhythm of our beginnings.
I feel the pulse of a people and a

**Land in harmony.**
I hear the legends told by the drum,
the beats of our beliefs, the music of
our ancient history.

Griots from the lands of Africa, pounding out
The stories of our lives-
Stories of the Ibo, the Yoruba, the Bantu.

When the slavers come,
I feel our pulse quicken in fear.
Our voices are silenced,
our feet shackled,
our dances
stilled.

But a new rhythm is born of our capture
and our curse.
Our drums are now forbidden,
but the music

lives on in me.
Lesson Plan: Spirituals

Learning Goal
Students will corroboratively brainstorm around five questions related to spirituals, drawing on prior knowledge and new information, then listen to the spiritual *Oh, Freedom* and describe the performance.

Materials
- Recording of *Oh, Freedom*, track #13 from the WITNESS Companion CD
- Copies of the reading for teachers and older students, “About Spirituals,” p. 102
- Copies of the Listening Log, p. 104
- Five sheets of chart paper with five questions posted around the room
- Markers in five colors.
- Sheet Music of *Oh, Freedom*, p. 105

Introduction
The spiritual *Oh, Freedom*, part of the *March Song Medley* that will be performed by the Sounds of Blackness at the WITNESS Young People’s Concert, was likely created around the time of the Emancipation Proclamation (1863) and Emancipation, also known as Jubilee Day (1865). As is true of many African American spirituals, the song has more than one meaning. It might have been a song about the anticipation and joy of the singers when they are freed from bondage. But it might also be about the freedom that death can bring when one leaves behind the burdens of a hard life. When sung slowly, it is a spiritual. But when sung in a fast tempo, it becomes a jubilee song (a type of spiritual) celebrating new found freedom.

Process
1. Assign the reading, “About Spirituals” to older students as homework, reminding them that one of Dr. King’s favorite songs was a spiritual and that they will hear spirituals performed at the WITNESS Young People’s Concert. Direct them to take notes as they read to prepare for the next class. For younger students, paraphrase excerpts from the article, reviewing the origins and characteristics of spirituals, and how they have changed over time.

2. Open with a discussion about the reading. Encourage students to connect it to what they learned in the previous lesson about the roots of spirituals to Africa.

3. Engage in an exercise to help students internalize what they know about spirituals, mounting the following five questions around the room. Call attention to these questions, and ask students to quickly summarize everything they might know about spirituals plus inferences and speculations. Subdivide the class into five groups and give each group several markers in one color. Students move clockwise to brainstorm and write group comments to each question along the route. After all groups have written comments, do a gallery walk to read newly added information. Here are the five questions:
• What are spirituals? What was their purpose in the past? Their purpose today?
• Where did they come from?
• How many spirituals can you name?
• What spirituals can you sing?
• Do people always sing a spiritual in the same way?

4. Distribute Listening Logs (p. 104) to each student. Listen to a recording of *Oh, Freedom* performed by the Patrick Henry High School Concert Choir from the 2014 WITNESS concert (track #13 on the WITNESS Companion CD) or view the same performance at http://www.youtube.com/watch?v=IeWObKz6Aj8. Have students take notes as they listen, focused on the questions posed on their Listening Log.

• After listening once, pair students to share responses. Listen a second time for partners to notice additional information and descriptions.

5. Distribute or display the song (p. 105). Sing it slowly as it was sung by the Patrick Henry Concert Choir. Encourage students to harmonize by ear once they have the melody. **If possible, go immediately into the first activity of the next lesson on gospel music.**

**Assessment Suggestion**

Use the partially completed student listening logs as evidence of their ability to identify musical elements and characteristics in a spiritual and the ability to apply appropriate academic musical language to describe them.

**Minnesota State Standards Connections**

**Arts: Music**

*Strand I: Artistic Foundations*

Standard 1: Demonstrate knowledge of the foundations of the arts area.

Standard 2: Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable.

Standard 3: Demonstrate understanding of the personal, social, cultural, historical contexts that influence the arts areas.

*Strand IV: Artistic Foundations: Respond or Critique*

Standard 1: Respond to or critique a variety of creations and performances using the artistic foundations.
When African people were kidnapped and brought to America as slaves, their lives were changed forever. They were forced to leave everything behind, but they also brought so much with them. History, spirituality, language, customs, and musical traditions were carried into the ships.

Although alterations occurred over time, music and other practices provided some kind of consistency in the midst of the horrible conditions of slavery.

The interaction of African musical traditions with new experiences on American soil gave birth to a unique musical genre, the spiritual. Spirituals became one of America’s most adaptable forms of music, acting as a voice for numerous communities throughout history and impacting many of today’s art forms.

The forerunner of the spiritual originated in West Africa. In African communities, music was a significant part of everyday life. The rhythm of work activities, community events, and religious celebrations always included a participatory form of community music-making. The influence of African music and culture on spirituals is evident in the ring shout, field calls and hollers, and the strong percussive aspects of the music. Though plantation owners and the laws took away the actual drum from enslaved Africans, they could not take away the sound of the drum in the heart of the music.

This is the background from which spirituals evolved as a style of African American music that expressed religious themes of Christianity heard in the new culture of America. The themes functioned to express the slaves’ sorrow as well as encourage them with hope of ultimate triumph through freedom, sometimes even serving as a coded message to help a slave escape the South. Contrary to what some may believe, singing such songs did not indicate contentment with their situation, but rather spoke of a way to overcome their circumstances. These themes, obtained directly from Bible verses or existing hymns, were improvised upon using an African style, causing the white Americans of the time to label their unique style as “barbaric” or foreign.

By the time of Emancipation the number of spirituals in existence numbered well into the thousands. As is typical of folk songs, spirituals were passed down by oral tradition and not recorded in written form, and therefore were quick to adapt to the changing needs and dynamics of their creators. As freed slaves moved outside the southern states and made the transition into new—and often still difficult—lives, spirituals represented solidarity within the African American community and its experiences. For a time, African Americans kept these songs to themselves as a part of their close heritage. In 1867, the first breakthrough in preserving and sharing this heritage occurred when Slave Songs of the United States was published in 1867.

In 1865, barely six months after the end of the Civil War and just two years after the Emancipation Proclamation, the Fisk School was opened in Nashville, Tennessee. It was incorporated as Fisk University in 1867. Keeping the doors open was a serious struggle in the early years. A solution presented itself when the Jubilee Singers were created. This group of traveling students first went on tour in October 1871. They took the entire contents of the university treasury with them for travel expenses, hoping and praying that their music would help them raise the money to keep the school open.
The singers struggled at first, but before long, their performances so electrified audiences that they traveled throughout the United States and Europe, moving audiences to tears and providing financial stability for the school. It was a struggle for African Americans so recently removed from slavery to share this music, as it was a constant reminder of the hardships endured during slavery that still overshadowed their lives. The concerts performed by the Fisk Singers spread the sound and history of spirituals across the country. The songs took on a new function as concert music, informing others of the sorrowful situation experienced by a large segment of the population of the United States.

As African Americans moved throughout the United States, spirituals influenced the creation of other American musical forms such as gospel, jazz, blues, R&B, and rap. Spirituals grew to represent more than just African American culture—they represented, a foundational element of American music. Antonín Dvořák was one composer who, in his interaction with renowned African American composer Harry T. Burleigh, recognized the value of spirituals as folk music worth incorporating into America’s national body of classical music. Like composers who incorporated Scottish or Russian folk songs into classical music forms, arrangers of spirituals today incorporate them into western music as a wholly American representation of life, as well as a tribute to their long-lasting and adaptable heritage.

Here are some characteristics of spirituals:

- They are usually sung a cappella (with no instruments)
- Sung in unison without a harmony part
- Usually a lead singer with other singers beneath the lead
- Often alternate between verses and a refrain
- Tempo is slow and dignified, unless it is a jubilee song
- Singers often keep the underlying beat by shifting their feet from side to side
Take notes to describe and compare two different performances of the spiritual *Oh, Freedom*.

<table>
<thead>
<tr>
<th>VERSION ONE</th>
<th>VERSION TWO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who is singing the lead? Describe the voice you hear.</td>
<td></td>
</tr>
<tr>
<td>Who else is singing? What are they singing? Describe their voices.</td>
<td></td>
</tr>
<tr>
<td>Are there instruments playing? Can you identify any of them?</td>
<td></td>
</tr>
<tr>
<td>What is the tempo or speed of the music? What dynamics (how loud or soft) do you hear?</td>
<td></td>
</tr>
<tr>
<td>Imagine a place where you might hear this performance? What kind of place is it?</td>
<td></td>
</tr>
<tr>
<td>Other thoughts?</td>
<td></td>
</tr>
</tbody>
</table>

You've notice some differences. Are there things that are the same in the two performances?

Name

Date
The spiritual *Oh, Freedom* was likely created around the time of the Emancipation Proclamation. As is true of many African American spirituals, the song has more than one meaning. It can be about the freedom that death can bring when one leaves behind the burdens of slavery and a hard life. But it may have also been a song that was anticipating the new freedoms in a post-slavery United States. In the 1950s and 1960s, the song became a popular Civil Rights song. Folk Singer, Joan Baez, sang it at the 1963 March on Washington. It was also frequently performed by African American singer, Odetta.
Lesson Plan: Becoming Aware of Gospel Music

Learning Goal

Students will listen to the performance of March Song Medley (Oh, Freedom is the third song in the medley) by Sounds of Blackness, and note similarities and differences in the two arrangements. Evidence of their analysis of similarities and differences will be documented on the Listening Logs.

Materials

• Sheet Music of Oh, Freedom, p. 105
• Oh, Freedom from the 2014 WITNESS Concert, sung by the Patrick Henry High School Concert Choir, track #13 on the WITNESS Companion CD
• March Song Medley sung by the Sounds of Blackness, track #2 on the WITNESS Companion CD. Oh, Freedom is the third in the March Song Medley, 2:38 to the end of the track
• Partially-completed Listening Log for Oh, Freedom, p. 104
• Student reading, “Gospel Music in the U.S.A.,” p. 108
• Listening Map of March Song Medley, p. 109

Introduction

The spiritual from the prior lesson, Oh, Freedom, turns into a gospel song in the hands of Sounds of Blackness. Students will use the other half of their Listening Log to take descriptive notes in response to the questions, then share their observations.

Process

1. Sing Oh, Freedom again. Review the performance by the Patrick Henry High School Concert Choir, track #13 on the WITNESS Companion CD.

2. Listen to Sounds of Blackness perform the same song (Oh, Freedom is the third in the March Song Medley, 2:38 to the end of track #2). Students should document their observations on the other half of the Listening Log while listening.

3. Ask them to compare notes on the Sounds of Blackness arrangement with a partner. Then reconvene the class and ask them to discuss details they noticed and to answer these questions:
   • Are both performances spirituals? Why or why not?
   • If the second performance is not a spiritual, what style is it?

   Students will know that it is a more contemporary genre and most will be able to identify the style as a gospel arrangement.

4. Read the short article, “Gospel Music in the U.S.A.” on p. 108 to confirm details about the musical characteristics of gospel.

5. Sing Oh, Freedom in a faster tempo, and swing it in a gospel style, with foot tapping on the beat and hand claps on the off beats.

6. Listen to the whole March Song Medley. Identify the other songs in the set, Keep Your Eyes on the Prize, and Ain’t Gonna Let Nobody Turn Me ‘Round. Notice the scat singing in the introduction and at other points of the piece.

7. Listen again and follow the events in the music using the Listening Map for March Song Medley on p. 109.
Extended Activities

- Students can create original listening maps of the March Song Medley. They can swap them with another student to follow as they listen.
- Listen to one of Dr. King’s favorite gospel songs, If I Can Help Somebody, sung by Mahalia Jackson, track #10 on the WITNESS Companion CD. Compare Mahalia’s style to that of Sounds of Blackness. Decide which performance sounds like traditional gospel, and which sounds like contemporary gospel.

Assessment Suggestions

Use the completed student listening logs as evidence of their ability to identify musical elements and characteristics as well as to use the appropriate academic musical language to describe them. Informally assess students’ skill at identifying musical events in a work when they follow the listening map of the piece.

1 – 2 –1-2-3-4!!!

Get physically involved with the March Medley by the Sounds of Blackness. Tell students to mirror your movements. They should do exactly the same thing you do as though they are looking in a mirror IF THEY CAN! (Yes, it is a challenge. Make sure you practice your part before class.) Remind them that your right hand is their left hand. Start the CD. As the music moves along, add movements in groups of four or eight. Try these to get started, then invent your own.

- CLAP HANDS
- TAP LAP
- ROLL HANDS
- ALTERNATE CLAPS AND SNAP FINGERS
- PAT YOUR LAP
- PLACE HANDS ON HEAD & MOVE IT FROM SIDE TO SIDE
- SHAKE RIGHT HAND 4 TIMES, LEFT 4 TIMES
- POINT TO THE RIGHT 4 TIMES, THEN LEFT

This is a good AM wake-up activity. After they readily follow you, choose students to lead the activity using their own ideas.

Scat Singing

Scat singing, or scatting, is a type of vocal improvisation heard in jazz and other styles of popular music. Wordless syllables, some pretty nonsensical, are improvised within a song, often at a fast tempo. Scat singing is a difficult technique that requires a high level of ability to quickly sing improvised melodies and rhythms using the voice as an instrument rather than a singing or speaking medium. Ella Fitzgerald is considered one of the greatest scat singers of all time.

Minnesota State Standards Connections

Arts: Music

Strand I: Artistic Foundations
Standard 1: Demonstrate knowledge of the foundations of the arts area.
Standard 2: Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable.
Standard 3: Demonstrate understanding of the personal, social, cultural, historical contexts that influence the arts areas.

Strand IV: Artistic Foundations: Respond or Critique
Standard 1: Respond to or critique a variety of creations and performances using the artistic foundations.
Gospel Music in the U.S.A.

Coming out of the African American religious experience, a new kind of singing—the “gospel song”—developed in churches in the early 1900s. Thousands of African Americans moved from the rural South to large cities in the North, or West to California. They were looking for new opportunities, jobs, and better lives for their families.

Holiness churches and gospel music emerged during this time of change. Gospel was first sung in the city churches in the North and West. It was particularly prominent at urban revival meetings held in football stadiums, huge churches, and under the enormous temporary tents raised for crowds to hear the fiery sermons of touring evangelist preachers. Churches now rang out with up-tempo expressive songs sung by choirs and congregations with energy and conviction. Melodies and lyrics were often improvised, and instruments such as the piano, guitar, and drum set accompanied the music.

In the first part of the twentieth century, C. A. Tindley (1851/59-1933), a Methodist minister living in Philadelphia, began to write songs for his congregation. Scholar Brad Cahoon noted that “Tindley represented a new style of preacher in the black tradition who brought a musical element to the art of proclamation. He concentrated on texts that gave attention to important concerns of black Christians as worldly sorrows, blessings and woes, as well as the joys of the afterlife.” His sermons were delivered like songs. And his gospel songs were woven from tuneful melodies over simple harmonies in a verse and chorus form.

Tindley had a powerful influence on Thomas Dorsey (1899-1993), the man called the “father of Gospel Music.” A blues singer and jazz musician playing in dance bands, Dorsey studied music at the Chicago College of Composition in the 1920s. He began to compose sacred songs after joining Chicago’s Pilgrim Baptist Church. But after writing Precious Lord in 1932, as he struggled with grief at the death of his wife and baby, he wrote only sacred gospel music. He had a new sound, combining the hymn of praise with the rhythms of jazz and blues. He published his songs as sheet music, and toured the country with singers such as Sallie Martin and Mahalia Jackson. Unhappy with the publishing companies, Dorsey opened the first black gospel music publishing company, Dorsey House of Music. He also founded his own gospel choir and was a founder and first president of the National Convention of Gospel Choirs and Choruses.

In Dorsey’s time, gospel music was sung by a lead female voice along with an unaccompanied group that sang rich, complex harmony. Important gospel female singers included Mahalia Jackson (Dr. King’s favorite singer), Sister Rosetta Tharpe, and Shirley Caesar. But another important group emerged, the male quartet. Dressed in business suits, the quartet sang slow, showy improvised introductions—then switched into an upbeat, rhythmic song with a powerful ending. The Golden Gate Quartet, formed in 1934, was an extremely popular group due to their recordings, touring, and radio play.

Around the middle of the twentieth century, two basic styles of gospel music were being sung. The first was the traditional style often heard in churches with a lead singer, choir, and a congregation who often actively joined in singing. Tuneful songs and harmonies over strong rhythms was typical. The lower chorus parts often echoed a musical idea sung out by the lead singer. Piano, organ, guitar, percussion, handclapping, and other instruments accompanied the syncopated songs.

In the second, new contemporary or modern gospel style, the lines began to blur between sacred and secular music. Contemporary gospel was performed for a public audience who were being entertained in a concert. And audiences included people of all ages and backgrounds. Musically, it followed the trends in secular urban music.
This arrangement from the Sounds of Blackness features three old spirituals that became popular Civil Rights songs. They were often sung at marches, sit-ins and demonstrations during the 1960s.

**INTRODUCTION**
- Finger snaps 4x.
- “Shoo-b-y do-doo” backup singers scat.
- Fragments of Keep Your Eye on the Prize melody sung.
- Lead singer gives tune to low bass.
- Response: “Keep your eyes on the prize.”

**Spiritual #1—Keep Your Eyes on the Prize**
- Bass on melody – backup responds with tune + scatting and humming.
- “River Jordon is chilly and cold” sung by low voice.
- Verse is hummed – then instruments carry the song for a while.
- The high male lead improvises with the melody. Lots of scat singing going on by backup singers.
- Verse and refrain repeat the same two-phrase melody.

**Spiritual #2—Ain’t Gonna Let Nobody Turn Me Round**
- Male lead singer scats right into a new song, *Ain’t Gonna Let Nobody Turn Me Round*.
- Music moves up to forte (loud) dynamics and female lead singer takes over.
- Tune modulates up once, twice, and three times while singing “ain’t gonna let…”
- Call and response between lead singer and backup group…then they SWITCH at “keep on walkin’… keep on talkin.’”

**Spiritual #3—Oh, Freedom**
- Backup sings the main tune of the refrain while the female lead responds with high voice improvisation.
- Female lead sings 1st verse.
- 2nd verse, backup chorus sings melody and male lead improvises responses.
- Backup chorus carries main tune all the way through.
- On 3rd verse, singer modulates up. Female lead improvises above the backup chorus.

**CODA**
“And before I’d be a slave, I’ll be buried in my grave, and go home to my Lord and be free,” repeated with an “A-men” chord at the end.
Introduction

Today gospel music permeates the fabric of American music. *Oh Happy Day* by the Edwin Hawkins Singers brought even wider acceptance of gospel music in the mainstream. They were one of the groups that helped blur the lines between traditional and contemporary gospel, and between religious and popular music. The song, based on an old hymn, was arranged by Hawkins for the Northern California Youth Choir (the original name of the choir).

Learning Goal

Students will listen and locate specific characteristics that connect gospel to American popular music and its African roots.

Materials

- Recording of *Oh Happy Day* by the Edwin Hawkins Singers, track #11 from the WITNESS Companion CD
- Student reading, “Gospel Music in the U.S.A.” on p. 108
- Lyrics to *Oh Happy Day* on p. 113

Process

1. Ask students to read the article on “Gospel Music in the U.S.A.” (p. 108) in class or assign it as homework before you go to the next step. (If you have done the lesson “Becoming Aware of Gospel Music” on p. 106, students have already read this article.)

2. Introduce *Oh Happy Day* as a gospel song. As you listen to track #11 and read lyrics on p. 113, ask students to collaboratively describe the music, responding to these questions:
   - What do you notice; what’s going on in the music?
   - What questions do you have about this music? (For example, I wonder...? Or if Edwin Hawkins walked into the classroom right now, what would you want to ask him?)

   Take their responses and write them on two sections of the board. Make few if any comments; just clarify their comments. It is their time to describe.

3. Pose a third question and listen again:
   - *What meaning or understanding is intended or conveyed by this music?* (Speculate about what the composer and/or performer(s) want you to know, feel, or understand.)

   Again ask for responses and add these comments to a third section of the board.

4. Tell students that now you want to ask them to SPECULATE about something that happened because of this recording. After it was released 30 years ago, *Oh Happy Day* broke all records as the first cross-over of a religious song to become a Top 5 best seller. After describing it in such detail, can they speculate (make an educated guess) about why this happened? What about the music made so many people want to buy it and hear it over and over again?

   Thinking about that discussion, play the recording again, and encourage students to become the choir: move and sing the responses with the recording. Then, become the music analyzers and identify common characteristics that this gospel song shares with the African roots of American popular music.
The Edwin Hawkins Singers began as The Northern California State Youth Choir of the Church of God in Christ, Inc. It was founded in 1967 by Hawkins and Betty Watson. Singers were young, and ranged from 17 to 25 years old. As was common in gospel circles, they produced and distributed their own LP: *Let Us Go Into the House of the Lord*, recorded live in church. *Oh Happy Day*, featuring Dorothy Morrison as lead vocalist, was picked up by Bob McClay, a local DJ on KSAN. He liked the song and gave it plenty of air time. Eventually it was released commercially. Several singers recorded gospel-style songs into pop music, but a hymn had never before “crossed over.” *Oh Happy Day* soared into the U.S. Top 5 and won a Grammy award in 1970.

5. Listen once more to the end of the piece. Encourage singing, foot tapping, and finger snapping.

**Extension Activities**

Listen to another example of traditional gospel and one of Martin Luther King Jr.’s favorite songs: Mahalia Jackson singing *If I Can Help Somebody* (track #10 on the WITNESS Companion CD).

**Lyrics to If I Can Help Somebody**

If I can help somebody, as I pass along,
If I can cheer somebody, with a word or song,
If I can show somebody, how they’re travelling wrong,
Then my living shall not be in vain.

**CHORUS**

My living shall not be in vain,
If I can help somebody, as I pass along,
Then my living shall not be in vain.
Then my living shall not be in vain.

If I can do my duty, as a good man ought,
If I can bring back beauty, to a world up wrought,
If I can spread love’s message, as the Master taught,
Then my living shall not be in vain.

**REPEAT CHORUS**
**Assessment Suggestion**

Informally assess students’ ability to describe music, identify specific characteristics that connects gospel to its African roots, ask musical questions, and make inferences about what makes a piece of music popular during the lesson discussions.

**Minnesota State Standards Connections**

**Arts: Music**

*Strand I: Artistic Foundations*

Standard 1: Demonstrate knowledge of the foundations of the arts area.

Standard 2: Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable.

Standard 3: Demonstrate understanding of the personal, social, cultural, historical contexts that influence the arts areas.

*Strand IV: Artistic Foundations: Respond or Critique*

Standard 1: Respond to or critique a variety of creations and performances using the artistic foundations.

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**Mahalia Jackson**

Mahalia Jackson was born in New Orleans in 1911. She lived in a three-room home shared by 13 relatives. Raised by her Aunt Duke after her mother died in 1917, poverty forced her to quit school in the fourth grade and work at home to help support the family. It was in music that Mahalia found her greatest satisfaction. The Mt. Moriah Baptist Church was where she sang – every Wednesday, Friday, and four times on Sunday. By the age of twelve, she had a great big sound that could be heard all the way down the block. Her Aunt Bell told her, “You are going to be famous in this world and walk with kings and queens,” predicting a great future for Mahalia. Her voice did take her places. It also influenced many changes in American music, inspired civil rights activists, and brought her worldwide fame.
Oh Happy Day

Arr. by Edwin Hawkins
Recorded by Edwin Hawkins & the Edwin Hawkins Singers

Oh happy day,
Oh happy day,
When Jesus washed,
Oh when He washed
Mmm, when He washed,
All my sins away

Oh happy day
Oh happy day (Oh happy day)
Oh happy day (Oh happy day)
When Jesus washed (When Jesus washed)
Oh when He washed (When Jesus washed)
Mmm, when He washed (Mmm, when He washed)
All my sins away (Oh happy day)

He taught me how to watch
Watch and pray
Watch and pray (Watch and pray)
And live rejoicing every day
Every day (Every day)

Oh happy day (Oh happy day)
Oh happy day (Oh happy day)
When Jesus washed (When Jesus washed)
Oh when He washed (When Jesus washed)
Mmm, when He washed (Mmm, when He washed)
All my sins away (Oh happy day)
He taught me how to watch
Watch and pray
Watch and pray (Watch and pray)
And live rejoicing every day
Every day (Every day)

Oh happy day (Oh happy day)
Oh happy day (Oh happy day)
When Jesus washed (When Jesus washed)
Oh when He washed (When Jesus washed)
Oh when He washed (Oh when He washed)
All my sins away (Oh happy day)
It was a happy day (Oh happy day)
Lesson Plan:
Rhythm & Blues

Learning Goal
Students will analyze the arrangement and recording of Hold On (Change is Comin’) by Sounds of Blackness in order to listen and identify the key characteristics of R&B.

Materials
- Recording of Hold On (Change is Comin’), track #7 from WITNESS Companion CD
- Student handout, “Rhythm & Blues,” p. 117
- Characteristics of Rhythm and Blues (R&B) from side bar, p. 116
- Song lyrics for Hold On (Change is Comin’), p. 83 (optional)
- Art materials (optional)

Introduction
Rhythm & Blues, also known as R&B, developed out of the blues, the secular folk music of African Americans that developed in the rural South in the early 1900s. R&B became an urban musical style during and after World War II, a time when more African Americans relocated to cities. They wanted music that was sophisticated and urban, and songs that expressed a wide range of emotions, but was also good for dancing. R&B became one of the most famous musical genres of the 20th century. It paved the way for Soul music in the 1960s and 1970s, and influenced Rock ’n Roll.

Process
1. After having students read the article “Rhythm & Blues” (p. 117), tell them that they will listen to and identify key characteristics of R&B by listening to the 2015 WITNESS guest artist Sounds of Blackness sing Hold On (Change is Comin’).
2. Display the “Characteristics of Rhythm and Blues (R&B)” (p. 116). Start with one of the clearest R&B traits, the BACK BEAT. The accent on the 2nd and 4th beat of each measure—the back beat—is quite clear on the recording. It looks like this:

\[
\begin{array}{cccc}
| & | & | & | \\
1 & 2 & 3 & 4 \\
> & > & > & > \\
\end{array}
\]

Play the opening through the first chorus (0:00 to 1:12) and tell students to identify the back beat as soon as they hear it by clapping their hands on the back beat.

3. Next, find another R&B characteristic, the presence of backup singers. Ask students to stand up when they can hear the backup singers and sit down when they don’t. Start from the beginning and play more of the piece, observing their ability to stand and sit depending on the presence of the backup singers.

- Challenge them to do two things at once: clap the back beat and sit/stand with the backup singers.
4. R&B is a musical style that centers on soulful singing. Go on to locate the times when the piece focuses on a lead singer. It might be helpful to display the song lyrics for *Hold On (Change is Comin’)*, which was used to introduce Sounds of Blackness to your students (p. 83). Ask students to identify when they hear the solo voice enter with a “thumbs up” signal. Is it a male or female singer? Listen to more of the song and notice how the singer shapes the melody line of the song. Listen to how they bend, swoop, and wail as they sing. Play the excerpt again and follow the melody line with your hand, drawing in the air with an imaginary pen. Discuss what you’ve heard in the lead’s melody.

- Were there any other voices in addition to the lead and backup singers? (Yes, there was a spoken voice that came in sometimes. And a few times, another voice sang in harmony with the lead.)

5. Finally focus on the **TIMBRE** or **TONE COLORS** of the instruments played in *Hold On (Change is Comin’)*. Ask students to list the instruments they think they hear. Discuss and make a list of the instruments on the board. They may hear:
  - drum set – multiple percussion instruments
  - electronic keyboard
  - electric guitar

6. Finally, listen to the whole song, putting the layers back together in your head. It’s a good dance tune, so invite movements if it works for your students. And/or watch the YouTube video of a recent arrangement of the song at http://blog.thecurrent.org/2013/12/artist-of-the-month-sounds-of-blackness/. Note that it is a slightly different arrangement than the one on the WITNESS Companion CD. Students who are detail-oriented might notice that there are two brass players singing in the group, a trumpet and trombone, but these instruments are not played on either the audio or video versions.

In 1964, Sam Cooke walked into the recording studio and laid down the tracks for one of the most important songs of the civil rights era, *A Change is Gonna Come*. Read about the song that Cooke said “almost scared him” at NPR: http://www.npr.org/2014/02/01/268995033/sam-cooke-and-the-song-that-almost-scared-him?autoplay=true.

Ray Charles performed many kinds of music, including R&B.
Lesson Plan: Rhythm & Blues (continued)

Extension Activities

• Ask students to imagine the sounds in *Hold On (Change is Comin’)* as color layers. Choose colors for each layer and a bold symbol for all the back beats. For example:

  Instruments: Orange  
  Lead singer: Green  
  Speaker: Red  
  Backup singers: Blue  
  Back Beat: Purple “X”s

Create an improvised layered drawing as the music plays. Don’t worry about matching colors exactly with the music. The final design should be a reminder for each student of the characteristics of R&B. Other design elements such as some of the key lyrics (*Hold On*, *La-la*) etc. or related symbols can also be added.

• Challenge students to become R&B experts by analyzing other R&B songs for key characteristics identified in the lesson. Here are a few artists whose recordings are available on the web: Ray Charles, James Brown, Little Richard, Aretha Franklin, Sam Cooke, Etta James, and Marvin Gaye.

Assessment Suggestions

Observe students as they identify the R&B characteristics to informally assess skills in hearing specific musical content. Use the second extension activity, an analysis of another R&B song, as a formal assessment of their understanding of musical vocabulary connected to R&B.

Minnesota State Standards Connections

**Arts: Music**

**Strand I: Artistic Foundations**
Standard 1: Demonstrate knowledge of the foundations of the arts area.

**Strand IV: Artistic Foundations: Respond or Critique**
Standard 1: Respond to or critique a variety of creations and performances using the artistic foundations.

**Characteristics of Rhythm and Blues (R&B)**

• Primarily a vocal musical style. Singers express a wide range of emotions by using their voices to growl, cry, soar, hum, bend a pitch, and moan. Singers are fluid and well-rehearsed, so performances sound effortless.

• Rhythm section plays a strong **BACK BEAT**.

• Arrangements more elaborate and complex with more instruments than earlier musical styles.

• **TONE COLOR** or **TIMBRE** used by vocalists and instrumentalists varies; sometimes gentle and smooth, at other times harsh, moaning, and loud.

• Instruments were added to R&B bands, particularly electrified/amplified instruments. The electric guitar and amplification greatly influenced the development of R&B. The rhythm section usually includes a drum set, bass, keyboard, and electric guitar. Other instruments included tenor saxophone and guitar. The instrumental blending was tight, making it challenging to differentiate the sound of specific instruments.

• Backup vocals support the harmony, and also sing vocal **RIFFS** in the gospel style to respond to the lead singer’s melody in call and response form.

• Sometimes older elements from traditional blues are used such as the 12-bar blues form and lyrics organized in the three-line formats.
The term Rhythm & Blues was created in the late 1940s to identify musical styles influenced by the blues and jazz performed by African Americans. It replaced the label “race music,” a catch-phrase term which was offensive to many. It was first used by Jerry Wexler, a reporter for *Billboard* magazine, as a marketing term when writing about the upbeat popular music performed by African American artists.

The first key word, **RHYTHM**, refers to the music’s strong rhythmic foundation of four-beat measures, with an accent on the back beat, or rather, the second and fourth beats in a measure. And the **BLUES** in the phrase was a connection to the melodies and words of blues songs. All this was happening during the World War II era when songs were often sad stories, as in singing the ‘blues.’ Rhythm & Blues was eventually shortened to R&B.

R&B was a popular musical style in the cities. New jobs were created up North during World War II and the migration of the southern rural population to industrialized northern cities created a larger African American urban audience for music. People wanted energetic and exciting dance music that matched the urban pace of life.

Early R&B artists gave people what they wanted when they changed the musical landscape away from the dominant Big Band swing music towards something new. They organized and performed in smaller ensembles or combos playing blues style music. Instruments such as electric guitar and bass joined the saxophone and piano to turn up the volume and intensity of the music. It was a great sound for radio and jukeboxes. Eventually R&B captured the attention of young white audiences who craved a more exciting musical sound. R&B was the music that was responsible for the popularity of rock and roll. And since the 1960s, R&B has come to designate a broader range of American musical genres that includes soul, funk, disco, and rap.

For more about R&B go to Brad Caboon’s article “Rhythm and Blues Music: Overview” by Brad Caboon at [http://www.georgiaencyclopedia.org/articles/arts-culture/rhythm-and-blues-music-overview](http://www.georgiaencyclopedia.org/articles/arts-culture/rhythm-and-blues-music-overview).
PART 5: Assessment Activities & Resources:
Reflecting on Dr. Martin Luther King, Jr.,
His Life and Contributions

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Two: Martin Luther King, Jr. Music & Memories ......................................... 126
Three: Bibliography ................................................................................... 128
Four: Glossary ........................................................................................... 134
Lesson Plan: Reflecting and Responding through Poetry

**Learning Goals**

Using an existing poetry structure, students will create a poem about Martin Luther King, Jr., one that incorporates what they know about him and specific vocabulary of unfair discrimination, nonviolent resistance, peaceful protest, and the Civil Rights Movement. Their work can be assessed as evidence of new knowledge and understanding about an historical figure and era.

**Materials**

- A poetry template for students to follow; use one of those that follow or a template you prefer
- Books, readings, handouts, and other materials from the WITNESS Teacher Resource Guide as resources for students to revisit
- Writing materials
- Four or more sheets of poster paper for word banks marked as NOUNS, VERBS, ADJECTIVES, and ADVERBS

**Introduction**

After preparing for and attending the WITNESS Young People’s Concert, students have many thoughts, images, questions, and new ideas about Dr. Martin Luther King, Jr., his dedication to nonviolent resistance in the fight to end racial discrimination, and the music performed in his honor. Reflecting on the concert, preparation activities, artist workshops, discussions and readings, students can communicate what they’ve learned through writing poetry.

This activity can help you assess the concepts students developed, the knowledge they gained, and what they remember at the end of their participation in the WITNESS School Program.

**Process**

1. Before class, write the parts of speech (nouns, verbs, adjectives, and adverbs) at the top of four sheets of poster paper.
2. Divide students into four groups for a five-minute carousel “brain dump” of all the nouns, verbs, adjective, and adverbs that students associate with Martin Luther King, Jr. If necessary, remind students of the function of each of the parts of speech. Each group starts at one poster, and moves on at your signal. Writing large, clear words is very important.

3. Introduce the project and the poetry template you’ve selected for students to use in writing about Dr. King and nonviolent resistance. They can work as partners or individuals. Tell them that:
   • They can use other words not on the posters; the word banks are their starting point.
   • They should do their best work as this is an assessment to measure what they learned about Martin Luther King, Jr. and nonviolent resistance.

4. After completing their first draft, collect the poems and offer suggestions. Or if you prefer, have students do a peer review and make suggestions for each other’s poems. Return the drafts and have students write a revised poem.

5. Read the poems to each other in class; post them on a bulletin board or display them in some way for others to read.

6. Encourage students to illustrate their poems or use their poems as lyrics for an original song about Martin Luther King, Jr.

**Assessment Suggestions:**

Assess student writing using already established rubrics and assessments from your language arts curriculum. Assess what they know about Martin Luther King, Jr. by quantifying the number of nouns, verbs and adjectives, the diversity of their language, and the number of facts and ideas they wrote into their poems.
The word *diamante* is Italian for diamond. The *diamante* poem is seven lines long with lines that do not rhyme. The first and last lines are the shortest and the middle lines are longer, thus making a poem in the shape of a diamond.

**Characteristics of a diamante poem:**

- They are seven lines long.
- The first and last lines have just one word. For your poem, you will use ‘Martin’ for the first line and ‘Luther King, Jr.’ for the last line.
- The second and sixth lines each have two words, both adjectives.
- The third and fifth lines each have three words, all verbs.
- And the fourth line has four words, all nouns.

**Here’s an easy way to visualize a diamante poem:**

- NOUN
- ADJECTIVE, ADJECTIVE
- VERB, VERB, VERB
- NOUN, NOUN, NOUN, NOUN
- VERB, VERB, VERB
- ADJECTIVE, ADJECTIVE
- NOUN

Make up your diamante poem. Use words from the word bank charts or think up your own.

**Martin**

_________________ __________________

(2 adjectives)

_________________ __________________

(3 verbs)

_________________ __________________

(4 nouns)

_________________ __________________

(3 verbs)

_________________ __________________

(2 adjectives)

**Luther King, Jr.**
A bio-poem is a poem that describes a person in eleven lines, a poetic biography. There are several formats for writing a bio-poem. It is a great way to revisit biographical information about Dr. King.

Here is the formula for Version #1:

Line 1: Name of the famous person
Line 2: Born in _________
Line 3: Child of _________
Line 4: Lived in _________
Line 5: Learned ________
Line 6: Overcame ________
Line 7: Worked as; in; for ________
Line 8: Challenged by ________
Line 9: Personal traits ________
Line 10: Always ________
Line 11: Never ________
Line 12: Remembered for ________

Here is a Bio-Poem about Abraham Lincoln

Abraham Lincoln
Born in Kentucky
Child of Tom and Nancy Lincoln
Lived in a log cabin
Learned his lessons by candlelight
Overcame the lack of a formal education
Worked as a storekeeper, rail splitter, lawyer
Challenged by a fighting nation
Personal traits were honesty and determination
Always helped those who couldn't help themselves
Never gave up on what he thought was right
Remembered for being the 16th President of the United States

Name ____________________________ Date ________________
A bio-poem is a poem that describes a person in eleven lines, a poetic biography. There are several formats for writing a bio-poem. It is a great way to revisit biographical information about Dr. King.

Here is the formula for Version #2:
This variation is a combination of the bio-poem and the diamante.

Martin Luther King, Jr. (four adjectives that describe him)
   Son of (parents’ names)
   Loved (three things he loved)
   Felt (three different feelings and when or where he felt them)
   He gave (three things he gave to the world)
   He feared (what did Martin fear?)
   He wished for (three things Martin wanted to happen)

Martin Luther King, Jr.

_____________ _____________________________

Son of ____________________________

Loved ___________, ______________, _____________

Felt ____________, ______________, ________________

He gave _____________, ________________, ________________,

He feared _____________________________________________

He wished for __________________, ____________________, ________________

__________________________

Martin Luther King, Jr.

Name ___________________________ Date ___________________________
An acrostic poem is one where you choose a word or name, and use each letter in the name as the beginning of a word or line that tells something about that person or topic. You can use any of the parts of speech to fulfill the structure of an acrostic.

Write an Acrostic Poem using Martin Luther King, Jr.’s name.

M ____________________________
A ____________________________
R ____________________________
T ____________________________
I ____________________________
N ____________________________
L ____________________________
U ____________________________
T ____________________________
H ____________________________
E ____________________________
R ____________________________
K ____________________________
I ____________________________
N ____________________________
G ____________________________

Name ________________________
Date __________________________
Write at least two sentences to show what you know about the topics listed in each box. Add drawings, diagrams or other visuals to provide more information. (optional)

<table>
<thead>
<tr>
<th>Nonviolent Resistance</th>
<th>Mohandas Gandhi</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Protest Music in the Struggle for Equal Rights</th>
<th>Dr. King’s Life History</th>
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<td></td>
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</table>

Name ___________________________  Date ___________________________
<table>
<thead>
<tr>
<th>Gospel Music</th>
<th>Rhythm &amp; Blues</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Spirituals</td>
<td>Lunch Counter Sit-Ins</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Sounds of Blackness

Video & Web Resources

“Gospel Group”
A detailed bio of Sounds of Blackness, focusing on how they formed, leader Gary Hines’s background, and details on how they developed into a popular music ensemble.
http://www.answers.com/topic/sounds-of-blackness

* “Artist of the Month: Sounds of Blackness”
The Current is one of the Minnesota Public Radio (MPR) stations with a focus on contemporary music. During each month of 2013, they named an individual artist or artist group as Artist of the Month. In addition to featuring their music, they dedicated a page on their blog about the group, their style, performances, key members, a nice bio and pictures. The best feature is access to five popular videos by Sounds of Blackness, with no commercials. http://blog.thecurrent.org/2013/12/artist-of-the-month-sounds-of-blackness/

“Electronic Press Kit Video”
Leader Gary Hines narrates this 7-minute video. It summarizes some of the history, particularly with Flyte Time and Jimmy Jam, and gives details about their 2011 album release, Sounds of Blackness. Members of the group also talk about what it is like to be a part of this kind of ensemble and what it means to them and to the general public. From Malaco Music Group.
http://www.youtube.com/watch?v=8m7N-iqqzZE

“Soul Train: Q&A with Sounds of Blackness”
Interview from 2011 with Gary Hines with an interesting question and response on how they’ve avoided being classified as only a gospel group. Talks about some inspiration behind songs and famous group members.

* “An Interview with Sound of Blackness”

Selected Discography

• Sounds of Blackness, Malaco Music Group, 2012.

Dr. Martin Luther King, Jr.

Biographies & Essays


From the Who Was? / Who Is? biographical series for young readers, ages 8 to 12. The clearly written text and many simple black and white illustrations can be a helpful resource when explaining the tumultuous period of the Civil Rights Movement. For 3rd grade to middle school.


A brief, but comprehensive overview of Dr. King’s life and achievements. Starts with his early years and family influences, education through graduate school, through to his work and efforts in the Civil Rights Movement. There are no sermons, speeches or long discussions on ideology in this book, but it does provide a good
historical context for what it was that Martin Luther King, Jr. was fighting for, and why he received the Nobel Peace Prize for his work. Several well-done special pages are dedicated to some of the key events during King’s life. Great introductory book about the man. For 5th grade and up.


The author describes growing up in rural Alabama, meeting her husband, their family life, and their work in the Civil Rights Movement. Sixteen pages of black-and-white photographs from King’s private and public life illustrate the book. An introduction by the King children and a new preface in this edition offer advice and a broad context for contemporary readers. Coretta Scott King’s dedication to her husband and the struggle to end racial discrimination comes through. It is an important perspective in understanding the character of Martin Luther King, Jr. For middle school and up.


Contains many of Dr. King’s most important writings and speeches, selected by teachers across a variety of disciplines. Arranged thematically in five parts, the collection consists of nineteen works, including “Letter from Birmingham Jail” and “I Have a Dream,” as well as lesser-known pieces such as “The Sword That Heals” and “What Is Your Life’s Blueprint?” Useful for classrooms working with original texts. For middle school and up.


Clayborne Carson, scholar, author and professor, was chosen by Dr. King’s heirs to edit and publish Dr. King’s papers several years after the assassination. He pieced together a concise first-person account of Dr. King’s life from prior autobiographies and the many other unpublished and published writings, interviews, and speeches. For upper middle school up.


A very well-done biography of Dr. King. Pastan’s writing reflects current scholarship about the facts and details of King’s life and the era in which he lived. Many illustrations, informative side bars and highlighted significant people and events. Colorful and engaging for 5th grade and up.

**Picture Books**


Although this book is targeted for 2nd through 4th grade, it provides stories and insights useful for all ages. Farris tells the story of her younger brother in a simple, direct, and engaging manner. She recalls the birth of both of her two younger brothers and relates stories that demonstrate their mischievous adventures. The sense of a close-knit intergenerational family whose members show love and understanding permeates the book. Farris uses plain language to describe the segregated conditions in the South during her childhood. A high quality book, one that will help younger children understand the concept of segregation and the importance of Dr. King’s message. For primary and up.


A picture book that is most helpful for young students and second language learners. Many lovely illustrations by Brian Pinkney, using his scratchboard technique. As a picture book biography, it leads children gently through Dr. King’s life, from his birth, work as a pastor, and commitment to the struggle for civil rights. Pre-K through 3rd.

The most famous excerpt of the 1963 speech delivered by Dr. King from the steps of the Lincoln Memorial during the March on Washington is paired with Kadir Nelson’s wonderful paintings. It is a stunning picture book for all ages. An audio CD of the speech is included with the book. All ages.

* Martin Luther King and the Montgomery Story (Comic Book).* Nyack, NY: Fellowship of Reconciliation, PO Box 271, 1957.

When it was created, a comic book of Dr. King and the historical events in Montgomery was a rather radical idea. Production began just five months after Rosa Parks’s historic refusal to give up her seat on the bus. The goal was to spread the story of the Montgomery Bus Boycott to young people throughout the South. A section called “The Montgomery Method” instructs readers on the nonviolent resistance techniques employed by civil rights workers in Alabama, with a primer on Gandhi and his influence on King. A short and interesting video about the creation of the comic can be found at http://www.openculture.com/2014/01/the-montgomery-story-the-mlk-comic-book-that-inspired-rep-john-lewis-graphic-novel-memoir-1957.html A PDF of the comic book can be downloaded from http://mlk-kpp01.stanford.edu/index.php/encyclopedia/documententry/the_montgomery_story_comic_book/.

**Web Resources**

* http://www.biography.com/people/martin-luther-king-jr-9365086

This video biography of Dr. King consists of many historic photographs and narration. It is less than five minutes long.


The Martin Luther King, Jr. Research and Education Institute was created as an institutional home for a range of activities illuminating Dr. King’s life and work. The Center’s director is Clayborne Carson, prominent King biographer and Stanford University professor of history. Their website has many resources such as biographies, lesson plans, photographs, and student resources.

http://www.thekingcenter.org/about-king-center

The King Center was established in 1968 by Mrs. Coretta Scott King as The Martin Luther King, Jr. Center for Nonviolent Social Change. Their website has historical information, bios, and images about Dr. King as well as postings about his philosophy.


The Nobel Prize website includes a section on Dr. King. Included are a biography, his Nobel lecture, acceptance speech, a photo gallery, the presentation, a wall for responding to Dr. King’s beliefs, and a Q&A section.

http://www.nps.gov/malu/index.htm

The National Park Service and Georgia Historical Sites manage the places in the state significant to Martin Luther King, Jr.’s life. Their website includes photos and historical details about places important to Martin Luther King, Jr.’s life.
Civil Rights – Nonviolent Resistance

Books


From a series of historical movements and events called “You Choose.” All the events in the book are real. As students read, they are asked questions and prompted to make choices about what action to take next. Each choice sends them on to the next step of the history of the Civil Rights Movement. For upper elementary and middle school.


March is the first book of a work in progress—the three-volume graphic biography of Congressman John Lewis of Georgia, one of the key figures of the Civil Rights Movement. A first-hand account of Lewis’s lifelong struggle for civil and human rights, *March* tells the story of this era about the distance traveled since the days of Jim Crow and segregation. Rooted in Lewis’s personal story, the graphic bio also reflects on the highs and lows of the broader Civil Rights Movement. For middle and high school.


The book presents the history of nonviolent resistance, starting with Gandhi. Its approach is to highlight fifteen significant events and people from 1908 to 2003, each one employing a nonviolent resistance approach in seeking justice. The book’s subjects include Dr. King, Nelson Mandela, Charles Perkins, César Chávez, Aung San Suu Kyi, Vaclav Havel, Wangari Maathi, and groups such as the student activists of Tiananmen Square and the Madres de Plaza de Mayo (Mothers of the Disappeared) in Argentina. All together, the stories present the breadth of the nonviolent movements of the past century. For middle school and up.


Davis Pinkney draws narrative portraits of ten female African American activists who work for freedom and justice, abolition, women’s rights and civil rights. The bibliographic portraits explore each woman’s childhood, then their adult accomplishments. Subjects include Sojourner Truth, Harriet Tubman, Rosa Parks, Shirley Chisholm, Fannie Lou Hamer, and five other brave women. Illustrated with colorful oil paintings by Stephen Alcorn. For upper elementary into middle school.


This book tells the story about the events in Birmingham, AL through the eyes of news photographer Charles Moore. Moore was in Birmingham in 1963 to document the Children’s Crusade. Initially his photos simply recorded the event. But as the challenges to nonviolent demonstrators escalated, his pictures helped to change history. A stunning picture of teens being slammed against a building by the powerful spray of a fire hose was viewed across the country. It showed all Americans what was happening in the fight for racial equality and turned many into supporters. For middle school on up.

Picture Books


An illustrated question and answer book, this format encourages reading aloud and discussing the topics addressed. It is not a biography, though events in Dr. King’s life are part of the story of this era. It is a book about the times that he lived through and an excellent introduction to the Civil Rights Movement. Good for upper elementary into middle school when appropriate.
Web Resources

http://www.thekingcenter.org/about-king-center

The King Institute website includes an extensive Liberation Curriculum developed to inform teachers and students about global efforts to achieve social justice, human rights and liberation through nonviolent means, with special emphasis on the modern African American freedom struggle. The resources on the full King Institute are extensive, well-organized, and accessible.


The National Endowment for the Humanities, EdSitement website for educators includes lessons that are very well organized with clear objectives and multiple resources available at the site. Look for the Martin Luther King, Jr. and Nonviolent Resistance unit of lessons and resources.

* http://www.youtube.com/watch?v=Xbbcjn4d1cE

This YouTube video does a great job telling the story about the Greensboro Four and the sit-ins at Woolworth's lunch counter.

Music Resources

Books


An inspiring history of African American Music, great for both teachers and students. The author and illustrator capture amazing details in a picture book format relating the roots of African American music and its development all the way to the present day. For primary through middle school.

The same partnership that produced *I See the Rhythm*, created this sequel to relate the story of Gospel music and multiple related genres of American music. For primary through middle school.


This book details the story about the song that became one of the anthems of the Civil Rights Movement. Stotts traces the evolution of the song lyrics and melody through several incarnations as a slave song, gospel hymn, union protest song, civil rights song, and anti-war protest song. For upper elementary to adult.


A scholarly work by Eileen Southern, professor of music and Afro-American Studies at Harvard University, it records the development of African American music, from the arrival of the first Africans to the English colonies in 1619 to the present. A significant resource on the topic. For teachers.

*(Side note: Eileen Southern (1920-2002) was born in Minneapolis and attended Minneapolis Public Elementary Schools. A pianist, she was the first African American appointed to a tenure position at Harvard University.)*


A beautiful book by Velma Maia Thomas, author, musician, historian, and ordained minister. The book uses text, historical quotes, accounts, images, and songs to capture and write about the emotions felt by enslaved Africans and those newly freed. It follows them on the journey from enslavement to freedom every step of the way. Thomas helps us understand how music sustained, encouraged and empowered African Americans to survive in a hostel world. CD included. For teachers.

Recordings


Five CDs with music from West Africa, work songs, shouts, spirituals, calls and hollers, children’s games and songs, songs of the Underground Railroad, Civil War, country songs, the blues, street cries, ballads, work songs, and gospel. Music performed by many artists. This collection was a long-term project for singer Harry Belafonte. It is a good collection of music for curriculum related to African American History and Music. For teachers.
### Glossary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>anthem</td>
<td>A song, as of praise, devotion or patriotism.</td>
</tr>
<tr>
<td>apartheid</td>
<td>A rigid policy of segregation of the nonwhite population.</td>
</tr>
<tr>
<td>arrangement</td>
<td>Adaptation of an existing musical work. It differs from the original through changes in the harmony and phrasing, or through alterations in the melody, harmony, and/or rhythmic structure.</td>
</tr>
<tr>
<td>assassination</td>
<td>A murder, often of a public figure by someone unknown to him or her.</td>
</tr>
<tr>
<td>back beat or backbeat</td>
<td>A syncopated accent on the “off” beat. For example, in 4/4 meter, backbeats are beats 2 and 4.</td>
</tr>
<tr>
<td>backup singer</td>
<td>One or more singers who provide(s) vocal harmony with the lead singer. Sometimes backup singers sing alone as a lead-in for the solo singer.</td>
</tr>
<tr>
<td>blues</td>
<td>A musical form and genre that originated in African American communities in the South in the early 1900s. A lamentation song expressing feelings of sadness and pain. Blues song form is a 3-line, 12-bar pattern where the second line repeats the first.</td>
</tr>
<tr>
<td>call and response</td>
<td>A pattern of alternating voices in music as in a musical conversation between two different musicians or groups of musicians. The first instrument, or voice, issues the call and the second voice responds with a direct comment.</td>
</tr>
<tr>
<td>Civil Rights Act of 1964</td>
<td>A federal law that authorized a federal action against segregation in public accommodations, public facilities and employment. The law was passed during a period of great strength in the Civil Rights Movement, and President Lyndon Johnson persuaded many reluctant members of Congress to support the law.</td>
</tr>
<tr>
<td>conservatory</td>
<td>A college for the study of music and/or the other arts.</td>
</tr>
<tr>
<td>cover song</td>
<td>Performing an older existing song using the same words and basic melody, but with changes to make it sound new and personal to their style.</td>
</tr>
<tr>
<td>Descriptive Review Protocol</td>
<td>A structured process that provides time for reflecting and responding, and allows responders to pay close attention to a particular piece of art, text or a performance. Through the guidance of a facilitator, a group responds to these questions:</td>
</tr>
<tr>
<td></td>
<td>• <em>What do you notice?</em> Describe in detail.</td>
</tr>
<tr>
<td></td>
<td>• <em>What questions does this work, activity, or subject of inquiry raise for you? (I wonder…)</em></td>
</tr>
<tr>
<td></td>
<td>• <em>What meaning or understanding is intended or conveyed in this work?</em> Speculate on the meaning behind a work or what the artist(s) or presenter(s) wants you to understand.</td>
</tr>
<tr>
<td>doo-wop</td>
<td>A style of music popularized in the 1950s featuring a small group of backup singers harmonizing with syllables to support a lead singer. Often characterized as street singing.</td>
</tr>
<tr>
<td>dynamics</td>
<td>Volume in music; loud, soft, in between, increasing, and decreasing.</td>
</tr>
<tr>
<td>Emancipation Proclamation</td>
<td>An executive order issued by President Abraham Lincoln on January 1, 1863, as a war measure during the American Civil War. It proclaimed the freedom of slaves in the ten Confederate states that were still in rebellion.</td>
</tr>
<tr>
<td><strong>entreprenuer</strong></td>
<td>A person who organizes and manages any enterprise, especially a business, usually with considerable initiative and risk.</td>
</tr>
<tr>
<td><strong>fife and drum corps</strong></td>
<td>A musical ensemble that consists of flutes or fifes and drums. These ensembles originated as a type of military field music.</td>
</tr>
<tr>
<td><strong>form in music</strong></td>
<td>The overall structure or plan of a piece of music; the layout of a composition as divided into sections; the architecture of a musical work.</td>
</tr>
<tr>
<td><strong>gospel</strong></td>
<td>A now popularized form of impassioned rhythmic spiritual music rooted in the solo and responsive church singing of rural blacks in the American South, central to the development of rhythm and blues, and soul music.</td>
</tr>
<tr>
<td><strong>Grammy or Grammy Award</strong></td>
<td>The Grammy Awards honor artistic and technical achievements in the music industry.</td>
</tr>
<tr>
<td><strong>griot</strong></td>
<td>A member of a hereditary caste among the peoples of western Africa whose function is to keep an oral history of the tribe or village and to entertain with stories, poems, songs, dances, etc.</td>
</tr>
<tr>
<td><strong>harmony</strong></td>
<td>The sound of simultaneous pitches in music. Combined tones or notes. The “vertical” aspect of music.</td>
</tr>
<tr>
<td><strong>improvisation</strong></td>
<td>Immediate musical composition; creating music “in the moment.” In an ensemble this includes making spontaneous musical responses to other musicians.</td>
</tr>
<tr>
<td><strong>interpretation</strong></td>
<td>An explanation of the meaning of something; to represent by means of art; to bring to realization by performance.</td>
</tr>
<tr>
<td><strong>jazz</strong></td>
<td>American music developed especially from ragtime and blues, and characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, and often deliberate distortions of pitch and timbre.</td>
</tr>
<tr>
<td><strong>jukebox</strong></td>
<td>A coin-operated phonograph, typically in a gaudy, illuminated cabinet, having a variety of records that can be selected by the push of a button.</td>
</tr>
<tr>
<td><strong>Jim Crow Laws</strong></td>
<td>Racial segregation laws enacted between 1876 and 1965 in the United States at the state and local level. They mandated legal racial segregation in all public facilities in Southern states of the former Confederacy, with a “separate but equal” status for African Americans.</td>
</tr>
<tr>
<td><strong>locomotor movements</strong></td>
<td>Movement from one place to another such as walking, running, swimming, and sliding. Non-locomotor movements remain in one place. Twisting, bending, and swaying are non-locomotor movements.</td>
</tr>
<tr>
<td><strong>melody</strong></td>
<td>Linear succession of musical pitches that is perceived as a single entity.</td>
</tr>
<tr>
<td><strong>metaphor</strong></td>
<td>Word or a phrase ordinarily used for one thing, applied to another in order to give a rich, clear description; <strong>does not use the words “like” or “as,”</strong> but states that one thing appears to be the other.</td>
</tr>
<tr>
<td><strong>Mohandas Gandhi</strong></td>
<td>Mohandas Karamchand Gandhi (1868-1949) was the preeminent leader of Indian nationalism in British-ruled India. Employing nonviolent civil disobedience, Gandhi led India to independence and inspired movements for civil rights and freedom across the world.</td>
</tr>
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</tr>
<tr>
<td><strong>N.A.A.C.P.</strong></td>
<td>The National Association for the Advancement of Colored People (N.A.A.C.P.) is an interracial U.S. organization working for political and civil equality of black people. It was organized in 1910.</td>
</tr>
<tr>
<td><strong>Nobel Peace Prize</strong></td>
<td>One of five Nobel Prizes created by Alfred Nobel. Since 1901, it has been awarded annually to those who have “done the most or the best work for fraternity between nations, for the abolition or reduction of standing armies and for the holding and promotion of peace congresses.”</td>
</tr>
<tr>
<td><strong>nonviolent resistance</strong></td>
<td>The practice of achieving goals through symbolic protests, civil disobedience, economic or political noncooperation, <em>satyagraha</em>, or other methods, without using violence.</td>
</tr>
<tr>
<td><strong>oral tradition</strong></td>
<td>Transmitting or handing down cultural material and traditions by word of mouth from one generation to another. It is the way for a society without a writing system to transmit many types of knowledge across generations.</td>
</tr>
<tr>
<td><strong>ordain</strong></td>
<td>To make someone a priest or minister; to confer holy orders on.</td>
</tr>
<tr>
<td><strong>ostinato</strong></td>
<td>A rhythmic or melodic motif that repeats continuously.</td>
</tr>
<tr>
<td><strong>pentatonic scale</strong></td>
<td>The pentatonic scale consists of five notes within one octave. The most frequently used five-tone scale has no half steps (ex; c-d-e-g-a). In this pentatonic scale, all notes readily combine with others to produce a harmonious sound.</td>
</tr>
<tr>
<td><strong>PhD degree</strong></td>
<td>Also known as a doctorate. The highest degree awarded by a graduate school, usually to a person who has completed at least three years of graduate study and a dissertation approved by a board of professors.</td>
</tr>
<tr>
<td><strong>pitch variation, bending, ‘blue notes’</strong></td>
<td>Adjusting the pitch of a note being sung or played, “bending” it a little lower or higher to express the phrase as you wish. Related to ‘blue-notes.’</td>
</tr>
<tr>
<td><strong>political activist</strong></td>
<td>One who uses vigorous campaigning or action to bring about political or social change.</td>
</tr>
<tr>
<td><strong>polyrhythm</strong></td>
<td>Poly is a prefix that means 'many.' Polyrhythm means many rhythms, at least two or more independent rhythms playing <em>at the same time.</em></td>
</tr>
<tr>
<td><strong>pop music</strong></td>
<td>A musical genre derived from rock’n’roll, which borrows and assimilates rhythmic and harmonic elements from a wide range of musical styles, including rock, R&amp;B, country, disco, techno and hip hop. Music of general appeal to teenagers and young adults.</td>
</tr>
<tr>
<td><strong>portrait</strong></td>
<td>A representation or impression of someone or something in words, music, visual art, film.</td>
</tr>
<tr>
<td><strong>praise houses</strong></td>
<td>Small wooden buildings located away from the community where worshipers could freely express their faith and emotions.</td>
</tr>
<tr>
<td><strong>predict</strong></td>
<td>To declare, tell, and/or describe in advance of knowing.</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>----------------------</td>
<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>protesters</td>
<td>People with an expression or declaration of objection, disapproval or dissent, often in opposition to something a person is powerless to prevent or avoid.</td>
</tr>
<tr>
<td>racial equality</td>
<td>An equal regard to all races; a belief in biological equality of all human races or social equality for people of different races.</td>
</tr>
<tr>
<td>racial discrimination</td>
<td>Treating someone less favorably than another person in a similar situation because of their race, color, descent, national or ethnic origin, or immigrant status.</td>
</tr>
<tr>
<td>ragtime</td>
<td>Early twentieth-century jazz music style, initially written for piano, characterized by jaunty rhythms and a whimsical mood.</td>
</tr>
<tr>
<td>readers theater</td>
<td>Reading a script adapted from literature, as the audience pictures the action. Uses no sets, costumes, props, or memorized lines. Performers’ goal is to read a script aloud effectively, enabling the audience to visualize the action. Performers bring the text alive by using voice, facial expressions, and some gestures.</td>
</tr>
<tr>
<td>reggae</td>
<td>A style of Jamaican popular music blending blues, calypso, and rock’n’roll, characterized by a strong syncopated rhythm and lyrics of social protest.</td>
</tr>
<tr>
<td>repertoire</td>
<td>The list of dramas, operas, parts, pieces etc. that a company, actor, singer, or the like is prepared to perform.</td>
</tr>
<tr>
<td>riff</td>
<td>A short repeated phrase in popular music and jazz, frequently played over changing chords or harmonies or used as background to a solo improvisation.</td>
</tr>
<tr>
<td>Rolling Stone Magazine</td>
<td>A magazine published every two weeks that focuses on politics and popular culture. Founded in 1967.</td>
</tr>
<tr>
<td>Rosa Parks</td>
<td>A civil rights leader who, in 1955, refused to give up her seat on a bus to a white man in Montgomery, Alabama and so triggered the national Civil Rights Movement.</td>
</tr>
<tr>
<td>rhythm</td>
<td>The musical element related to time in music, and how time is divided into longer and shorter durations. Aspects of rhythm include beat, accent, and patterns.</td>
</tr>
<tr>
<td>Rhythm &amp; Blues or R&amp;B</td>
<td>Urban popular vocal music style created by African Americans after World War II with soulful singing and a strong rhythmic backbeat.</td>
</tr>
<tr>
<td>satyagraha</td>
<td>The policy (in India) of passive resistance inaugurated by Mohandas Gandhi in 1919 as a method of gaining political and social reforms.</td>
</tr>
<tr>
<td>scat singing</td>
<td>Vocal technique in which the singer substitutes improvised syllables for the words of a song, often imitating the sound and phrasing of a musical instrument.</td>
</tr>
<tr>
<td>S.C.L.C.</td>
<td>S.C.L.C. stands for Southern Christian Leadership Council, an African American civil rights organization. S.C.L.C. was closely associated with its first president, Dr. Martin Luther King Jr. The S.C.L.C. plays a significant role in the American Civil Rights Movement.</td>
</tr>
<tr>
<td><strong>segregation</strong></td>
<td>The separation of one group of people from another, usually because of race, class, or religion.</td>
</tr>
<tr>
<td><strong>seminary</strong></td>
<td>A school where people are trained to be priests, ministers or rabbis.</td>
</tr>
<tr>
<td><strong>simile</strong></td>
<td>Figurative language that compares two things alike in one way. To identify a simile, look for the words “like” or “as;” for example, “the moon is like a silver lantern.”</td>
</tr>
<tr>
<td><strong>speculate</strong></td>
<td>To form a theory or conjecture about something without firm evidence. To guess.</td>
</tr>
<tr>
<td><strong>spirituals</strong></td>
<td>Songs created by enslaved Africans in North America.</td>
</tr>
<tr>
<td><strong>syncopation</strong></td>
<td>In rhythm, accenting or adding an emphasis on what is usually a weak beat or a weak part of a beat. Interrupting the flow of rhythm by placing a stress where it would not normally occur.</td>
</tr>
<tr>
<td><strong>tempo</strong></td>
<td>The speed of music; fast, slow, getting faster (accelerando), and getting slower (ritardando).</td>
</tr>
<tr>
<td><strong>theology</strong></td>
<td>The study of the nature of God and religious beliefs.</td>
</tr>
<tr>
<td><strong>Tone color or timbre</strong></td>
<td>The unique sound or quality of an instrument or a human voice.</td>
</tr>
<tr>
<td><strong>Vietnam War</strong></td>
<td>A military struggle fought in Vietnam from 1959 to 1975. It began as a determined attempt by communist guerrillas (known as the Vietcong) in the South, backed by Communist North Vietnam, to overthrow the government of South Vietnam.</td>
</tr>
<tr>
<td><strong>Voting Rights Act of 1965</strong></td>
<td>A law passed at the time of the Civil Rights Movement. It eliminated various devices, such as literacy tests, that had traditionally been used to restrict voting by African Americans.</td>
</tr>
</tbody>
</table>
PART 6: WITNESS Teaching Artists:
Their Workshops and How to Prepare for Them

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Timothy Berry
VOCALIST, COMPOSER, PERCUSSIONIST

Timothy Berry began singing in his father’s church at age 5 and has played the hand drums since age 12. His eclectic performance venues include Soul Drums; Leigh Morris Chorale; Contempo Dance Physical; Minnesota State University Repertory Dance Theater; Robert Robinson Music; Traveled Ground; and a series of diverse Master Classes and school presentations that emphasize African American Music and History.

Timothy has received several awards as a composer, including the Live Music for Dance award from the American Composer’s Forum, the Cultural Community Partnership grant, and winner in the Essentially Choral Competition for emerging American composers sponsored by VocalEssence and the American Composers Forum. He has composed commissioned works for dance, choral, and church groups. As a clinician, Timothy has conducted workshops for drumming, choral music, and presentations in schools and universities on issues surrounding race, black culture, and race relations.

Timothy has performed nationally as a singer, actor, and percussionist, including August Wilson’s Fences, Black Nativity with Penumbra Theater, and La Boheme with the Minnesota Opera. He has also performed with Grammy Award winner Larnelle Harris. Timothy has recorded music on a variety of CDs, from gospel to Caribbean including his Soul Drums series, which stems from west African, Caribbean and African American music traditions.

Timothy has a doctoral degree in Educational Leadership from Minnesota State University, Mankato (MSU). He holds a B.S. degree in Music Education from Mankato State University and a Master’s degree in Music Education with an emphasis in multicultural music from The University of Minnesota. He is currently an Assistant Professor of Educational Leadership at MSU, Mankato.

Workshop Description

This year’s theme centers on the legacy of Martin Luther King, Jr. and what he means to the forging of human and civil rights in the United States. In this workshop, students will learn about the capacity of music to aid activist causes by exploring the popular musical genres seminal to King’s work and mission (this includes instrumental and vocal music). Students will use this background to create class compositions reflecting current musical forms and social justice issues.

To Prepare Students

Please introduce students to the following lesson plans:

- Lesson Plan: “Meet the Artists” on p. 81
- Lesson Plan: “Music that Inspired Dr. Martin Luther King, Jr.: Balm in Gilead” on p. 38

Requested materials may include, pencils, large poster paper, notebook paper, and if available, iPads.
Patricia Brown
DANCE INSTRUCTOR, CHOREOGRAPHER

For 20 years, Patricia Brown has been an active member of the Twin Cities arts community as a dancer, performer, instructor and choreographer. She is an African-based movement instructor whose style is rooted in dance of West Africa, as well as other African regions, the Caribbean, and the Americas. By incorporating various forms of artistic expression, her classes are a dynamic representation of the connection of the mind, creative energy, and the body in motion. In addition to being a Teaching Artist with the VocalEssence WITNESS School Program, she teaches and choreographs for both male and female students of all age groups including primary and secondary schools, detention settings, summer programs, dance studios, organizations and theaters. Patricia is also an adjunct faculty member at Macalester College and the University of Minnesota, where she received the College of Continuing Education Distinguished Teaching Award and the Century Council Diverse Community Award. Her dance choreography has been seen on many area stages, including the Walker Arts Center, Southern Theater, Macalester College, and Penumbra Summer Institute. As a movement coach, she has worked with theaters such as Pillsbury House Theater, Penumbra Theater Company, History Theater, and Stepping Stone Theater. Her performance credits include Children’s Theater Company, O'Shaughnessey Auditorium, In the Heart of the Beast Puppet and Mask Theater and Patrick’s Cabaret where she premiered her one-woman show, “Here I Stand.” National credits include Jazz at Lincoln Center, the Guthrie Theater, Lied Center for Performing Arts, University of Michigan Men’s Glee Club, Lincoln Memorial and St. John the Divine.

Workshop Description

Utilizing dance, drum and other artistic expressions and mediums, students will have an interdisciplinary experience both about the contributions of Dr. Martin Luther King, Jr in his lifelong promotion of racial equality through nonviolent resistance and the music that inspired him, including freedom songs and spirituals.

To Prepare Students

• Lesson Plan: “Remembering Dr. Martin Luther King, Jr.” on p. 30
• “Meet the Sounds of Blackness, 2015 WITNESS Guest Artist” on p. 80
• Read I See the Rhythm, by Michele Wood and Toyomi Igus (optional)
• Listen to as many selections as possible from the WITNESS Companion CD
• Feel free to explore any other activities in the Teacher Resource Guide
• Other specifics will be discussed at the planning meeting

PLEASE NOTE:
Although Patricia works with a live drummer, schools should plan to provide a CD player if possible. Also, if available, a wooden floor is preferred, but not mandatory.
Ginger Commodore

SINGER, SONGWRITER, ACTRESS

Ginger Commodore has been a member of the Twin Cities music scene for many years. After attending Washburn High School and Augsburg College, she joined the Grammy Award-winning Sounds of Blackness, touring across the United States and opening shows for The Jackson Five, Roberta Flack and The Pointer Sisters.

Ginger’s career has taken her down many musical roads. She was an original member of the local female group, Women Who Cook. She has performed with Yanni and Chameleon, as well as with The Minnesota Opera Company. She wrote, produced and performed songs for her rock band, Slice. After performing with The Sounds of Blackness for over 15 years, The ‘Sounds’ included one of her arrangements on their release, The Night Before Christmas: A Musical Fantasy.

Her theatrical credits include: the World Premiere of Death In The Family with the Minnesota Opera Company, Selma with the Penumbra Theatre Company, Black Belts at the Mixed Blood Theatre, Stamping, Shouting & Singing Home with the Children’s Theatre Company, Black Nativity with the Penumbra Theatre Company and Hairspray at the Chanhassen Dinner Theater. And now she’s firmly planted in Jazz! Ginger currently performs with the local jazz ensemble, Moore By Four.

Workshop Description

This year’s theme revolves around the teachings of Dr. Martin Luther King, Jr. We’ll use this opportunity to show how the music of his time greatly reflected the spirit with which he dreamed for a better life, and a peaceful coexistence in a world full of differences. You can feel the call and response of the spiritual in the way he composed his speeches. You can feel the gospel inspiration in the steadfast drone of his delivery. You can feel the bite of the truthful expression of his feelings that are also evident in R&B and Blues music. And you can feel the triumph in his words and in the Jazz music being played while gaining favor in the South.

The workshop will allow students to look at American music through the roots of African American music. We will discover Spirituals, Black Gospel, Rhythm & Blues (R&B), Blues and Jazz music and how each relates to civil rights. Music classes/Choirs will work with improvisation (from the Jazz idiom) and other classes will prepare a classroom book about Martin Luther King, Jr. and the music of his time.

To Prepare Students

- Listen to selections from the WITNESS Companion CD (representing various musical styles)
- Younger students should complete the following lesson plans and activities:
  - Lesson Plan: “Remembering Dr. Martin Luther King, Jr.” on p. 30
- Older students should complete the six lessons on the “Musical Roots of Spirituals, Gospel and Rhythm and Blues” in Part 4, pp. 80-117
- Other specifics about each class’s participation level will be discussed at the planning meeting
T. Mychael Rambo

ACTOR, VOCALIST

Regional Emmy Award-winning actor, vocalist, arts educator and community organizer; T. Mychael Rambo has made an indelible mark here in the Twin Cities performing principle roles at such theaters as: Penumbra, the Guthrie, Ordway, Illusion Theatre, Mixed Blood, Park Square Theatre, Children’s Theatre and Minnesota Opera, to name but a few. Nationally and internationally his stage credits include Carnegie Hall and performances abroad in Africa, Europe and South America. He has appeared in local and national television commercials, feature films, HBO mini-series, and other television programming. T. Mychael is an accomplished residency artist and an affiliate professor in the College of Liberal Arts, Theatre Arts and Dance at the University of Minnesota.

As a recording artist, T. Mychael has released two popular CD’s: Simply - a collection of jazz standards; and The Gift: A Christmas With Love - a selection of original and holiday classics. T. Mychael had the great honor of singing the National Anthem for both President Barak Obama and former President Jimmy Carter. Mr. Rambo is also the proud recipient of the 2009 Sally Award in Education presented by the Ordway and the 2010 Minnesota Black Music Award. His other honors and awards include Young Audience Artist of the Year with his dear friend and teaching partner Anita Ruth, McKnight Theatre Artist Fellowship, Minnesota State Arts Board Artist Fellowship, Bush Finalist and both the University of Minnesota Century Council Community Award and Outstanding Community Service Award among others.

Workshop Description

See page 144 (T. Mychael will present along with Anita Ruth.)
Anita Ruth

MUSICIAN

Anita Ruth has been active in the Twin Cities theatrical and musical circles for over 35 years. After serving as musical director for over eighty shows at the Chanhassen Dinner Theaters, she has led a varied and exciting life as a freelance musician and educator. She spent eight years with the Children’s Theater Company in both theatrical and educational capacities. Continuing her work with young people, Anita has partnered with T. Mychael Rambo on the COMPAS Artist’s Roster, being named Artists of the Year in 2006 by Young Audiences of Minnesota. Anita has worked for fourteen years with Project Success, a local nonprofit organization dedicated to helping inner city students thrive and fulfill their dreams. She is the musical director for three theater projects each year, involving over 300 students. Her work as a teacher also extends to music directing four shows every year with Bloomington Civic Theater. But, it is with the WITNESS Program that she finds her greatest educational experiences. A roster member for thirteen years, Anita is committed to bringing the true story of African American history, song, and culture to all students and educators.

Workshop Description

Dr. Martin Luther King, Jr. has been a subject of interest and study for T. Mychael and Anita for many years. Their workshop will focus on the songs that inspired and moved Dr. King during his years battling for civil rights. They will first present a short history of the facts of Dr. King’s life, drawing on the knowledge that the students already have about him. Then, T. Mychael and Anita will teach several of the spirituals that Dr. King loved to sing. While learning the spirituals, students will also have the opportunity to discover the origin of the songs they are singing, and why spirituals are still so important to us today. On the second day of the workshop, T. Mychael and Anita will write new words to a spiritual chosen by the students that will celebrate Dr. King. If desired, the classes may sing their new songs for each other.

To Prepare Students

Complete the following lesson plans and student readings:

- Lesson Plan: “Remembering Dr. Martin Luther King, Jr.” on p. 30
- Lesson Plan: “Music that Inspired Dr. Martin Luther King, Jr.: Balm in Gilead” on p. 38
- Lesson Plan: “Spirituals” on p. 100
Roxane Wallace
DANCER, CHOREOGRAPHER

Roxane Wallace is a performer, teacher, and choreographer. She relocated to Minneapolis after graduating from the University of California at Berkeley with a B.A. in Philosophy and an Ethnic Studies minor. Since then, she has studied and worked with choreographers and directors of both regional and international acclaim earning her the 2006 “Best Dancer” title in the City Pages’ “Best of the Twin Cities,” a 2007 Sage Award for Outstanding Performer in Dance, and in 2008 the honor of being named a McKnight Fellow in Dance. She is also proud to have been active performing nationally and internationally as a principle artist with Stuart Pimsler Dance and Theater Company for over 13 years. In addition to this, Roxane is a teaching artist for the Cowles Center for Dance and the Performing Arts and an instructor at Zenon Dance Studio and School. As a guest artist, Roxane independently teaches workshops, creates original choreography, and provides inspiration through dance to all ages in schools, community organizations, and studios around the Twin Cities and beyond.

Workshop Description

In working with Roxane, students will move to Sounds of Blackness—the 2015 WITNESS Guest Artist—and discuss how music and movement can be powerful tools with the potential to create a sense of hope, health, and healing for ourselves and our communities. In the creative process, students will work both individually and collectively to create and perform original choreography inspired by the work and legacy of the “Peaceful Warrior” Dr. Martin Luther King, Jr. and his use of nonviolent resistance in the American Civil Rights Movement.

A message from Roxane: “I want students to leave from this experience with new ways of viewing the human body as a powerful instrument of expression, empowered with greater kinesthetic awareness and a stronger sense of self. I hope that these young people, our students, might be moved to seek out and appreciate positive inspiration in their own lives and develop a greater understanding and respect for that which came before. Hopefully, then they feel a greater connection to our collective history. I want them to recognize that they can also be the change they need in their lives. In doing all of this, they are improving their lives, being and becoming role models for others, just like Dr. Martin Luther King, Jr.”

To Prepare Students

Complete the following student readings and lesson plans:

- Lesson Plan: “Remembering Dr. Martin Luther King, Jr.” on p. 30
- Lesson Plan: “The Peaceful Warrior” on p. 46
- Lesson Plan: “Nonviolent Resistance in the American Civil Rights Movement” on p. 54
- Lesson Plan: “Nonviolent Resistance in Other Parts of the World” on p. 68
- Lesson Plan: “Meet the Artists” on p. 81

IMPORTANT NOTE: Please reserve a large, open space to accommodate dance. Inform your students that we will be moving in the workshops, and prior to the first workshop date, remind them to wear clothes that they can move in and that we will be barefoot. (If the space is not suitable for bare feet, they should wear sneakers or other comfortable shoes that they can easily move in.)
### Image Credits/Sources

#### Cover

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<tr>
<th>Sounds of Blackness</th>
<th>Courtesy of Sounds of Blackness</th>
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<td>Martin Luther King, Jr.</td>
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#### Part 1

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<td>WITNESS Artist Workshop with Timothy Berry</td>
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<td>VocalEssence Chorus</td>
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#### Part 3

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| Age 7 | <a href="http://www.readingrainbow.com/blog/2014/01/20/celebrating-martin-luther-king-jr-kids-can-make-difference/">http://www.readingrainbow.com/blog/2014/01/20/celebrating-martin-luther-king-jr-kids-can-make-difference/</a> |
| With Coretta | <a href="https://encrypted-tbn2.gstatic.com/images?q=tbn:ANd9GcR-D_O34G0Fs-FxfY9L2U7OTSJJ7qX3rRzkt_mGeRdDNoYmuloxl">https://encrypted-tbn2.gstatic.com/images?q=tbn:ANd9GcR-D_O34G0Fs-FxfY9L2U7OTSJJ7qX3rRzkt_mGeRdDNoYmuloxl</a> |
| Rosa Parks with MLK | <a href="http://4.bp.blogspot.com/-gagrAad2lyg/TtgOZIgFBCI/AAAAAAAAC_Q/DNxHY4oKAL/s1600/rosa-parks-martin-luther-king-jr-outside-glasses-lean-on-cars-automobiles-leaves-trees-black-and-white-photo.jpg">http://4.bp.blogspot.com/-gagrAad2lyg/TtgOZIgFBCI/AAAAAAAAC_Q/DNxHY4oKAL/s1600/rosa-parks-martin-luther-king-jr-outside-glasses-lean-on-cars-automobiles-leaves-trees-black-and-white-photo.jpg</a> |
| Man of The Year Cover | <a href="http://www.ecu.edu/cs-dhs/laupuslibrary/diversity/images/MLK5_1.jpg">http://www.ecu.edu/cs-dhs/laupuslibrary/diversity/images/MLK5_1.jpg</a> |
| Johnson and King at Signing | <a href="http://i2.cdn.turner.com/cnn/dam/assets/140407085556-14-civil-rights-story-top.jpg">http://i2.cdn.turner.com/cnn/dam/assets/140407085556-14-civil-rights-story-top.jpg</a> |
| Gilead | <a href="http://www.keyway.ca/gif/gilead.gif">http://www.keyway.ca/gif/gilead.gif</a> |
| Balm shrub | <a href="http://plantsinthebible.com/balmofgilead.php">http://plantsinthebible.com/balmofgilead.php</a> |</p>
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