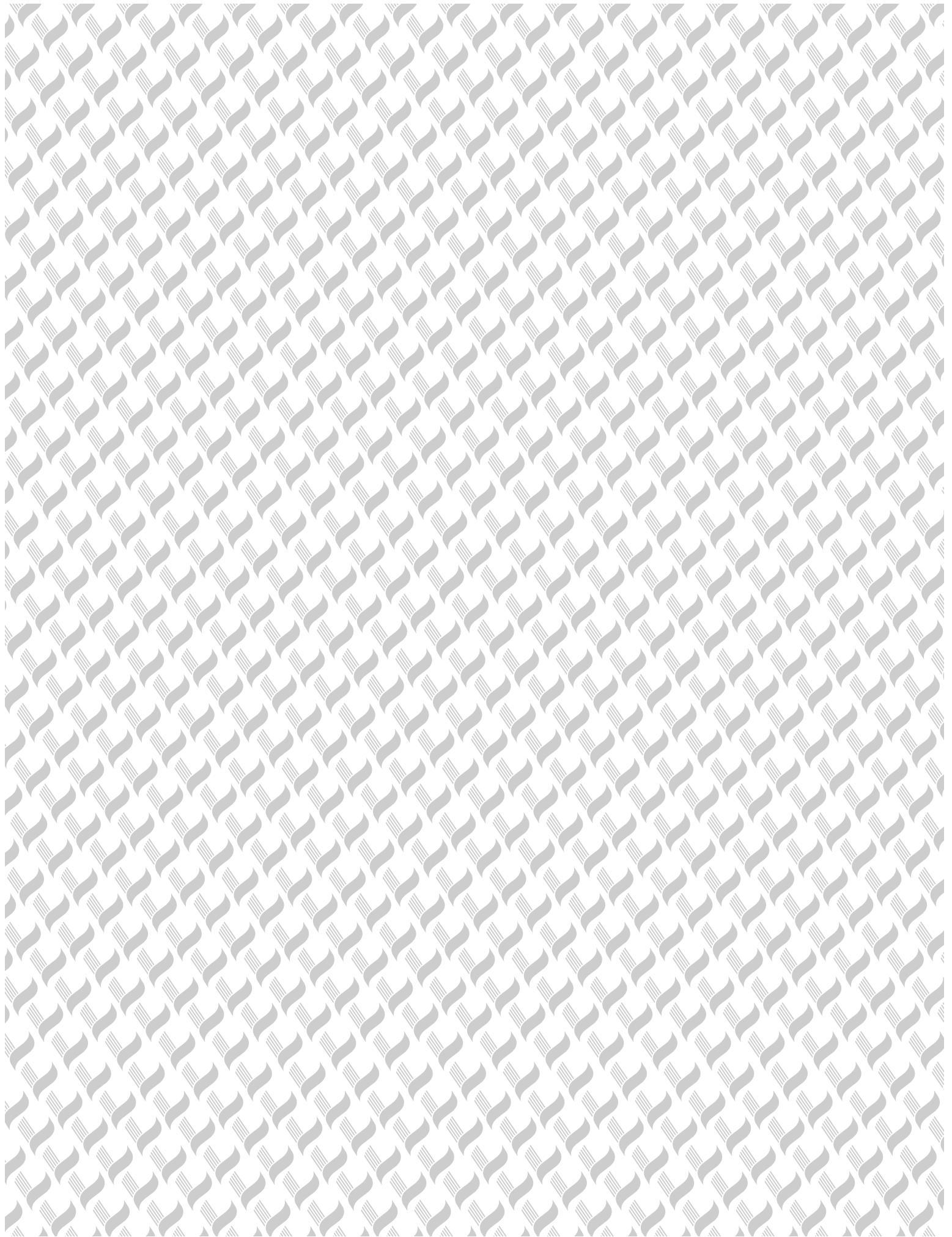


VOCALESSENCE WITNESS

Teacher Resource Guide 2015-16 WITNESS: Morehouse College Glee Club





2015-2016 WITNESS SCHOOL PROGRAM TEACHER RESOURCE GUIDE

VOCALESSENCE  WITNESS

MOREHOUSE COLLEGE GLEE CLUB

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COVER PHOTOS:

The Morehouse College Glee Club 2012-2013
Morehouse Men in Training



ABOUT THE WITNESS TEACHER RESOURCE GUIDE

Thank you for your interest and participation in the VocalEssence 2015-2016 WITNESS School Program, where we celebrate the contributions of African Americans to our shared American cultural heritage. Since 1991, the annual concert theme, repertoire and performers have provided the framework for the study of cultural movements and the opportunity to learn about respected African American icons both past and present.

2015-2016 WITNESS THEME

In 2015-2016, the internationally-renowned Morehouse College Glee Club teams up with VocalEssence and the 200-Voice High School Male Chorus—a diverse group of singers from Minneapolis and St. Paul high schools—to celebrate male singing. Founded in Atlanta in 1867, Morehouse College remains the only all-male historically black college in the nation. The Glee Club, led by director David Morrow, is known not only for its musical precision, wide-ranging repertoire and distinguished alumni such as Dr. Martin Luther King, Jr., but also for its high standards of commitment, brotherhood and excellence.



**WITNESS Artist Workshop with Timothy Berry,
Folwell School, Performing Arts Magnet, Minneapolis**

PURPOSE OF THE TEACHER RESOURCE GUIDE

Addressing social, historical and cultural contexts, this resource guide can be used primarily in arts, language arts or social studies classes for grades 4-12. In an effort to stay current with trends in arts education and infused curriculum, we have prepared these materials in a manner that is collaborative with you. This resource guide integrates Minnesota Academic Standards and offers you a myriad of ways you can prepare students for the artist workshops and Young People’s Concert. The activities in this guide are intended as a springboard for teachers—they can be altered for different age groups, be implemented before or after the WITNESS Young People’s Concert or be a jumping off point to go deeper into a particular subject.

With this said, we strongly recommend that all WITNESS partner school teachers use the lessons “Introduction to Morehouse College Glee Club and Their Values” on p. 52 and “Male Glee Clubs, Voice Types & Vocal Ranges” on p. 69. Doing these lessons first will help teachers build a common foundation of knowledge for students who are attending the concert. We also encourage you to share the handout “What You Can Expect at the WITNESS Young People’s Concert” on p. 14 with your students one week prior to the concert so that they have appropriate expectations for what they will experience as well as behavior and concert etiquette.

As part of our mission at VocalEssence, not only do we “explore the interaction of voices and instruments through innovative programming of music, past and present,” we also “strive to inspire learners of all ages.” This collaboration between musicians, historians, artists, and teachers provides experiences that extend into lifelong learning. Thank you for your continued support and shared commitment to teaching and learning in our school communities.

—Kimberly D. Meisten
VocalEssence Director of Community Engagement



TABLE OF CONTENTS

PART 1: WHAT'S IT ALL ABOUT?

9

About VocalEssence	10
Program Timeline	12
VocalEssence WITNESS Program: A Brief History	13
Student Handout: What You Can Expect at the WITNESS Young People's Concert	14
Connections to Minnesota Academic Standards	16

PART 2: MUSIC & VIDEOS FOR LISTENING AND VIEWING

19

Annotated Track Listing of the WITNESS: <i>Morehouse College Glee Club</i> Companion CD	20
Annotated Track Listing of the WITNESS: <i>Morehouse College Glee Club</i> Companion DVD	25

PART 3: ACTIVITIES & RESOURCES

28

Morehouse College: The Only All-Male HBCU in the World	30
What's an "HBCU"? An Introduction to Historically Black Colleges & Universities	31
• Photograph of Morehouse College Graduate, 2013	33
• HBCU Teacher Fact Sheet	34
• HBCU Data Sheet	36
• HBCU Student Handout and Blank Map of the United States	37
• HBCU Answer Key and Mapping Answer Key	41
Digital Scavenger Hunt: Mapping Morehouse	42
• Student Activity Handout: Scavenger Hunt Clue Sheet for Lower Level Students	47
• Student Activity Handout: Scavenger Hunt Clue Sheet for Upper Level Students	48
• Scavenger Hunt Answer Keys	49
Morehouse Values and Human Capital: Commitment, Brotherhood and Excellence	51
Introduction to Morehouse College Glee Club and Their Values	52
• Note-Taking Prompts for CNN Video Clip	53
• Student Handout: Quotes from Morehouse College Employees and Former Students	57
Understanding Human Capital and Investing in One's Self	58
• Student Handout: Improving My Human Capital	61
Glee Clubs & Male Voices	62
Historical Perspectives—What is a Glee Club?	63
• Student Readings for Younger & Older Students: Glee Club History	65
• Student Worksheet: Quick Write Organizer	68

Male Glee Clubs, Voice Types & Vocal Ranges	69
• Information for Teachers: Vocal Ranges of Male Voices.	72
• Student Handout: Vocal Ranges in a Male Glee Club.	73
The Music of the Morehouse College Glee Club	74
Listening and Responding to Two Performances of “Betelehemu”	75
• Song Information for Teachers & Older Students	78
• Student Worksheet: Graphic Organizer	79
Singing “Betelehemu” with an Accompaniment	80
• Song notation for “Betelehemu”	82
• Student Worksheet: Challenge Your Musical Brains!	83
The Morehouse College Quartet Sings Doo-wop!	84
• Student Worksheet: Listening Checklist: Musical Characteristics of Doo-wop	87
• Facts about Doo-wop for Teachers & Students.	88
• Student Worksheet: H-chart Visual Organizer for “In the Still of the Night”	89
Spirituals, HBCUs and Morehouse College Glee Club	90
Turning Points with Jester Hairston	91
• Student Readings for Older & Younger Students: Jester Hairston	94
• Student Handout: Jester Hairston	98
What are Spirituals?	100
• Student Readings for Younger & Older Students: About Spirituals	102
• Student Worksheet: Listening Log	106
Singing “In Dat Great Gettin’ Up Mornin’”	107
• Lyrics and Song Notation for “In Dat Great Gettin’ Up Mornin’”	110
• Student Worksheet: Taking Notes for an Arrangement of “In Dat Great Gettin’ Up Mornin’” ..	111

PART 4: ASSESSMENT ACTIVITIES & RESOURCES FOR STUDENTS 112

Assessment Activities	113
Bibliography	115
Glossary	118

PART 5: WITNESS TEACHING ARTISTS: THEIR WORKSHOPS AND HOW TO PREPARE FOR THEM

121

Timothy Berry: Vocalist, Composer, Percussionist	122
Patricia Brown: Dance Instructor, Choreographer, Performer	123
Brandon Commodore: Drummer, Musician, Producer	124
Ginger Commodore: Singer, Songwriter, Actress	125
Karla Nweje: Arts Educator, Choreographer, Performer, Literary Artist	126
T. Mychael Rambo: Actor, Vocalist	127
Anita Ruth: Musician	128
Marciano Silva Dos Santos: Dancer, Choreographer	129
Roxane Wallace: Performer, Dancer, Instructor, Choreographer	130

IMAGE CREDITS/SOURCES

132

PART 1:

WHAT'S IT ALL ABOUT?



About VocalEssence 10
Program Timeline 12
VocalEssence WITNESS Program: A Brief History 13
Student Handout: What You Can Expect at the WITNESS Young People’s Concert . . 14
Connections to Minnesota Academic Standards 16



ABOUT VOCALESSENCE

VocalEssence champions choral music of all genres, celebrating the vocal experience through innovative concerts, commissions, and community engagement programs.

As a leading Minnesota arts organization, VocalEssence uses the power of choral music to enhance our community by producing innovative vocal music events that stir people's souls. We engage people of all ages and cultures through innovative, enticing choral music programming, such as performing ensembles, school curricula, elder learning initiatives and advocacy projects.

Called "one of the irreplaceable music ensembles of our time" by Dana Gioia, past chairman of the National Endowment for the Arts, VocalEssence is renowned for its innovative exploration of music for voices and instruments under the enthusiastic direction of Artistic Director and Founder Philip Brunelle and Associate Conductor G. Phillip Shoultz, III. Each season, VocalEssence presents an eclectic series of concerts featuring the 100-voice VocalEssence Chorus, the 32-voice professional Ensemble Singers, guest soloists and instrumentalists.



PHILIP BRUNELLE:

*Artistic Director and Founder,
VocalEssence*



Philip Brunelle, artistic director and founder of VocalEssence, is an internationally renowned conductor, choral scholar and visionary. He has made his lifelong mission the promotion of the choral art in all its forms, especially

rarely heard works of the past and worthwhile new music. Under his leadership, VocalEssence has commissioned more than 240 works to date. Philip has conducted symphonies (New York Philharmonic, Seattle Symphony, and Minnesota Orchestra among others) as well as choral festivals and operas on six continents. He is editor of two choral series for Boosey & Hawkes and chairman of the review committee for Walton Music. Philip is also Organist-Choirmaster at Plymouth Congregational Church in Minneapolis.

Over the past decade Philip has been deeply involved with the International Federation for Choral Music (IFCM). He served as president of the Sixth World Symposium on Choral Music, held in Minneapolis in 2002. He is a Vice President of the IFCM Board and served as Executive Director for the 2014 World Symposium on Choral Music in Seoul, South Korea. In 2017 Philip will produce and conduct the opening concert for the American Choral Directors national convention in Minneapolis, and he is serving as Artistic Advisor for the 2017 World Choral Symposium in Barcelona, Spain.

Philip is the recipient of the Weston H. Noble Lifetime Achievement Award, given by the North Central American Choral Directors Association; the F. Melius Christiansen Lifetime Achievement Award, American Choral Directors Association-Minnesota Chapter's highest honor; and the Michael Korn Founder's Award for Development of the Professional Choral Art, Chorus America's highest lifetime achievement award.

Philip holds five honorary doctorates and has been recognized for his commitment to choral music by Norway (Commander of the Royal Norwegian Order of Merit), the United Kingdom (Honorary Member of the Order of the British Empire), Hungary (Kodály Medal), Sweden (Royal Order of the Polar Star) and Mexico (Ohtli Recognition Award).

G. PHILLIP SHOULTZ, III:
Associate Conductor, VocalEssence



G. Phillip Shoultz, III is the new full-time Associate Conductor of VocalEssence. His expanded position with our organization is one that we hope will have far-reaching impact on both VocalEssence and our community. Phillip's

first official foray as Associate Conductor will be at the VocalEssence concert *Dreams of the Fallen* in October 2015. He will also serve as artistic leader for the VocalEssence WITNESS and *iCantaré!* programs, rehearse with the Chorus and Ensemble Singers, and conduct the 2015-2016 *River Songs* and *Tales* tour.

The winner of the 2015 National American Choral Directors Association (ACDA) Graduate Conducting Competition, Phillip is pursuing a doctorate degree in conducting at the University of Minnesota where he conducts two choral ensembles. He sings professionally, adjudicates vocal festivals, and frequently appears as a guest clinician and workshop leader. Recently, he was awarded an F. Melius Christiansen Graduate Study Scholarship by the Minnesota chapter of ACDA, participated in the inaugural Weimar Bach Cantata Academy with Helmuth Rilling, and was selected as one of six Conducting Fellows for the Oregon Bach Festival this summer. In addition to joining VocalEssence, he is director of music, worship, and the arts for Good Samaritan United Methodist Church. He lives in St. Louis Park with his lovely wife,

Michelle (a native Minnesotan!), their adorable 21-month-old son, Malachi.

Phillip earned degrees with high honors from the University of Georgia (B.A. and B.M.) and Georgia State University (M.M.). During his time in Atlanta, he served as Artistic Director to an adult community choir (Gwinnett Choral Guild) and a youth organization (Atlanta Institute for Musicianship and Singing), founding director of the Georgia Young Men's Ensemble, a part of the Grammy Award-winning Gwinnett Young Singers, and the Assistant Director for the professional chamber choir, *Coro Vocati*. His work in public schools garnered school- and county-level Teacher of the Year honors on three separate occasions by different organizations.

PROGRAM TIMELINE

We hope you will use this timeline as a calendar for your lesson planning. Everything below is organized so that you know what is expected of you in advance of the concert. Wherever possible, we have suggested possible date ranges for the activities. You will, however, need to choose when to do other lessons based on your own classroom schedule.

Saturday, September 26, 2015	Teacher Orientation Seminar, Plymouth Congregational Church, Minneapolis
September 28, 2015-February 22, 2016	Introduce the WITNESS School Program to your students through the lesson plans “Introduction to Morehouse College Glee Club and Their Values” on p. 52 and “Male Glee Clubs, Voice Types & Vocal Ranges” on p. 69
October-November 2015	Select Teaching Artist; Planning Meeting and Artist Workshops Scheduled; Determine which activities from Teacher Resource Guide you would like to do with your students and the timeline for doing so
October 2015-April 2016	WITNESS Planning Meetings & Artist Workshops
October 2015-April 2016	<i>All participating teachers and administrators</i> complete workshop evaluation forms following your final Artist Workshop
Wednesday, February 17, 2016	Distribute the student handout “What You Can Expect at the WITNESS Young People’s Concert,” p. 14
Sunday, February 21, 2016 7pm	WITNESS Subscription Concert, Orchestra Hall (Teachers receive a 50% discount—for tickets, call 612.371.5656)
Monday, February 22, 2016 10:00am, 11:35am & 1:15pm	WITNESS Young People’s Concerts, Orchestra Hall
February 23-28, 2016	<i>All participating teachers and administrators</i> complete Young People’s Concert Evaluation and submit bus reimbursement forms
March 31, 2016	Bus Reimbursement Forms due to VocalEssence
February 2016-April 2016	Complete assessment activities on p. 113



WITNESS Artist Workshop with Patricia Brown, Nativity of Our Lord Catholic School, Saint Paul, MN



WITNESS Artist Workshops with Ginger Commodore, Columbia Heights High School



Artist, Ta-coumba Aiken

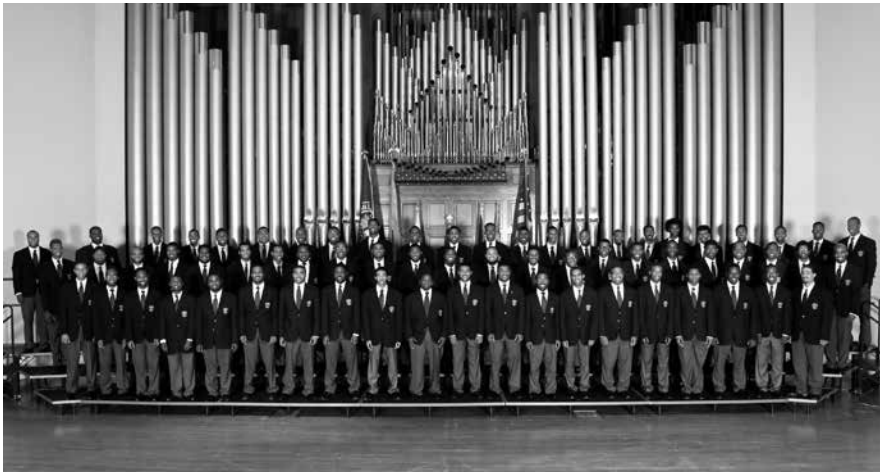
VOCALESSENCE WITNESS PROGRAM: A BRIEF HISTORY

In 1991, we created WITNESS to celebrate the artistic contributions of African Americans to the fine arts and to our common cultural heritage. By commissioning new works and programming rarely heard works by African American composers, we help broaden ideas about African American musical expression and introduce important new voices to our audiences through concerts, recordings and radio broadcasts. Michael Abels, David Baker, Ysaye Barnwell, William Banfield, Larry Farrow, Jonathan Bailey Holland, Joseph Jennings, Bobby McFerrin, Rosephanye Powell, Patrice Rushen, Evelyn Simpson-Curenton and Alvin Singleton are some of the people who have written new works and arrangements especially for the WITNESS program. The first commission—David Baker’s *WITNESS: Six Original Compositions in a Spiritual Style*—inspired the name for our program.

Our WITNESS concert artists have included James Earl Jones, Rita Dove, Billy Taylor, Melanie DeMore, Anthony Elliott, Patrice Rushen, Paul Shaw, Marietta Simpson and Yolanda Williams, and vocal ensembles Moore by Four, The Steele Family, Sounds of Blackness, The Fairfield Four, the Leigh Morris Chorale and the Fisk Jubilee Singers. Many of the featured artists have made return appearances on other VocalEssence concerts. WITNESS has made it possible to initiate collaborations with African American artists in many disciplines. A Minnesota State Arts Board Cultural Collaborations Grant supported our partnership with St. Paul visual artist Ta-coumba Aiken whose art has become the visual representation of WITNESS on all ads and publications. Aiken’s large colorful banners provide a stunning visual backdrop for WITNESS concerts, and his artwork adorns our WITNESS Companion CD covers.

WITNESS is critical for many of the students who would not otherwise have the opportunity to attend a professional event at a major concert hall. We believe an education and performance experience like WITNESS gives students an opportunity to learn from exceptional role models, increasing their self-esteem and creating a desire to continue exploring their own ways to express themselves through the arts.

WHAT YOU CAN EXPECT AT THE WITNESS YOUNG PEOPLE'S CONCERT



WHAT WILL I HEAR?

- A variety of musical styles including classical choral songs, original works by African American composers, and choral arrangements of **spirituals**. Listen for . . .
 - . . . choral arrangements of **jubilee songs**, including “*In Dat Great Getting’ Up Mornin’*,” arranged by the famous African American composer Jester Hairston. *What are some of the key words you notice? Describe the way the rhythm of the music accentuates certain words.*
 - . . . characteristics of traditional four-part harmony for men’s voices, as heard in the song “Brothers, Sing On!” *Can you identify moments when all voices sing the same notes together, in unison? Can you identify the higher (**tenor**) voices and the lower (**bass, baritone**) voices?*
- A concert show stopper! For the past 50 years, Morehouse College Glee Club has performed the Nigerian carol, “Betelehemu,” at every concert. This song was arranged for choir by Wendell Whalum, the Glee Club’s second director. *Of the musical elements listed below, how many can you identify within this song? What instruments do you hear?*

Melody (the recognizable tune)

Dynamics (soft vs. loud)

Rhythm (the beat or pulse)

Tempo (fast vs. slow)

Form (contrasting sections)

Texture (thick vs. thin sound)

Harmony (multiple notes heard at once)

WHO WILL I SEE?

**Morehouse College Glee Club
with Director David Morrow**



The Morehouse College Glee Club, directed by Dr. David Morrow, is the official choral group of Morehouse College in Atlanta, Georgia. A school for men, Morehouse College trains its students to be excellent leaders. Did you know Dr. Martin Luther King, Jr. used to sing in this group? They are known by audiences all over the world, and have even performed at the Super Bowl and Olympics! Dr. Morrow and his singers are excited to share their music with you, and wants you to join choir at your school if you haven’t already.

**VocalEssence Chorus with
Associate Conductor G.
Phillip Shoultz, III**



Founded by conductor Philip Brunelle in 1969, VocalEssence is a chorus that is well known around the world. People recognize them for their great voices as well as their performances of new and rarely heard songs. With help from the

community, they sponsor the workshops you had or will have by WITNESS teaching artists. They are happy that you get to hear them perform.

200-Voice

High School Male Chorus

The 200-Voice High School Male Chorus is a brand new choir made up of 200 students from Minneapolis and St. Paul high schools. Imagine how this dynamic group of singers feels being able to share the stage with VocalEssence and the Morehouse College Glee Club!

WHY SHOULD I CARE?

- Music can express things that people cannot put into words alone.
- All people have music in their lives, no matter where they grew up.
- Singing brings people together.
- Learning about people who create and perform music can help us better understand our differences and similarities.

WHERE WILL IT BE?



This year's concert will be at the recently renovated Orchestra Hall in Minneapolis, one of the leading performing arts centers in the United States.

HOW SHOULD I ACT?

When you go to the concert, concentrate on listening to the music...

- Try to feel the rhythms and follow the tunes.
- Listen for changes in the music—sometimes it will be very powerful and loud, and other times very soft and delicate.

...also, don't forget to watch the performers on stage...

- Which instrument or voice has the main tune?
- What can you tell about the music by how the performers interact with one another?

...and reflect on what you hear.

- How does it make you feel?
- Does it bring back certain memories?
- Could you sing these songs?

If you feel a little nervous because this is your first concert, that's okay. You are not alone. Other students feel the same way, even though they may not show it. The main thing to remember is that although performers like to hear your applause, they are also grateful for your quiet attention. Remembering the following rules will help make the experience more enjoyable for everyone.

Refrain from talking.

The first and greatest rule. It also includes whispering during the music. If you like, tap your toes quietly inside your shoes— it's a good exercise to reduce toe fat.

Please have nothing in your mouth, besides your teeth and tongue.

Gum and candy are not allowed.

Do not ring or text.

Leave cell phones, video games, iPods, cameras and other electronic devices at school or on the bus.

Do not sigh with boredom.

If you are really bored, keep it to yourself. Your neighbor just may be having a good time, which should also be kept under control.

Do not embarrass your teacher or your school.

Remember that you are representing your school and want to be on your best behavior. There are many eyes looking at you.

Do not compete.

Cheering, screaming and trying to chant a little louder than your neighbor is allowed at a basketball game, but not at the Orchestra Hall. Applause is the best way to show you have enjoyed something.

(Adapted from "The Ten Rules of Concert Etiquette for Students," by the National Association for Music Education.)

CONNECTIONS TO MINNESOTA ACADEMIC STANDARDS

2015-2016 VOCALESSENCE WITNESS SCHOOL PROGRAM

SUBJECT STRANDS AND STANDARDS

LESSONS/LEARNING ACTIVITIES

ARTS: MUSIC

Music: Artistic Foundations

Standard 1:

Demonstrate knowledge of the foundations of the arts area.

- Male Glee Clubs, Voice Types & Vocal Ranges, p. 69
- Listening and Responding to Two Performances of “Betelehemu,” p. 75
- Singing “Betelehemu” with an Accompaniment, p. 80
- What are Spirituals?, p. 100
- Singing “In Dat Great Gettin’ Up Mornin’,” p. 107

Standard 2:

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

- What are Spirituals?, p. 100

Standard 3:

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

- Historical Perspective—What is a Glee Club?, p. 63
- Male Glee Clubs, Voice Types & Vocal Ranges, p. 69
- What are Spirituals?, p. 100

Music: Artistic Process (Create or Make)

Standard 1:

Create or make in a variety of contexts in the arts area using the artistic foundations.

- Singing “In Dat Great Gettin’ Up Mornin’,” p. 107

Music: Artistic Process (Perform or Present)

Standard 1:

Perform or present in a variety of contexts in the arts area using the artistic foundations.

- Singing “Betelehemu” with an Accompaniment, p. 80
- Singing “In Dat Great Gettin’ Up Mornin’,” p. 107

Music: Artistic Process (Respond or Critique)

Standard 1:

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

- Historical Perspective—What is a Glee Club?, p. 63
- Male Glee Clubs, Voice Types & Vocal Ranges, p. 69
- Listening and Responding to Two Performances of “Betelehemu,” p. 75
- The Morehouse College Quartet Sings Doo-wop!, p.84
- What are Spirituals?, p. 100

ENGLISH LANGUAGE ARTS

English Language Arts: Reading (Key Ideas and Details)

Standard 1:

Read closely to determine what the text says explicitly and to make logical inferences from it.

- Historical Perspective—What is a Glee Club?, p. 63

Standard 2:

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

- Historical Perspective—What is a Glee Club?, p. 63
-

English Language Arts: Reading (Reading in History/Social Studies)

Standard:

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.

- Turning Points with Jester Hairston, p. 91
-

English Language Arts: Speaking, Viewing, Listening and Media Literacy

Standard 1:

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

- Listening and Responding to Two Performances of "Betelehemu," p. 75

Standard 2:

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

- Listening and Responding to Two Performances of "Betelehemu," p. 75
-

English Language Arts: Writing (Craft and Structure)

Standard 4:

Interpret words and phrases as they are used in a text, including determining...connotative and figurative meanings...

- The Morehouse College Quartet Sings Doo-wop!, p. 84
-

English Language Arts: Writing (Text Types and Purposes)

Standard 8:

Gather relevant information from multiple print and digital sources...and integrate the information...

- Historical Perspective—What is a Glee Club?, p. 63
- Listening and Responding to Two Performances of "Betelehemu," p. 75
- The Morehouse College Quartet Sings Doo-wop!, p. 84

SOCIAL STUDIES

Social Studies: Geography (Human Systems)

Standard 5:

The characteristics, distribution and migration of human populations on the earth's surface influence human systems (cultural, economic and political systems).

- What's an "HBCU"? An Introduction to Historically Black Colleges & Universities, p. 31
-

Social Studies: History (Historical Thinking Skills)

Standard 2:

Historical inquiry is a process in which multiple sources and different kinds of historical evidence are analyzed to draw conclusions about how and why things happened in the past.

- What's an "HBCU"? An Introduction to Historically Black Colleges & Universities, p. 31
-

Social Studies: History (United States History)

Standard 19:

Regional tensions around economic development, slavery, territorial expansion, and governance resulted in a civil war and a period of Reconstruction that led to the abolition of slavery, a powerful federal government, a renewed push into indigenous nations' territory and continuing conflict over racial tensions. (Civil War and Reconstruction: 1850-1877)

- What's an "HBCU"? An Introduction to Historically Black Colleges & Universities, p. 31

Standard 22:

Post-World War II United States was shaped by an economic boom, Cold War military engagements, politics and protests, and rights movements to improve the status of racial minorities, women and America's indigenous peoples.

- Turning Points with Jester Hairston, p. 91
-

Social Studies: Geography (Geospatial Skills)

Standard 1:

People use geographic representations and geospatial technologies to acquire, process, and report information within a spatial context.

- Digital Scavenger Hunt: Mapping Morehouse, p. 42
-

Social Studies: Economics (Personal Finance)

Standard 2:

Personal and financial goals can be achieved by applying economic concepts and principles to personal financial planning, budgeting, spending, saving, investing, borrowing, and insuring decisions.

- Introduction to Morehouse College Glee Club and Their Values, p. 52
 - Understanding Human Capital and Investing in One's Self, p. 58
-

Social Studies: History (Peoples, Cultures, and Change Over Time)

Standard 5:

History is made by individuals acting alone and collectively to address problems in their communities, state, nation and world.

- Turning Points with Jester Hairston, p. 91
-

PART 2:

MUSIC & VIDEOS FOR LISTENING AND VIEWING



Annotated Track Listing of the
WITNESS: *Morehouse College Glee Club* Companion CD20

Annotated Track Listing of the
WITNESS: *Morehouse College Glee Club* Companion DVD.....25



WITNESS COMPANION CD & DVD

WITNESS MOREHOUSE COLLEGE GLEE CLUB COMPANION CD

<i>Track/Song</i>	<i>Composed/Arranged by & Date Composed</i>	<i>About the Song</i>
-------------------	---	-----------------------

CD Title
Artist

1. Witness

Traditional Spiritual
arr. Jack Halloran (1986)
*WITNESS: What A Mighty God:
Spirituals and Gospels for Chorus*
(2004)
VocalEssence
Conducted by Philip Brunelle

By commissioning new works and programming rarely heard works by African American composers, WITNESS broadens ideas about African American musical expression and introduces important new voices to Minnesota concert audiences. This first commission—arranged from David Baker’s *Witness: Six Original Compositions in a Spiritual Style*—inspired the name for this educational program.

2. Witness

Traditional Spiritual
arr. Moses Hogan
*The Morehouse College Glee Club
Centennial Celebration, 2010-2011:
Celebrating 100 Years of Musical
Excellence (2011)*
The Morehouse College Glee Club
Conducted by Dr. David Morrow

Moses Hogan arranged this traditional spiritual for four-part men’s voices. This arrangement is frequently performed by high school and collegiate male choirs.

3. America, the Beautiful

Samuel A. Ward (1910)
Sings for America (2002)
Ray Charles

One of the singer’s most moving and enduring musical recordings is his oft-played rendition of “America, the Beautiful.” In 2001, Morehouse College honored Charles with the Candle Award for Lifetime Achievement in Arts and Entertainment, and later that same year granted him an honorary doctor in humane letters. See “Digital Scavenger Hunt: Mapping Morehouse” on p. 42.

4. I Got a Woman	Ray Charles (1955) <i>Ray Charles (1957)</i> Ray Charles	It is also in 2001 that Charles and his business manager gave a gift of \$1 million to Morehouse, where Charles had approved plans for the building of The Ray Charles Performing Arts Center. This album, written in 1955, is popularly credited as the first true “soul” record. See “Digital Scavenger Hunt: Mapping Morehouse” on p. 42.
* 5. Betelehemu	Babatunde Olatunji /arr. Wendell Whalum (ca. 1965) <i>45th National Seminar of Intercollegiate Men’s Chorus (2012)</i> The Morehouse College Glee Club Conducted by Dr. David Morrow	The Morehouse College Glee Club has performed this song at every full concert for over 50 years. Featuring West African drums and small percussion, the solemn—then lively piece is their concert “show stopper.” See “Listening and Responding to Two Performances of ‘Betelehemu’” on p. 75 and “Singing ‘Betelehemu’ with an Accompaniment” on p. 80.
6. Betelehemu	Babatunde Olatunji <i>Because You Loved Me (2004)</i> The African Children’s Choir	Another stirring rendition of “Betelehemu” by The African Children’s Choir. See “Listening and Responding to Two Performances of ‘Betelehemu’” on p. 75 and “Singing ‘Betelehemu’ with an Accompaniment” on p. 80.
7. Mount Zion	Wendell Whalum <i>The Morehouse College Glee Club Centennial Celebration, 2010-2011: Celebrating 100 Years of Musical Excellence (2011)</i> The Morehouse College Glee Club Conducted by Dr. David Morrow	Wendell Phillips Whalum, Sr., commonly known amongst students as “Doc”, served as the second director of the Morehouse College Glee Club from 1953-1987. Although he composed original works such as this, he was known more for his arrangements of hymns, spirituals and anthems.
8. There’s a Great Camp Meeting	Traditional Spiritual arr. John W. Work III (1955) <i>Every Tone a Testimony(2001)</i> Fisk Jubilee Singers Conducted by John W. Work III	The Fisk Jubilee Singers were the foremost proponents of the choral style of spiritual performance that emerged after the Civil War. While the melodies and lyrics of the spirituals were preserved, these “concertized” versions often incorporated elements of European choral arrangements. See “What are Spirituals?” on p. 100.

* 9. In Dat Great Gettin' Up Mornin'	Traditional Spiritual arr. Jester Hairston <i>What a Mighty God (2001)</i> VocalEssence Conducted by Philip Brunelle	This is an example of a jubilee song, a type of spiritual which expresses joy, hope and celebration. As with most spirituals, it uses call and response patterns between the soloist and full choir. See "Singing 'In Dat Great Gettin' Up Mornin'" on p. 107.
* 10. In the Still of the Night	Fred Parris https://www.youtube.com/watch?v=eHhWwEvHaEk The Five Satins	The Five Satins were the first doo-wop group to record the song in 1954. Fred Parris, the songwriter, was a member of the group. It was a moderate hit that year, reaching the #24 spot on the national pop charts. See "The Morehouse College Quartet Sings Doo-wop!" on p. 84.
11. He's So Fine	Ronald Mack <i>He's So Fine (1962)</i> The Chiffons	The Chiffons were one of the top girl groups in the early 1960s. Their tight harmonies and confident performances helped define the female doo-wop sound of that era, which became known as "doo-lang." The Chiffons still perform today. WITNESS Teaching Artist, Ginger Commodore, sang with the group on tour in the early part of the 2000s. See "The Morehouse College Quartet Sings Doo-wop!" on p. 84.
*12. Brothers, Sing On	Edvard Grieg <i>The Morehouse College Glee Club Centennial Celebration, 2010-2011: Celebrating 100 Years of Musical Excellence (2011)</i> The Morehouse College Glee Club Conducted by Dr. David Morrow	Male singing groups have always been popular in Norway. This song was first performed in 1883 at the Giant National <i>Sangerfest</i> (literally "song fest") in Trondheim, Norway. The words express happiness, hospitality and community. Today the song is sung around the world and has been called an "international anthem" for men's choruses. See "Male Glee Clubs, Voice Types & Vocal Ranges" on p. 69.
13. Impossible Dream from <i>Man of La Mancha</i>	Mitch Leigh, arr. Rufus Hill (1972) <i>45th National Seminar of Intercollegiate Men's Chorus (2012)</i> The Morehouse College Glee Club Conducted by Dr. David Morrow Solo by Darian Clonts, Tenor	This song has become well known in popular culture, and is revered for its messages of dreaming big, being courageous and overcoming obstacles. The messages conveyed through this song are a reflection of Morehouse College's high standards of commitment, brotherhood and excellence.

14. Ave Maria
- Franz Biebl (1964)
From Morehouse College Glee Club's Spring Tour (2013) <https://www.youtube.com/watch?v=OOCJF7Kjnbw>
The Morehouse College Glee Club and Cornell University Glee Club Conducted by Dr. David Morrow
- This piece, known for its lush harmony and tuneful melody, has become a staple in the male chorus repertoire and reflects the diversity of repertoire performed by the Morehouse College Glee Club.
-
- * 15. Pilgrim's Chorus from *Tannhäuser*
- Richard Wagner (1845)
Men of the Mormon Tabernacle Choir (2010)
Men of the Mormon Tabernacle Choir
- The Pilgrim's Chorus, sung in German, comes from Richard Wagner's famous opera *Tannhäuser*, which is based on the two German legends of Tannhäuser and the song contest at Wartburg Castle. The story centers on the struggle between sacred and profane love, and redemption through love. This arrangement for men's voices by Mark Andrews showcases the warm, rich harmonies of Wagner's work.
-
- * 16. An Exhortation
- David Conte (2008)
Inaugural sendoff concert at San Francisco City Hall
<https://www.youtube.com/watch?v=Zd8L0iC6Zns>
San Francisco Boys Chorus and San Francisco Girls Chorus
Conducted by Ian Robertson
- "An Exhortation" was composed for the San Francisco Girls Chorus and the San Francisco Boys Chorus, and was premiered at the Presidential Inauguration of Barack Obama on January 20, 2009. This piece is a beautiful musical setting of the powerful words of President Barack Obama, spoken during his victory speech in 2008.
-
- * 17. Git' On Board Little Children
- Traditional Spiritual
Paul Robeson: The Complete EMI Sessions, 1928-1939
<https://www.youtube.com/watch?v=8x8MQ9x9l4A>
Paul Robeson
- This arrangement for men's voices, by former Morehouse College Glee Club director Wendell Whalum, comes from a set of two spirituals titled *Oh, Lord*. This recording features the famous African American bass, Paul Robeson. Robeson traveled internationally as a classical singer, and was also active in politics and the American Civil Rights Movement. He and his piano accompanist, Lawrence Brown, were best known for their stirring performances of spirituals.

<p>* 18. Who'll Join</p>	<p>David Morrow <i>45th National Seminar of Intercollegiate Men's Chorus (2012)</i> The Morehouse College Glee Club Conducted by Dr. David Morrow</p>	<p>Dr. David Morrow, the current director of the Morehouse College Glee Club, arranged this piece, which is often featured on state high school contest repertoire lists, and suitable for high school male choirs.</p>
<p>19. To Anacreon in Heaven</p>	<p>Words by Ralph Tomlinson, music by John Stafford Smith (1775) http://amhistory.si.edu/starspangledbanner/the-melody.aspx</p>	<p>The melody Francis Scott Key used for his song, the Star Spangled Banner, was the popular English tune known as "To Anacreon in Heaven." See "Historical Perspective—What is a Glee Club?" on p. 63.</p>
<p>20. Tenor One Example Walking to Babylon</p>	<p>Amanda Thompson and B.L. Underwood https://www.youtube.com/watch?v=yk2dE1hjw2k Derek Lee Ragin</p>	<p>A classical music/magical surrealist video, directed by Keith Rodway, featuring American countertenor Derek Lee Ragin. See "Vocal Ranges of Male Voices" Student Handout on p. 72</p>
<p>21. Tenor Two Example Ah! Mes amis!</p>	<p>Gaetano Donizetti <i>The Daughter of the Regiment</i> (1840) https://www.youtube.com/watch?v=w9OXNPuHK-g&index=5&list=PL7EBD3AE84E146381 Lawrence Brownlee</p>	<p>This renowned tenor aria is from Gaetano Donizetti's comic opera, <i>La fille du régiment</i>, or <i>The Daughter of the Regiment</i>. Donizetti was known for composing arias with vocal acrobatics, and in this particular aria, the tenor is required to sing nine high Cs! See "Vocal Ranges of Male Voices" Student Handout on p. 72.</p>
<p>22. Baritone Example Dio di Giuda</p>	<p>Giuseppe Verdi <i>Nabucco</i> (1841) https://www.youtube.com/watch?v=X9UpAK6KCy0 Lawrence Winters</p>	<p>This famous aria comes from the fourth act of Verdi's opera, <i>Nabucco</i>. Lawrence Winters achieved a successful international career as an opera singer between 1940 and 1960, and was part of the first generation of African American opera singers to achieve wide success and break down barriers of racial discrimination on the opera stage. See "Vocal Ranges of Male Voices" Student Handout on p. 72.</p>

23. Bass Example
Old Man River
Jerome Kern/Oscar Hammerstein
Showboat (1927)
<https://www.youtube.com/watch?v=4XIEzY4tMyg>
William Warfield

Kern and Hammerstein's *Showboat* marked a significant turning point in the history of American musical theater, featuring themes of tragedy, racial prejudice and love. William Warfield, a famous African American classical singer and actor, was best known for his roles in *Showboat* and George Gershwin's opera *Porgy and Bess*. See "Vocal Ranges of Male Voices" Student Handout on p. 72

Note: Starred (*) songs will be performed at the WITNESS Young People's Concerts.

WITNESS MOREHOUSE COLLEGE GLEE CLUB COMPANION DVD

Video Title
Website Link

Produced/Composed by
Series/Video Title
Artist & Date

About the Video

1. Definition of Human Capital
<http://www.econedlink.org/interactives/tools/ve-human-capital/EconEdLink-1-Human-Capital.swf>

Council for Economic Education
Virtual Economics
2015

This brief, interactive video provides an overview of the concept of human capital, best suited for younger students. See "Understanding Human Capital and Investing in One's Self" on p. 58.

2. Invest in Yourself
<https://www.youtube.com/watch?v=hRNpdIGiL-4>

Council for Economic Education
2009

Another great resource that introduces human capital and the concept of investing in oneself, suited for both younger and older students. See "Understanding Human Capital and Investing in One's Self" on p. 58.

3. Morehouse Glee Club is Part of MLK's Legacy
<http://www.cnn.com/2011/10/14/us/mlk-memorial-morehouse-glee-club/>

CNN
Special to CNN Article & Video
Patrick L. Riley
2011

CNN features the Morehouse College Glee Club in a look at the group's history, its tradition of excellence and some of its most notable alumni, including Dr. Martin Luther King, Jr. See "Introduction to Morehouse College Glee Club and Their Values" on p. 52.

4. Investopedia Explains Human Capital
<http://www.investopedia.com/terms/h/humancapital.asp>

Investopedia
Definition of Human Capital
2015

An in-depth look at human capital, best suited for older students. See "Understanding Human Capital and Investing in One's Self" on p. 58.

<p>* 5. Betelehemu</p>	<p>Babatunde Olatunji /arr. Wendell Whalum (ca. 1965) <i>The Morehouse College Glee Club Centennial Celebration, 2010-2011: Celebrating 100 Years of Musical Excellence</i> The Morehouse College Glee Club Conducted by Dr. David Morrow 2011</p>	<p>The Morehouse College Glee Club has performed this song at every full concert for over 50 years. Featuring West African drums and small percussion, the solemn—then lively piece is their concert “show stopper.” See “Listening and Responding to Two Performances of ‘Betelehemu’” on p. 75 and “Singing ‘Betelehemu’ with an Accompaniment” on p. 80.</p>
<p>* 6. In the Still of the Night</p>	<p>Fred Parris <i>The Morehouse College Glee Club Centennial Celebration, 2010-2011: Celebrating 100 Years of Musical Excellence</i> The Morehouse College Glee Club Quartet Conducted by Dr. David Morrow 2011</p>	<p>One of the best-known songs from the Doo-Wop era of the 1940s and 50s in African American popular music. Sung a cappella, the melody is usually carried by a tenor soloist, while the other singers provide background harmony with scat syllables (i.e. doo-wah, ba-da) that mimic the sound of instruments. The earliest groups were often male, however female groups gained popularity in the mid-1950s. See “The Morehouse College Quartet Sings Doo-wop!” on p. 84.</p>
<p>7. In the Still of the Night https://www.youtube.com/watch?v=5ndy5X7i0tI</p>	<p>Fred Parris <i>The Jacksons</i> Soundtrack Boyz II Men (1992)</p>	<p>This music video of “In the Still of the Night” was made by Boyz II Men, an American R&B vocal group best known for ballads and a <i>cappella</i> harmonies. They became well known in the 1990s, recording for Motown Records as a quartet. See “The Morehouse College Quartet Sings Doo-wop!” on p. 84.</p>
<p>8. Dear Old Morehouse</p>	<p>J. O. B. Moseley <i>The Morehouse College Glee Club Centennial Celebration, 2010-2011: Celebrating 100 Years of Musical Excellence</i> The Morehouse College Glee Club Conducted by Dr. David Morrow 2011</p>	<p>The official college hymn of Morehouse College, often sung at convocations and commencement ceremonies. The text truly uplifts the school’s mission, with the first verse beginning “Dear old Morehouse, dear old Morehouse, we have pledged our lives to thee; And we’ll ever, yea forever, give ourselves in loyalty.”</p>

<p>9. Amen: The Life and Music of Jester Hairston https://www.indiegogo.com/projects/amen-the-life-and-music-of-jester-hairston#/story</p>	<p>Documentary Directed by Lillian Benson and Hansonia Caldwell (currently in production process; began in 2012)</p>	<p>This documentary blends music with interviews to tell the story of Hairston's life and the story of the Spiritual. The film is currently in production, nearly finished. See "Turning Points with Jester Hairston" on p. 91.</p>
<p>10. Jester Hairston and Hollywood - 1940 U.S. Census Promo https://www.youtube.com/watch?v=Steu3-qWPao</p>	<p>Documentary Produced by Richard J. Hatch Narrated by Jeanne-Marie Swann (daughter of Jester Hairston) 2012</p>	<p>Richard Hatch wrote, directed and produced this project consisting of a series of life sketches highlighting with connections to their ancestors from the 1940 US Census. This series of videos were created to recruit volunteers to digitize the 1940 Census records. See "Turning Points with Jester Hairston" on p. 91.</p>
<p>11. Celebrating Your Story: Jester Hairston https://vimeo.com/35837853</p>	<p>Verizon Wireless <i>Celebrating Your Story</i> Initiative 2011</p>	<p>From the Verizon "Celebrating Your Story" project's <i>Black History Heroes</i> segment, this brief video gives you a glimpse into Hairston's life and work. See "Turning Points with Jester Hairston" on p. 91</p>
<p>12. Dr. Jester Hairston - That Ole House Is Hanted https://www.youtube.com/watch?v=EZF3N5ekV-Y</p>	<p>Segment from Documentary (Date & source unknown) Jester Hairston</p>	<p>Dr. Jester Hairston explains the origins of a folk song he learned from his grandparents, who were slaves, and performs along with the choir. See "Turning Points with Jester Hairston" on p. 91.</p>
<p>*13. Brothers, Sing On</p>	<p>Edward Grieg, arr. Howard McKinney <i>The Morehouse College Glee Club Centennial Celebration, 2010-2011: Celebrating 100 Years of Musical Excellence (2011)</i> The Morehouse College Glee Club Conducted by Dr. David Morrow</p>	<p>An "international anthem" amongst glee clubs and male choruses world-wide, "Brothers, Sing On" is a song of happiness, community and hospitality. This performance features the current Morehouse College Glee Club, as well as hundreds of Glee Club alumni from past decades—A true celebration of male singing. See "Male Glee Clubs, Voice Types & Vocal Ranges" on p. 69.</p>

Note: Starred (*) songs will be performed at the WITNESS Young People's Concerts.

PART 3:

ACTIVITIES & RESOURCES



Morehouse College: The Only All-Male HBCU in the World	30
What’s an “HBCU”? An Introduction to Historically Black Colleges & Universities	31
• Photograph of Morehouse College Graduate	33
• HBCU Teacher Fact Sheet	34
• HBCU Data Sheet	36
• HBCU Student Handout and Blank Map of the United States	37
• HBCU Answer Key and Mapping Answer Key	40
Digital Scavenger Hunt: Mapping Morehouse	42
• Student Activity Handout: Scavenger Hunt Clue Sheet for Lower Level Students	47
• Student Activity Handout: Scavenger Hunt Clue Sheet for Upper Level Students	48
• Scavenger Hunt Answer Keys	49
 Morehouse Values and Human Capital: Commitment, Brotherhood and Excellence	 51
Introduction to Morehouse College Glee Club and Their Values	52
• Note-Taking Prompts for CNN Video Clip	53
• Student Handout: Quotes from Morehouse College Employees and Former Students	57
Understanding Human Capital and Investing in One’s Self.	58
• Student Handout: Improving My Human Capital	61
 Glee Clubs & Male Voices	 62
Historical Perspectives—What is a Glee Club?	63
• Student Readings for Younger & Older Students: Glee Club History	65
• Student Worksheet: Quick Write Organizer	68
Male Glee Clubs, Voice Types & Vocal Ranges.	69
• Information for Teachers: Vocal Ranges of Male Voices	72
• Student Handout: Vocal Ranges in a Male Glee Club	73

The Music of the Morehouse College Glee Club.	74
Listening and Responding to Two Performances of “Betelehemu”	75
• Song Information for Teachers & Older Students	78
• Student Worksheet: Graphic Organizer	79
Singing “Betelehemu” with an Accompaniment.	80
• Song notation for “Betelehemu”	82
• Student Worksheet: Challenge Your Musical Brains!	83
The Morehouse College Quartet Sings Doo-wop!	84
• Student Worksheet: Listening Checklist: Musical Characteristics of Doo-wop.	87
• Facts about Doo-wop for Teachers & Students	88
• Student Worksheet: H-chart Visual Organizer for “In the Still of the Night”	89
 Spirituals, HBCUs and Morehouse College Glee Club	 90
Turning Points with Jester Hairston.	91
• Student Readings for Older & Younger Students: Jester Hairston	94
• Student Handout: Jester Hairston	98
What are Spirituals?	100
• Student Readings for Younger & Older Students: About Spirituals.	102
• Student Worksheet: Listening Log	106
Singing “In Dat Great Gettin’ Up Mornin’”	107
• Lyrics and Song Notation for “In Dat Great Gettin’ Up Mornin’”	110
• Student Worksheet: Taking Notes for an Arrangement of “In Dat Great Gettin’ Up Mornin’”	111



MOREHOUSE COLLEGE: THE ONLY ALL-MALE HBCU IN THE WORLD

INTRODUCTION

Students are about to meet a world-famous glee club from the only all-male historically black college (HBCU) in the nation. The Morehouse College Glee Club, the 2015 WITNESS guest artist, is the official choral group of Morehouse College in Atlanta, Georgia. HBCUs, which stand for historically black colleges and universities, have existed since the 19th century. They offered African Americans educational opportunities at a time when they were generally not accepted into colleges with white student populations. Students will learn about HBCUs and will complete a geography activity mapping their locations and analyzing the data. They will also get to know these performers on a more personal level by exploring digital maps.

LESSON PLAN: WHAT'S AN "HBCU"?

AN INTRODUCTION TO HISTORICALLY BLACK COLLEGES & UNIVERSITIES

LEARNING GOALS

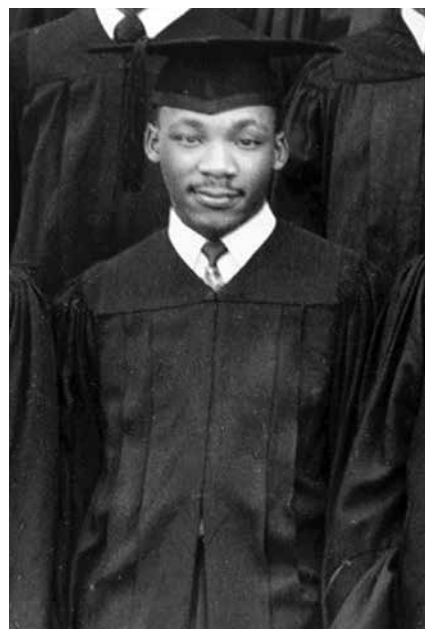
Students will be able to plot HBCU data on a map, identify what makes an historically black college or university unique and understand the historical reasons for their creation. Students will also know that Morehouse College is an all-male HBCU in Atlanta, Georgia.

MATERIALS

- Morehouse College grad image on p. 33
- HBCU Teacher Fact Sheet on p. 34
- HBCU Data Sheet on p. 36
- HBCU Student Handout on p. 37
- United States Map Handout (blank) on p. 39

PROCESS

1. Project the Morehouse College Grad image on p. 33 and ask students to share their observations. (This could also be a writing prompt.) There is not much detail available about this image, other than it is from a 2013 Morehouse College commencement. The point is not for students to know the full story behind the image, rather it is to pique student interest in HBCUs. Begin with the following questions, if needed.
 - What is the subject of the photo?
 - What is in the background?
 - What does it look like is happening in the photo?
 - What is the mood of the photo?
 - What are some details you can see in the image and what do they mean?
2. Write "HBCU" on the white board/interactive white board. Ask students if they know what the acronym stands for. If no students can answer this, share with the class this stands for Historically Black Colleges and Universities. Follow up by telling them the image they were just making observations about is of a graduating senior at a Morehouse College commencement ceremony in 2013. Morehouse College is the only all-male HBCU.
3. Have the class guess how many HBCUs they believe exist in the U.S. today. (The answer is approximately 105.) Inform students that HBCUs will be the subject of today's lesson. Note: The number of HBCUs varies from source to source. Some sources say 103, others 106; the most common number is 105. The variation exists for a number of reasons: some sources include colleges established after the federal recognition date of 1964;



Morehouse College's most famous alum—Martin Luther King, Jr. graduated from Morehouse in 1948.



Another image from the 2013 Morehouse College commencement. The commencement speaker that year was President Barack Obama.



Spelman College students in 1895. Spelman College, an all-female HBCU in Atlanta.

MINNESOTA STATE STANDARDS CONNECTIONS

Social Studies: Geography (Human Systems)

Standard 5:

The characteristics, distribution and migration of human populations on the earth's surface influence human systems (cultural, economic and political systems).

Social Studies: History (Historical Thinking Skills)

Standard 2:

Historical inquiry is a process in which multiple sources and different kinds of historical evidence are analyzed to draw conclusions about how and why things happened in the past.

Social Studies: History (United States History)

Standard 19:

Regional tensions around economic development, slavery, territorial expansion, and governance resulted in a civil war and a period of Reconstruction that led to the abolition of slavery, a powerful federal government, a renewed push into indigenous nations' territory and continuing conflict over racial tensions. (Civil War and Reconstruction: 1850-1877)

some sources take into account accreditation; some sources only count U.S. mainland HBCUs (there is one in the U.S. Virgin Islands).

4. Acquaint the class with the information you deem essential off of the HBCU Teacher Fact Sheet.
5. Alternatively, this could be turned into a student handout, and students could read it individually or in small groups.
6. Hand out the HBCU Data Sheet, HBCU Student Handout, and United States Map Handout (blank). Explain that the class will be mapping out data related to HBCUs and then answering some questions about what the data and their completed maps reveals. This activity could be done in pairs or individually.
7. Feel free to reiterate the general HBCU information on the HBCU Data Sheet. Another possibility for sharing background information about HBCUs is to share the information on this handout, and supplement it with whatever additional information you deem important from the HBCU Teacher Fact Sheet.
8. Explain that students will take information from the data table and map it out on the blank map. It may be helpful to show the class how the lines should be drawn for #3 & #4. The goal is for the shading for states in #4 to be twice as dark as the marking in #3. There will be a lot of information on the map when completed, so the neater and more precise it is, the better students will understand it.
9. Once students complete the mapping portion of the activity, they should answer the analysis questions.
10. Lead the class in a debrief discussion for students to share what they learned and what patterns emerged on the maps they created.

ASSESSMENT SUGGESTION

- Students will complete and turn in the mapping worksheet

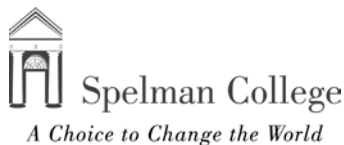
EXTENSION ACTIVITIES

Have students conduct further research on HBCUs and do one of the following activities:

- Make a Venn diagram showing the similarities and unique features of two HBCUs, such as Morehouse College and Spelman College
- Create a promotional brochure aimed at prospective students

MOREHOUSE COLLEGE GRADUATE





HBCU TEACHER FACT SHEET

The federal government identifies an HBCU as a college or university that was founded before 1964, is accredited or making reasonable progress towards accreditation, and whose principal mission is the education of African Americans. (Higher Education Act of 1965)

- There are approximately 105 historically black colleges and universities (HBCU) in the United States today. HBCUs can be found in 19 states, in the District of Columbia, and on the U.S. Virgin Islands. They are now all open to students of all racial and ethnic backgrounds. Some are still majority black, while others have a minority black enrollment. There are 17 HBCUs that once were in operation but today are no longer operating.
- Some HBCUs are public schools, others are private. Many of the private colleges are affiliated with religious organizations, and some, like Virginia Union University, were first established as seminaries for religious training. Virginia Union University was created from a merger of two religious schools, both of which started in 1865. One began in a jail that had been used to hold run-away slaves during slavery.
- The earliest HBCUs were not established in the South, even though larger numbers of African Americans lived in the southern states than in the North. It was northern anti-slavery supporters who began the very first educational institution for African Americans in the United States. This happened in Pennsylvania in 1837. A wealthy white Quaker who sympathized with African Americans because of the discrimination they faced, left money in his will for the creation of a school to train African Americans in trades and to be teachers. What was first called the African Institute was later renamed Cheyney University.
- Another of the earliest HBCUs was established in 1856 in the North. Wilberforce University was the first college created and owned by African Americans. The town of Wilberforce, Ohio, had a significant free black population and abolition supporters in the 1850s. Interestingly, early on a majority of the students there were from the South, sent north because schools were not available there to African Americans before the Civil War. Many of these southern students were the mixed-race children of white plantation owners and their African American slaves.

- The first HBCUs were established in southern states after the Civil War, once former slaves became freedmen and women. The strictly segregated society of the postwar South prohibited African Americans from enrolling at colleges that white students attended. Attending an HBCU was the only way southern African Americans could earn a college degree.
- Schools were not the only African American institutions in the South to effectively serve only that population in the years prior to the dismantling of discriminatory Jim Crow laws. Churches and businesses were usually for one race only as well. This meant that a man learning the printing trade at Tuskegee Institute (later University) could one day own his own print shop and be a leader in his community. HBCUs were vital for creating professionals who could find success within a society that held them back in so many ways.
- The HBCU connected with this year’s WITNESS Young People’s Concert, Morehouse College, began as Augusta Theological Institute, in Augusta, GA. ATI was created in 1867, two years after the Civil War. It was established to train young African American men to be ministers and teachers. By 1913, the school had moved to Atlanta and was named Morehouse College. Today it trains young men to be professionals in many fields.
- Atlanta’s other famous HBCU is Spelman College. It began in 1881 in a church basement and was called the Atlanta Female Baptist Seminary. The school was founded by two women and remains an all-female school to this day. Before it began awarding college degrees in 1901, it granted high school diplomas.
- The federal government continues to recognize the importance of HBCUs. Today, the federal Department of Education sponsors a “HBCU Week” and an annual conference that brings together HBCU college leaders, business leaders, and students. The current work builds on Executive Order 12232 signed in 1981 by President Jimmy Carter to establish a federal program “...to overcome the effects of discriminatory treatment and to strengthen and expand the capacity of historically black colleges and universities to provide quality education.” This program was expanded by President Reagan into the “White House Initiative on Historically Black Colleges and Universities,” which still exists today.

“HBCUs continue a proud tradition as vibrant centers of intellectual inquiry and engines of scientific discovery and innovation. New waves of students, faculty, and alumni are building on their rich legacies...”

– President Barak Obama, in a presidential proclamation observing 2011 HBCU Week

HBCU DATA SHEET

Facts about Historically Black Colleges and Universities (HBCUs)

- There are approximately 105 historically black colleges and universities (HBCUs) in the United States today. 17 HBCUs have closed.
- HBCUs can be found in 19 states, in the District of Columbia, and on the U.S. Virgin Islands. They are now all open to students of all racial and ethnic backgrounds. Some are still majority black, while others have a minority black enrollment.
- The earliest HBCUs were founded in northern states like Pennsylvania and Ohio before the Civil War. There were strong anti-slavery communities and supporters in both these states, which overcame the discrimination that prevented such schools from opening in other places.
- Most, but not all, HBCUs were established in southern states after the Civil War, once former slaves became freedmen and women. The strictly segregated society of the postwar South prohibited African Americans from enrolling at colleges that white students attended. Attending an HBCU was the only way southern African Americans could earn a college degree.

DATA TABLE

State/Location and two-letter abbreviation	How many HBCUs here?	Year the first HBCU opened here	Joined the Confederacy in the Civil War?
Alabama (AL)	15	1867	Yes
Arkansas (AK)	4	1873	Yes
Delaware (DE)	1	1891	No
Florida (FL)	4	1866	Yes
Georgia (GA)	10	1865	Yes
Kentucky (KY)	1	1886	No
Louisiana (LA)	7	1869	Yes
Maryland (MD)	4	1865	No
Mississippi (MS)	7	1866	Yes
Missouri (MO)	2	1857	No
North Carolina (NC)	10	1865	Yes
Ohio (OH)	2	1857	No
Oklahoma (OK)	1	1897	No
Pennsylvania (PA)	2	1837	No
South Carolina (SC)	8	1869	Yes
Tennessee (TN)	7	1866	Yes
Texas (TX)	9	1872	Yes
Virginia (VA)	6	1865	Yes
Washington, D.C. (D.C.)	2	1851	No
West Virginia (WV)	2	1891	No
U.S. Virgin Islands	1	1962	No

HBCU STUDENT HANDOUT

Name: _____

Date: _____

Map Labeling

Use the Data Table and a United States map to complete the following activity. Mark the items below on the blank United States map. As you finish each step, mark an "x" or a check mark in the blank space at the start of each step to show it's been completed.

1. _____ Label each state/location in the mainland United States with the two-letter abbreviation given after its name.
2. _____ Shade all the states that seceded from the Union and joined the Confederacy in the Civil War in a light color.
3. _____ Mark the places that have between 1-4 HBCUs. Do this by making evenly-spaced stripes in one direction. You do not have to mark anything for the U.S. Virgin Islands.
4. _____ Mark the states that have 5 or more HBCUs. Do this by making evenly-spaced stripes in two directions. They should make a criss-cross pattern. This pattern should look twice as dark as the pattern you drew for question #3.
5. _____ Mark where Atlanta, Georgia, is located. Draw a line from this city to a blank space outside of the map and label it Morehouse College.
6. _____ Mark the city or town your school is in, in Minnesota.

Analysis Questions

Use the information on your completed map, as well as the facts and data on the HBCU Data Sheet, to answer the following questions.

7. Which 2 states with HBCUs are closest to where your school is in Minnesota?

8. Which state had the first HBCU? _____

a. In what year was it started? _____

b. Why might an HBCU have been started in this state when it was?

(Make sure to read the "Facts about HBCUs" on the Data Sheet)

9. How many states have more than 5 HBCUs? _____

a. How does the location of these states compare to the states of the Confederacy during the Civil War? _____

b. Why do you think the earliest any HBCUs in these states opened was 1865, the year the Civil War ended?

c. Why might states with the highest number of HBCUs generally be the same as slave states that seceded to join the Confederacy?

10. Based on what the map you created shows, write a general description about **where** in the United States HBCUs are located.

11. Now, write a general explanation about **why** HBCUs were created.

12. Finally, what is the **most interesting** thing you learned about HBCUs today?

The United States of America



Name: _____ Date: _____

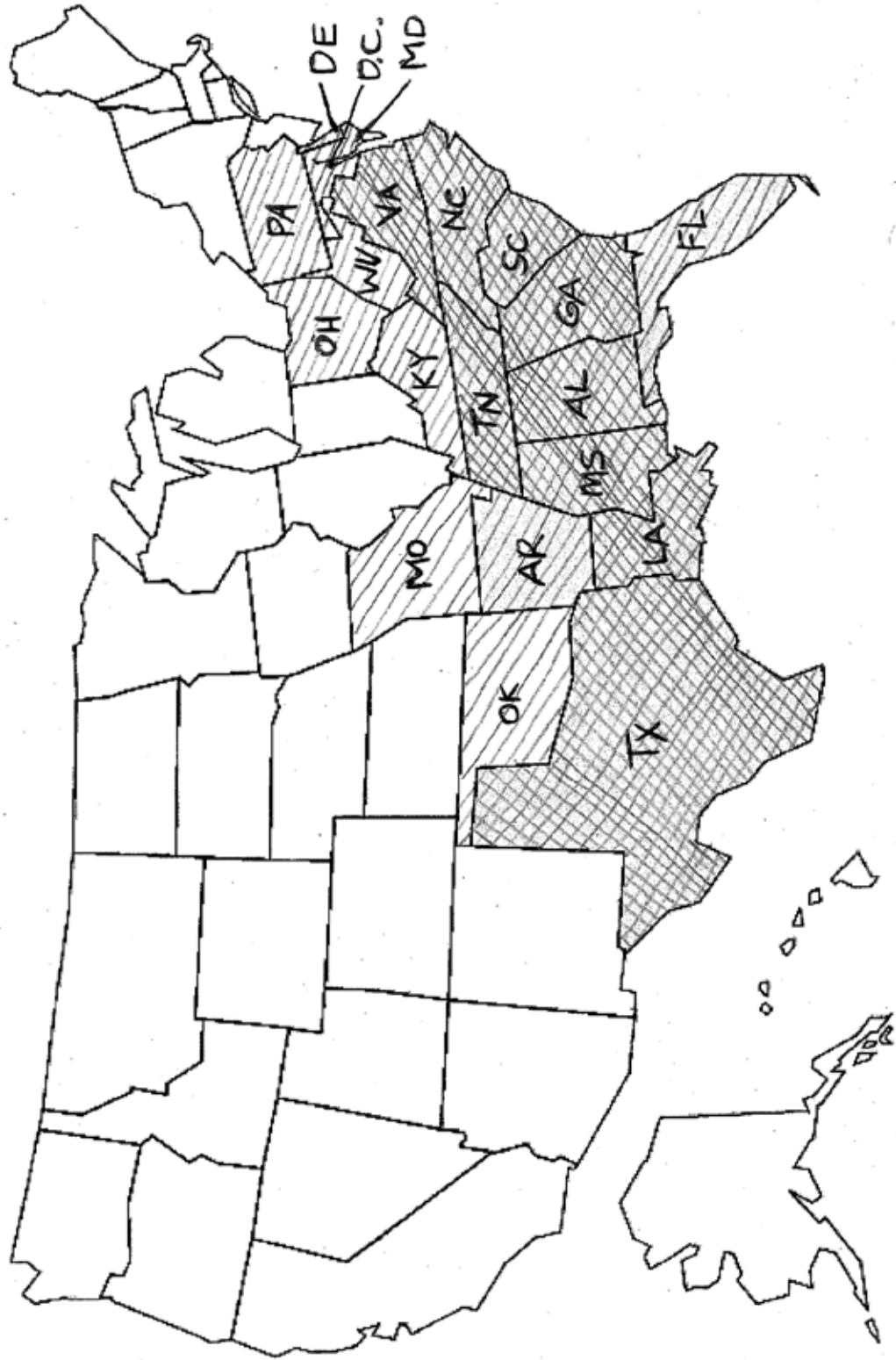
ANALYSIS QUESTIONS—ANSWER KEY

Use the information on your completed map, as well as the facts and data on the HBCU Data Sheet, to answer the following questions.

- Which 2 states with HBCUs are closest to where your school is in Minnesota?
Missouri and Ohio
- Which state had the first HBCU?
Pennsylvania
 - In what year was it started? **1837**
 - Why might an HBCU have been started in this state when it was? (Make sure to read the “Facts about HBCUs” on the Data Sheet)
Pennsylvania had a strong abolition/anti-slavery community. Pennsylvania’s white population was generally more supportive of African Americans than was the case in many other places. There were more opportunities for African Americans there, including the opportunity to attend college.
- How many states have more than 5 HBCUs? **9**
 - How does the location of these states line compare to the states of the Confederacy during the Civil War?
All of the states with more than 5 HBCUs were once a part of the Confederacy.
 - Why do you think the earliest any HBCUs in these states opened was 1865, the year the Civil War ended?
During slavery, there generally were no schools for African Americans.
 - Why might states with the highest number of HBCUs generally be the same as slave states that seceded to join the Confederacy?
Because of slavery, these states had higher numbers of African Americans than most other states. After the Civil War, whites in these states did not want African Americans attending colleges with white students. African Americans had to have their own schools because of discrimination.
- Based on what the map you created shows, write a general description about **where** in the United States HBCUs are located.
HBCUs are generally in the southern and eastern part of the United States.
- Now, write a general explanation about **why** HBCUs were created.
HBCUs were generally created because African Americans were not allowed to attend colleges where white students went, so they had to have their own colleges.
- Finally, what is the **most interesting** thing you learned about HBCUs today?
Answers will vary.

*** MAP KEY ***

The United States of America



LESSON PLAN: DIGITAL SCAVENGER HUNT: MAPPING MOREHOUSE

LEARNING GOALS

Students will practice basic map-reading skills, think critically about navigating a digital interactive map, collaborate with classmates to learn facts about the history of Morehouse College, and be exposed to the daily life of its students.

MATERIALS

Technology

- Access to the web
- LCD Projector or interactive whiteboard
- Enough mobile devices, laptops, or desktops for students to work in pairs. *(Alternatively, if you don't have enough devices for each pair, you could conduct this as a whole-class activity. In this case students would take turns at the map you've projected.)*

WEB TOOLS

- **Google Maps** at <https://www.google.com/maps>
- **Morehouse College Interactive Map** at http://campus-map.morehouse.edu/#U-MAP_2013052136413. This well-designed map on the Morehouse College website contains interactive tools, primary sources, and multimedia enhancements. It brings the campus experience to life and tells stories of the famous college's history. The map can be accessed on mobile devices, laptops, and desktops.

PROCESS

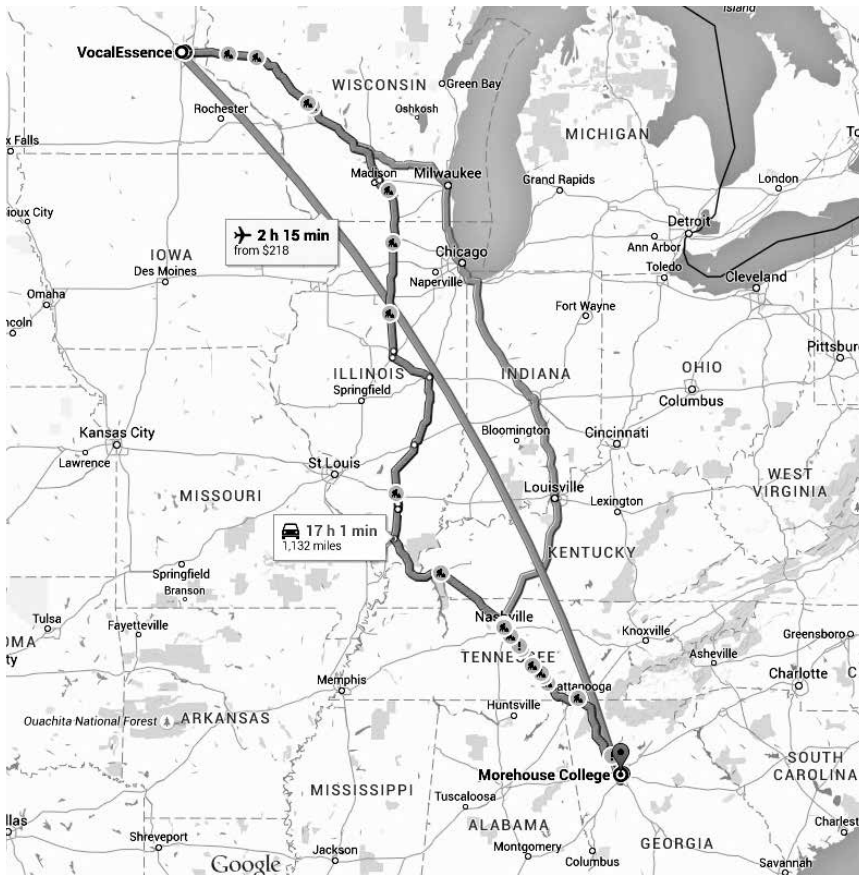
1. Conduct a warm-up on Google Maps.

You may conduct this activity as a class, with Google maps projected where everyone can see.

- Remind the class they'll soon see a live performance from students at a famous college in another region. In fact, Morehouse College is the only all-male HBCU in the country. Tell students in this lesson, they'll get a taste of what daily life might be like for Morehouse College students. First, they'll explore travel options from Atlanta to Minneapolis. Then, they'll do a scavenger hunt using an interactive map of the college.
- First up: Travel options! The Glee Club will likely fly here, but let's explore possible ways someone could travel from Morehouse to Minnesota.
- Ask for a volunteer to come to the Google map projected at the front of class. Have the person type in a "directions" search from Morehouse College to your own school. Have the volunteer take a seat, then lead a discussion.

Ask the class the following questions, perhaps with a different volunteer aiding you with each:

- In what state is Morehouse College?
- What direction is Morehouse College, in relation to our school?
- How many miles might it take to drive from Morehouse to your school?
- How long might it take to fly?
- How many driving routes does the map show, and what time estimates are given for each?
- Name a city along the route. Tell something you know about that place or a perception you have of it.



Maps provide opportunities to explore real-world content with your students. Help them practice valuable geospatial skills, all while learning more about the Morehouse students who will soon travel to Minneapolis to perform with them.

**Optional Warm-Up Extension:
Give Students More Practice**

To give students additional practice with Google maps, extend the warm-up with this activity.

Break into teams—each with its own device— and have them jot down answers to any or all of these:

- Select a driving route from Morehouse College to our school. How many states would you drive through? Name them.
- What are some obstacles you might face on the drive? (*For example, construction or accidents*)
- Name one natural feature and one building you’d drive past.

Pick two places along the way, and search for photos of it. What do the pictures show? People? Natural features?

WHERE HISTORY AND MUSIC CONNECT

As students explore driving routes from Atlanta to Minneapolis, note that one route would have drivers cross the Ohio River. Some African American spirituals performed by the Morehouse College Glee Club have veiled references to this river. During the time of slavery, the Ohio River was a prominent physical boundary between the South and the North. It was a route that promised freedom. Rivers functioned like highways for steamboats, and a variety of “stations” on the Underground Railroad were set up along the Ohio. Songs like, “Swing Low, Sweet Chariot,” “The Gospel Train,” and “Roll, Jordan, Roll” gave messages for how to escape, sometimes secretly referring to rivers like the Ohio and Mississippi.

2. Conduct the Digital Scavenger Hunt: Morehouse College Campus

This activity works best when you have access to multiple devices. It is designed as a competition, for which each team needs its own mobile device, laptop, or desktop. The goal is for teams to fill out the clue sheet as quickly—and accurately—as possible.

If you don't have access to multiple devices, you could conduct the activity as a class. In this case, eliminate the competition. Instead, project the interactive map at the front of the room so everyone can work together.

Two versions of the clue sheet are provided: one for basic mapping skills (Clue Sheet A for lower levels), and the other for thinking critically (Clue Sheet B for upper levels). Choose one or make your own by selecting clues from both. You know your students and time frame best.

- In case students don't know the term, describe what a scavenger hunt is. It's a type of game where players work in teams. All teams receive the same list of items. Working at the same time, all teams do their best to scavenge, or find, as many items as they can. The items do not have to be found in a certain order; all that matters is tracking down as many as possible. The first team to find all items wins. In this case, the scavenger hunt will be digital.
- Break students into teams—pairs or groups of three will work well. Hand each team a clue sheet. (Photocopy from p. 47 or 48, or create your own adapted version.) Explain to students they're about to pretend they're visiting Morehouse College. They'll explore it like a detective would, searching around for clues, wherever they may be found. Along the way, they'll learn what life might be like for students at the college.
- Have each team designate a searcher and a recorder. The searcher runs the keyboard, while the recorder fills in answers on the clue sheet. Collaboration is crucial: teams that win must listen to each other and work together.
- Distribute a prize to give to the first team to complete the hunt, and feel free to provide another reward for all players.



The Morehouse College website features a fantastic interactive map of its campus. Your students will explore its layers, including academic buildings and history, to learn more about daily life at the school. Who knows? Perhaps some of your students will become inspired to attend one day.



Students will search for this photo in their scavenger hunt. It shows Martin Luther King, Jr., in the front row, listening attentively to chapel while a student at Morehouse College. This clue answer is found in Sale Hall, in the history layer of the map. The history layer can be accessed in two ways: 1) Click the "History" tab in the navigation bar at the top, or 2) Click "Layers & Features" at the bottom, then check the "History" box.



The interactive map features this clip from U.S. President Barack Obama's speech at the 2013 commencement ceremony. The event's significance did not go unnoticed by Morehouse College President John Silvanus Wilson. The writing prompt on page 46 is based on Wilson's remarks during his introduction.

3. CONCLUDE WITH A CLASS DISCUSSION

Bring the class back together, and host an informal follow-up. Review answers one by one. Have different students share what they found and how they found it. Ask reinforcing questions, such as:

Clue Sheet A

- *On an interactive map, sometimes you need to use the + symbol, and other times you need the -. Name a time that each was useful. Why? (Have a student come up and demonstrate.) Sometimes you want to look very closely at a certain part of the map. The + symbol allows to zoom in and look at a detail that may not be visible from far away. Other times, you want to see the whole map at once. This way, you can get a better sense for where one thing on the map is, in relation to something else.*
- *Why do you think this map includes a shading feature to cover up the area surrounding Morehouse College? Why might the shading be see-through? The shading allows you to focus just on the college, but it's see-through so you can still get an idea of what kinds of things appear in the area nearby the college itself.*
- *Maps often have an element that shows what categories of information are shown. In this case, it's a dark grey box that shows the layers such as "Academic Buildings," "Dining," and so on. What is the name of this box? A legend.*
- *Why might this interactive separate the legend's categories into clickable layers? This way, you can learn about different aspects of the map, one at a time.*

Clue Sheet B

- *What did your group learn about Morehouse College that surprised you? Answers will vary, but should demonstrate understanding of the map.*
- *Who was Ray Charles? An African American singer, songwriter, and composer (1930-2004).*
- *Why do you think Morehouse College chose to name their Performing Arts Center after him? Answers will vary. See answer key template for sample responses (p. 50).*
- *Why do you think Morehouse College posted on this map the video of Barack Obama's speech at the 2013 Morehouse College commencement? Responses will vary. Sample: For a college that encourages young black men to become successful, having the first African American U.S. president speak to graduates could be a powerful motivator.*
- *What was significant about the historical events that Morehouse president John Silvanus mentioned, when he gave the introduction to U.S. president Obama's speech in 2013? Answers will vary. See answer key template for sample responses (p. 50).*

ASSESSMENT SUGGESTIONS

Assess the Clue Sheets. The scavenger hunt itself is an assessment. You may choose to grade it or not. If you do, you may focus on accuracy, collaboration, and/or effort as your guideposts for successful completion.

Assign an Optional Writing Extension: President Obama’s Visit to Morehouse College in 2013. Clue Sheet B provides a fascinating opportunity for a writing activity (upper level, unless you adapt for younger students). Consider the following prompt, which explores historic events in African American history.

You could use the prompt as a research paper, a journaling exercise, or an activity for gifted and talented students. You could have students write just a paragraph or a whole essay. You could make it easier by teaching about one or more of the historic events, or you could increase difficulty by having students conduct their own research.

Writing Prompt

Watch the 2013 video where Morehouse president John Silvanus Wilson introduces President Obama. (*Find the video clip of Obama’s speech in the History layer of the Morehouse College interactive map, in the Century Campus segment. Wilson’s remarks go from 0:00 to 1:52.*)

Wilson mentions anniversaries of several historical events in African American history. Pick one. Explain why you think that event has significance in relation to President Obama’s visit to Morehouse. Historical events include the Emancipation Proclamation, the Gettysburg Address, Letter from Birmingham Jail, and the March on Washington.

Responses may include explanations centered on these general concepts: **The Emancipation Proclamation** was a federal document written in 1863 that freed slaves in the United States. **The Gettysburg Address** was a famous speech given by Abraham Lincoln just after the Civil War, about the nation’s purpose. **Letter from Birmingham Jail** was written by Martin Luther King, Jr., about fighting racism peacefully. **The March on Washington** was a huge rally in 1963 protesting racism in the United States.

MINNESOTA STATE STANDARDS CONNECTION

Social Studies: Geography (Geospatial Skills)

Standard 1:

People use geographic representations and geospatial technologies to acquire, process, and report information within a spatial context.

STUDENT ACTIVITY HANDOUT
SCAVENGER HUNT CLUE SHEET A

Morehouse College Map: Using Mapping Skills

<p>The map lets you zoom in and out. What happens when you activate the + symbol?</p>	<p>The map has different layers to explore. These layers help you choose the kinds of buildings you want to see. What color does the map use to show academic buildings?</p>	<p>To learn the history of some campus buildings, click on this map layer. What letter of the alphabet pops up to label these?</p>
<p>The map shows the Morehouse campus. It also shows surrounding areas. What color is used to shade the areas around Morehouse?</p>	<p>Next to the interactive zoom buttons, there is another button with a symbol that looks like a curved arrow. What happens when you click it?</p>	<p>The map shows mostly buildings, but there is also a physical feature that shows up in many places on the map. What kind of physical feature can you find?</p>
<p>A Morehouse student wants a juicy burger. In what building is the Snack Bar found?</p>	<p>A member of the Glee Club invites his family to a concert. What's the name of the campus auditorium where they perform?</p>	<p>Name two sports students play at B.T. Harvey Stadium.</p>

STUDENT ACTIVITY HANDOUT
SCAVENGER HUNT CLUE SHEET B

Morehouse College Map: Thinking Critically About Maps

<p>One building provides a safe place to study 24 hours a day. It has a computer lab and is a pulse of student activity. If you were working on a group project there, what building would you go to?</p> <p>_____</p> <p><i>(Hint: It's surrounded by four freshman dorms.)</i></p>	<p>Spend 5-10 minutes exploring the map. Then, in one short sentence, describe something you learned about Morehouse College that surprised you. Use 10 words or fewer.</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>Find the Performance Arts Center. There you'll find some 360 video tours. Look closely at the posters in the lobby. One has a headline about the glee club. What's the headline?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>Find an academic building where students learn a subject that interests you. <i>(Fill in the blanks.)</i></p> <p>1. Building Name _____</p> <p>2. Subject _____</p> <p>3. A job someone could do if they studied this _____</p>	<p>In 2013, the Morehouse College Glee Club sang before U.S. President Barack Obama spoke at the commencement ceremony. What was Obama's response when someone shouted, "We love you!"</p> <p>_____</p> <p>_____</p> <p><i>(Hint: The ceremony is held outdoors at a place on campus called Century College. Look for a video of this event. This quote happens in the first 3 minutes.)</i></p>	<p>Name a building on campus that's named after someone. Then, write down one accomplishment that person achieved.</p> <p>1. Building Name _____</p> <p>2. Accomplishment _____</p> <p>_____</p> <p>_____</p>
<p>Describe the sights and sounds of a Morehouse Tigers basketball game.</p> <p>1. One thing you'd SEE in the arena <i>(Hint: View the 360 tour.)</i> _____</p> <p>2. One adjective to describe how a game might SOUND. _____</p> <p><i>(Hint: Read the description of the arena.)</i></p>	<p>The Performance Arts Center is named after Ray Charles. Google him to find out more about him. Write down one thing you think he has in common with members of the Morehouse College Glee Club.</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>The map features an historic photo of Martin Luther King, Jr., attentively listening to weekly chapel. Name the building where he was photographed.</p> <p>_____</p> <p><i>(Hint: Look in the History layer. It can be accessed in two ways: 1) Click the "History" tab in the navigation bar at the top, or 2) Click "Layers & Features" at the bottom, then check the "History" box. Then find a building with an informational box that has photos at the bottom, after you scroll down.)</i></p>

ANSWER KEY

SCAVENGER HUNT CLUE SHEET A

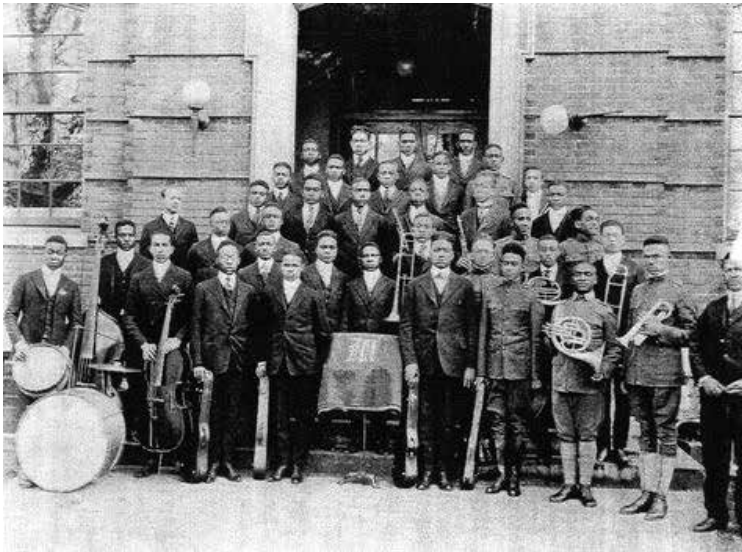
Morehouse College Map: Using Mapping Skills

<p>The map lets you zoom in and out. What happens when you activate the + symbol?</p> <p>The map zooms in more closely.</p>	<p>The map has different layers to explore. These layers help you choose the kinds of buildings you want to see. What color does the map use to show academic buildings?</p> <p>Purple</p>	<p>To learn the history of some campus buildings, click on this map layer. What letter of the alphabet pops up to label these?</p> <p>H</p>
<p>The map shows the Morehouse campus. It also shows surrounding areas. What color is used to shade the areas around Morehouse?</p> <p>white (shading looks like clouds)</p>	<p>Next to the interactive zoom buttons, there is another button with a symbol that looks like a curved arrow. What happens when you click it?</p> <p>This is called a “refresh” symbol. On this map and other digital tools, it returns the page to its original form.</p>	<p>The map shows mostly buildings, but there is also a physical feature that shows up in many places on the map. What kind of physical feature can you find?</p> <p>Trees (or grass)</p>
<p>A Morehouse student wants a juicy burger. In what building is the Snack Bar found?</p> <p>Thomas A. Kilgore Jr. Campus Center (Kilgore Campus Center)</p>	<p>A member of the Glee Club invites his family to a concert. What’s the name of the campus auditorium where they perform?</p> <p>Ray Charles Performance Arts Center</p>	<p>Name two sports that are played at B.T. Harvey Stadium.</p> <p>Football, track</p>

ANSWER KEY SCAVENGER HUNT CLUE SHEET B

Morehouse College Map: Thinking Critically About Maps

<p>One building provides a safe place to study 24 hours a day. It has a computer lab and is a pulse of student activity. If you were working on a group project there, what building would you go to?</p> <p>Frederick Douglass Learning Resource</p> <p><i>(Hint: It's surrounded by four freshman dorms.)</i></p>	<p>In one short sentence, describe something you learned about Morehouse College that surprised you. Use 10 words or fewer.</p> <p>Responses can reference physical features or background information.</p> <p>Sample responses: The track is named after an Olympian. Morehouse College is located in a busy city area. Old photos of Hope Hall were interesting.</p>	<p>Find the Performance Arts Center. There you'll find some 360 video tours. Look closely at the posters in the lobby. One has a headline about the glee club. What's the headline?</p> <p>Morehouse College Glee Club: A Century of Song</p>
<p>Find an academic building where students learn a subject that interests you. <i>(Fill in the blanks.) Answers will vary. Sample response shown.</i></p> <ol style="list-style-type: none"> 1. Building Name John H. Hopps Technology Tower 2. Subject Information Technology 3. A job someone could do if they studies this Network Administrator 	<p>In 2013, the Morehouse College Glee Club sang before U.S. President Barack Obama spoke at the commencement ceremony. What was Obama's response when someone shouted, "We love you!"</p> <p>"I love you back. That is why I am here." <i>(Minute 2.12 in the video found in the Century Campus section.)</i></p> <p><i>Hint A: This ceremony is held outdoors. Look for a video clip of this event.) (Hint B: This quote happens in the first 5 minutes of the clip.)</i></p>	<p>Name a building on campus that's named after someone. Then, write down one accomplishment that person achieved.</p> <p><i>Answers will vary, but students should be able to show where on the map they found their information.</i></p> <ol style="list-style-type: none"> 1. Building Name Joseph T. Robert Hall 2. Accomplishment First president of Morehouse College
<p>Describe the sights and sounds of a Morehouse Tigers basketball game. <i>Answers will vary. Sample responses are provided.</i></p> <ol style="list-style-type: none"> 1. One thing you'd SEE in the arena <i>(Hint: View the 360 tour.)</i> Olympic Banners, Wooden Bleachers, American Flag 2. One adjective to describe how a game might SOUND. _____ <i>(Hint: Read the description of the arena.)</i> Loud, Exciting 	<p>The Performance Arts Center is named after Ray Charles. Google him to find out more about him. Write down one thing you think he has in common with members of the Morehouse College Glee Club.</p> <p><i>Answers will vary. Each of the following sentences is a sample response: Ray Charles is African American singer. Ray Charles overcame obstacles such as racism and blindness to build a successful career. People called Ray Charles a genius, and this is what Morehouse artists aspire to be. Ray Charles had musical talents.</i></p>	<p>The map features an historic photo of Martin Luther King, Jr., attentively listening to weekly chapel. Name the building where he was photographed.</p> <p>Sale Hall</p> <p><i>(Hint: Look in the History layer. It can be accessed in two ways: 1) Click the "History" tab in the navigation bar at the top, or 2) Click "Layers & Features" at the bottom, then check the "History" box. Then find a building with an informational box that has photos at the bottom, after you scroll down.)</i></p>



MOREHOUSE VALUES AND HUMAN CAPITAL: COMMITMENT, BROTHERHOOD AND EXCELLENCE

INTRODUCTION

The following two lessons explore the connection between traditions upheld by the Morehouse College Glee Club and a key term in economics: human capital. The concept of human capital may seem abstract (or even boring) to students at first. However, human capital is, in fact, about *them*. This lesson encourages students to explore their own interests and find ways to improve their knowledge and abilities.

Regardless of students' grade level or future plans, investing in themselves will benefit their lives. Specifically, they can learn from the outstanding model Morehouse College Glee Club provides. Its alumni are famous for their achievements and careers, and the group is well known for exhibiting these qualities: commitment, brotherhood, and excellence.

LESSON PLAN: INTRODUCTION TO MOREHOUSE COLLEGE GLEE CLUB AND THEIR VALUES

LEARNING GOAL

Students will learn the meaning of values related to the Morehouse College Glee Club (commitment, brotherhood, and excellence) and begin to explore the definitions of key economics terms (human capital and investment).

MATERIALS

- *Morehouse Glee Club is Part of MLK's Legacy* Video on the WITNESS Companion DVD, track # 3.
- Equipment to play WITNESS Companion DVD for the class.
- A stack of paint-color sample strips (If you're not compelled to go to the home improvement store for these, instead you could re-create the look by making your own worksheet. See photo on p. 54.)
- Handfuls of dark markers—some thick, some thin
- Copies of the Student Handout: Quotes from Morehouse College Employees and Former Students on p. 57.

PROCESS

1. Show and Discuss Video Clip Introducing the Morehouse College Glee Club and its director David Morrow



David Morrow directs the Morehouse College Glee Club in a July 2008 performance.

- Explain that the Morehouse College Glee Club is famous across the world. The group performed at Jimmy Carter's inauguration, at Super Bowl XXVIII, the 1996 Summer Olympics in Atlanta, and in Spike Lee's movie *School Daze*. They have also performed in Africa, Russia, Poland, and the Caribbean. People appreciate the club for its impressive singing, of course, but it's known for other things as well. Its members are famous for working really hard, then going on to achieve success in their careers and lives.
- Tell students they're about to see a clip from CNN of the Morehouse College Glee Club. Shot in 2011, it shows Glee Club members rehearsing for an important event that took place in Washington, D.C., that year. The federal government added a large stone memorial honoring Martin Luther King, Jr. to the National Mall. Thousands of visitors go there every year to celebrate a few select U.S. presidents and leaders. This official dedication ceremony happened on Aug. 28, and the Morehouse College Glee Club was invited to sing at a pre-dedication event.

- Conduct a Quick Warm-Up Discussion: Culturally responsive teaching allows students to connect to their own prior knowledge and experiences. Get students talking by hosting a quick chat. Ask one or two volunteers to respond to each of these questions, and discuss briefly as a class:
 - **Name something you know about any one of these people, places, or things: Martin Luther King, Jr.; Washington D.C; the National Mall; CNN; memorial statues; or the Morehouse College Glee Club.** Responses can be anything, large or small. The point is *not* to find right answers, but to get students talking.
 - **Ask a question you have about one of these things.** Again, the point is to spark engagement, not to go in depth. Discuss as a group, discover an answer immediately online, or, if needed, come up with a way to explore answers through more research later on.
- Prompt Note-Taking and Show the Video Clip: As students watch the clip, ask them to jot down an example of each of the following things. Have them draw three boxes— one for each— for their notes.

NOTE: Each box corresponds to a vocabulary word (in parentheses) students will explore Step 2. The lesson is designed to introduce the concept BEFORE the vocabulary words themselves. This way, by the time you teach the terms, students will be likelier to care about why they're having to learn them. The idea is to hook students right away through use of the video clip. However, feel free to swap Steps 1 and 2 if you think your students would benefit from reinforcement of learning the words first.

<p>Someone working hard to become outstanding (excellence)</p>	<p>People who are linked together by a common interest (brotherhood)</p>	<p>Someone dedicated to a cause or activity (commitment)</p>
---	---	---

- View the *Morehouse Glee Club is Part of MLK's Legacy* CNN video clip, (Oct 15, 2011), track # 3 on the WITNESS Companion DVD.

2. Define Commitment, Brotherhood, and Excellence in a Vocabulary Activity

- One thing that makes the Morehouse College and its Glee Club famous is the fact that it adheres to these ideals: commitment, brotherhood and excellence. These ideals have a lot to do with another thing for which the group is known. Many of its former members—including Martin Luther King, Jr.—have gone on to lead powerful and impressive careers.
- You're about to go deeper and explore three words: commitment, brotherhood, and excellence. First, make sure students really know them. Tell students they're about to explore one word to go with each box they just took notes about.
- Ask a volunteer to share the example they wrote down from the video clip showing someone working hard to get something right. Talk about what it might have felt like for the Morehouse student to strive in this way. Now, introduce the term. Explain that when people do this, they are demonstrating *excellence*. Write the word in large letters at the front of the classroom for all to see.
- Repeat this process for the words *commitment* and *brotherhood*. Next, execute this vocabulary activity, which will allow you to explore the connotations of these three words.
- When introducing the term *brotherhood*, point out that Morehouse College uses this because its students are all male. Brainstorm terms that can mean the same thing, but involve just women (*sisterhood*) or all people (*community*). Allow students to choose either *brotherhood*, *sisterhood*, or *community* during the activity.

NOTE: This discussion may provide a good opportunity to remind students that not all people identify themselves with only one gender or the other.



This lesson uses paint-color sample strips to explore values that are meaningful to the Morehouse College Glee Club. Find these sample strips at your local home improvement store. Or, re-create this look by making your own worksheets.

- *Pre-Activity Prep*
 - Go to a home-improvement store and gather paint-color sample strips featuring a color family. Pick 3 color families—one for each vocabulary word—and gather a stack of each. (Students will write on them. You will be dividing your students into pairs or threes, then assigning each group one word. Get enough of each stack to allow for several groups to work simultaneously on each word.)
 - Based on the number of boxes your paint-color strips contain, plan out what you want students to write in each box. Choose from the following categories, or add your own.
 - Take the information from this sample template, and make a large demo version that can be displayed for the whole class to see.

WORD
definition
synonym
antonym
part of speech
use in a sentence
connection to Morehouse Glee

- *Day of Activity*
 - Divide students into pairs or threes. Hand each group a paint chip, making sure that all three colors get distributed. Give each group a thick, dark marker and a thin one.
 - Tell students which word corresponds to their color, and have them write their word—large, with a dark marker—in the top box. They’ll use the thin marker for all remaining boxes.
 - Show your demo template to the class. Explain what you’d like students to write in each box, and have each group fill out their chip.
 - When complete, have someone from each group bring their chip to the front and describe each box. Display all chips at the front of the room. Remind students to think examples from the clip they wrote down for each word. For the connection to Morehouse College Glee Club, encourage reinforcement by asking new students to share examples from the video clip.



VOCALESSENCE
WITNESS

*“And after being ignored, stereotyped, or marginalized, it’s about finally finding that ‘home’...where you are the **HEART**, **SOUL**, and **HOPE** of the community. And you are not alone.”*

Morehouse College
Website, 2015

3. Host a Dramatic Reading & Guessing Game: Quotes from Morehouse Students and Employees

- Now, explain that students are exploring these words for a reason: *They change people’s lives*. In fact, they already have. That’s the case for many Morehouse graduates, and it can be the case for them, too. These words are important because they have a direct impact on Morehouse graduates’ ability to succeed in life. They are an investment in themselves. This is called **human capital**.
- Below are four excerpts from articles that talk about commitment, brotherhood, and excellence at Morehouse College. Print each of these excerpts in a large font on a half sheet of paper. (If possible, laminate each sheet for re-use next time.) Identify four students who enjoy theater or like to be in front of the group. Hand one excerpt to each student and have each read one quote to the class.
- Tell selected students that each article contains a quote from a former Morehouse student or someone who works for the school. Let them have a minute to read over the excerpt. Then, ask them to do their very best dramatic impression when they get to the part where the Morehouse student or employee is talking.
- Finally, after the student does his or her reading aloud for the group, ask the class to shout out which word (or words) the excerpt references.
- After all four are complete, host a brief informal discussion of how these quotes show that these words changed someone’s life. If you’d like, extend the activity by having students search the Morehouse College website for famous alumni, and report to the class what a few of these individuals have achieved.

ASSESSMENT SUGGESTIONS

You could use the paint-color sample activity as an informal or graded activity, with accuracy and effort as guideposts. Participation in the dramatic reading can give you a sense of student engagement.

NOTE: Culturally responsive teaching allows for instances of call and response. Quietly raising hands and waiting to be called on is a method that may suit some students over others. Use this as an opportunity for students to make some noise and engage with the student at the front of class.

MINNESOTA STATE STANDARDS CONNECTION

Social Studies: Economics (Personal Finance)

Standard 2:

Personal and financial goals can be achieved by applying economic concepts and principles to personal financial planning, budgeting, spending, saving, investing, borrowing, and insuring decisions.

STUDENT ACTIVITY HANDOUT

QUOTES FROM MOREHOUSE COLLEGE EMPLOYEES AND FORMER STUDENTS

Excerpt #1

When he graduated from Morehouse in 2005, Joseph Bentsil Martei, a computer science and mathematics major from Ghana, said Morehouse changed his life. He went on Wall Street to work as an IT analyst. In an interview, he said that while his computer science classes helped him think logically, the friends he made are what he will think about. *“I’ll miss the brotherhood,”* said Martei. *“Almost everybody at Morehouse is a leader.”*

–Morehouse College Website, Mon’t Cooper,
“Campus News, 2005 Commencement: Honoring Tradition”

Excerpt #2

According to the Morehouse College website, *About Page*, *“Morehouse is committed to training leaders who will change their communities, the nation, and the world.”* It goes on to say that, *“most people—even the students themselves—are awestruck by the sight of so many talented, studious, and highly motivated young black men seeking knowledge and fulfillment.”*

–Morehouse College Website, *About page*, July 4, 2015

Excerpt #3

The Morehouse College website describes something called *The Morehouse Mystique*. *“The phrase is not easily understood, but it’s also not just a clever slogan. The Mystique is joining a brotherhood like none other. And after being ignored, stereotyped, or marginalized, it’s about finally finding that ‘home’ . . . where you are the heart, soul, and hope of the community. And you are not alone.”*

–Morehouse College Website, *About page*, July 4, 2015

Excerpt #4

“The glee club has always been about more than music,” said W. Floyd Ruffin, who graduated from Morehouse in 1954. In an interview with CNN in 2011, he also mentioned that his director Kemper Harreld was a perfectionist who insisted that the young men walked, talked, and performed in excellence.

–*Morehouse Glee Club is Part of MLK’s Legacy*,
CNN, Patrick L. Riley, Oct. 15, 2011

LESSON PLAN: UNDERSTANDING HUMAN CAPITAL AND INVESTING IN ONE’S SELF

LEARNING GOAL

Students will explore the definitions of key economics terms (human capital, invest, profit) and consider their own interests and abilities, in regards to human capital and future success.

MATERIALS

- Video Clips from the WITNESS Companion DVD
 - **Definition of Human Capital, (Council on Economic Education)** (lower level), track # 1
 - **Invest in Yourself (Council on Economic Education)** (lower or higher level), track # 2
 - **Human Capital definition (Investopedia)** (higher level), track # 4
- Equipment to play WITNESS Companion DVD for the class
- Copies of the Graphic Organizer: Improving My Human Capital on p. 61
- Website: **Wage Estimates by Category, U.S. Department of Labor** at http://www.bls.gov/oes/current/oes_nat.htm (optional)

PROCESS

1. Define Investment, Profit, and Human Capital

- The concept of human capital may seem abstract (or even boring) to students at first. However, human capital is, in fact, about *them*. Regardless of students’ grade level or future plans, investing in themselves will benefit their lives. If you did not do the previous lesson, “Introduction to Morehouse College Glee Club and Their Values,” on p. 52 explain to students that Morehouse College Glee Club, the group that they will see at the WITNESS Young People’s Concert firmly believe in **commitment** (someone dedicated to a cause or activity), **brotherhood** (people who are linked together by a common interest), and **excellence** (someone working hard to become outstanding). All of these values contribute to their human capital (the knowledge and skills individuals have that enhance their ability to earn income), which will be examined in this lesson.
- Now, it’s time to explore these words—investment, profit, and human capital—more closely. What does it mean to *invest* in one’s self? First, make sure students know and understand these key terms in economics.
 - **Invest (verb):** in business, to put money into something offering potential profit
 - **Profit (noun):** the money gained from the sale of a good or service after all the costs have been paid for
 - **Human Capital (noun):** the knowledge and skills individuals have that enhance their ability to earn income
- Further explain the most abstract term, **human capital**. Show one or more of the video clips on the WITNESS Companion DVD that teach this concept (show tracks # 1, 2 or 4, depending on the level of your students). These video clips define human capital and explain its importance. Review them and decide whether one or more would be helpful in showing your students why human capital—and investing in one’s self—matters.

Human Capital
is all about
YOU.

Invest
in
Yourself.

2. Explore Students' Own Interests and Abilities

- Acknowledge that students often ask, “Why do I need to study this?” In the case of human capital, it directly affects their lives— now, and certainly in the future. No matter what students decide to do in life, **investing** in their own skills and abilities will have a positive influence.
- Have students fill out the graphic organizer, **Improving My Human Capital** on p. 61. If you'd like, have students prepare a digital version of their organizer to show the class. It could be a digital presentation or short movie telling the story of their activity. Regardless of the method, each end product must include responses to all eight boxes on the worksheet.
- Provide an opportunity for students to share their presentations with the class.

3. Upper-Level Extension: Host a Discussion about Wages (Optional)

- Upper level students are likely to be interested in seeing the connection between skills and pay. Extend the learning from the Improving My Human Capital activity by having them research wage statistics. Search for **Wage Estimates by Category, U.S. Department of Labor, on Google**.
- Working as individuals or in pairs, have students research a potential career path. Have them report to the class what typical wages may be, in relation to skills and knowledge required to do the job. Host an informal discussion by asking the following questions:
 - Is it fair that people make different amounts of money based on skills?
 - What are other ways that improved human capital benefits an individual, other than making more money?
 - What are ways that improved human capital benefits society as a whole?

ASSESSMENT SUGGESTIONS

Assessment is built into this lesson. By checking responses to the student activity handout, you will be able to track progress in understanding the content. Your assessment can be informal or graded, based on a combination of effort and engagement.

MINNESOTA STATE STANDARDS CONNECTION

Social Studies: Economics (Personal Finance)

Standard 2:

Personal and financial goals can be achieved by applying economic concepts and principles to personal financial planning, budgeting, spending, saving, investing, borrowing, and insuring decisions.

Students will likely be interested to learn about typical wages of various careers. It's not too soon for them to consider the connections between human capital and income. To explore interactive charts like this, visit the U.S. Department of Labor's web site.

Occupation code	Occupation title (click on the occupation title to view its profile)	Level	Employment	Employment RSE	Employment per 1,000 jobs	Median hourly wage	Mean hourly wage	Annual mean wage	Mean wage RSE
00-0000	All Occupations	total	135,128,260	0.1%	1000.000	\$17.09	\$22.71	\$47,230	0.1%
11-0000	<u>Management Occupations</u>	major	6,741,640	0.2%	49.891	\$46.75	\$54.08	\$112,490	0.1%
11-1000	Top Executives	minor	2,351,130	0.2%	17.399	\$48.51	\$58.68	\$122,060	0.2%
11-1011	<u>Chief Executives</u>	detail	246,240	0.8%	1.822	\$83.33	\$86.88	\$180,700	0.4%
11-1021	<u>General and Operations Managers</u>	detail	2,049,870	0.3%	15.170	\$46.77	\$56.35	\$117,200	0.2%
11-1031	<u>Legislators</u>	detail	55,020	1.3%	0.407	(4)	(4)	\$40,430	1.0%
11-2000	Advertising, Marketing, Promotions, Public Relations, and Sales Managers	minor	629,670	0.5%	4.660	\$54.92	\$61.48	\$127,880	0.3%
11-2011	<u>Advertising and Promotions Managers</u>	detail	29,340	2.8%	0.217	\$46.50	\$55.15	\$114,700	1.6%
11-2020	<u>Marketing and Sales Managers</u>	broad	543,410	0.5%	4.021	\$56.01	\$62.45	\$129,900	0.3%
11-2021	<u>Marketing Managers</u>	detail	184,490	0.9%	1.365	\$61.12	\$66.06	\$137,400	0.5%
11-2022	<u>Sales Managers</u>	detail	358,920	0.6%	2.656	\$53.20	\$60.60	\$126,040	0.3%
11-2031	<u>Public Relations and Fundraising Managers</u>	detail	56,920	1.2%	0.421	\$48.80	\$55.48	\$115,400	0.6%
11-3000	<u>Operations Specialties Managers</u>	minor	1,624,000	0.3%	12.018	\$50.84	\$56.44	\$117,390	0.2%
11-3011	<u>Administrative Services Managers</u>	detail	268,730	0.6%	1.989	\$40.28	\$44.35	\$92,250	0.3%
11-3021	<u>Computer and Information Systems Managers</u>	detail	330,360	0.8%	2.445	\$61.37	\$65.52	\$136,280	0.4%
11-3031	<u>Financial Managers</u>	detail	518,030	0.6%	3.834	\$55.44	\$62.61	\$130,230	0.3%

Student Activity Handout

IMPROVING MY HUMAN CAPITAL

**“It’s all
about you.”**

–HUMAN CAPITAL

By spending time on activities you enjoy, you can improve your skills.

Fill in these boxes. They will help you think about the benefits of developing your talents.

Activity I Enjoy	Skills and Knowledge Required
Things I Enjoy Most About It	Things I’ve Done to Learn It
Things I Can Do to Strive For Excellence	Ways a Community Helps Me Improve
Ways This Hobby Can Benefit Society	Ways Staying Committed To It Might Benefit a Career (or Other Goal) One Day



GLEE CLUBS & MALE VOICES

INTRODUCTION

Many American colleges and universities are home to male glee clubs, musical organizations that bring students together, build community, showcase the values of the institution, and encourage friendship and commitment amongst the singers. Glee clubs began in Britain as social music clubs for men during the 18th and 19th centuries. The following lessons introduce students to the glee club's historical context and to the voices that comprise today's male glee clubs.

LESSON PLAN:

HISTORICAL PERSPECTIVE—WHAT IS A GLEE CLUB?

LEARNING GOAL

After reading and discussing an article, students will complete a Quick Write organizer to summarize information and frame questions about glee clubs.

MATERIALS

- Copies of the Quick Write organizer on p. 68
- Copies of student readings, “Glee Club History,” on p. 65 or p. 66
- Recording of “To Anacreon in Heaven” from the WITNESS Companion CD, track # 19
- Equipment to play WITNESS Companion CD for the class

PROCESS

1. Display the term on the board or a chart and ask students for comments; what do they know about glee clubs?

Glee Club

Depending on prior knowledge, there will be a range of responses. Some students may relate the term to the television show, *Glee*.

2. Divide into pairs. Distribute copies of the student reading (select the reading for younger or older students, as appropriate) and the Quick Write organizer to every student. After completing the reading, partners will discuss and select four things they found interesting about glee clubs and write them in the boxes on the top row of the organizer. They will discuss other things they want to know about glee clubs, writing their questions along the bottom row.
3. Reconvene and ask students to discuss what they learned and share questions they have. Prompt discussion about the most interesting or surprising things they encountered.
4. Glee clubs took their name from a song genre, the **glee**. Listen to an historically influenced performance of a glee. Pose the following questions before listening:
 - Describe what you hear; who is singing? How many people do you think are singing?
 - Are there any instruments? Can you name it or them?
 - What is the mood of the song?
 - Have you heard this melody before? When? Where?

The song is called “To Anacreon in Heaven.” It may be familiar because Francis Scott Key appropriated the melody for “The Star Spangled Banner.” For more information, distribute the one page reading, “Glee Club History.”

ASSESSMENT SUGGESTIONS

Use the students' Quick Write responses and questions related to the Glee Club reading, written descriptive responses to the song, and the group discussion as informal assessments of students' knowledge and understanding of the glee club as a musical ensemble as well as their ability to frame questions using music-related academic language.

MINNESOTA STATE STANDARDS CONNECTIONS

Music: Artistic Foundations

Standard 3:

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

Music: Artistic Process (Respond or Critique)

Standard 1:

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

English Language Arts: Reading (Key Ideas and Details)

Standard 1:

Read closely to determine what the text says explicitly and to make logical inferences from it.

Standard 2:

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

English Language Arts: Writing (Text Types and Purposes)

Standard 8:

Gather relevant information from multiple print and digital sources...and integrate the information.

GLEE CLUB HISTORY

READING FOR YOUNGER STUDENTS

WHAT IS A GLEE CLUB?

The first glee clubs started in England a little more than 350 years ago to sing a special type of song—the glee. At first they were for men only, but soon male and female and all female glee clubs were also started. They were popular because people liked to meet friends, spend time together and sing. A typical glee club gathering included a concert, dinner and singing.

Though glee clubs disappeared in England in the mid-1800s, they were just getting started in the United States. American colleges created men's glee clubs as a place to sing for fun and entertain other students. The oldest college glee club in the U.S. was started at Harvard University in 1858. Women's and mixed-voice glee clubs also came to college campuses. By the late 1800s, glee clubs became part of American high schools. Though no one was singing the old songs called glees, the name stuck and is still used today. A popular TV series *Glee*, made high school choirs even more popular.



Page one of the glee, "Anacreon in Heaven"

WHAT IS A GLEE?

A **glee** is a type of short song invented in England over 300 years ago. The first glees were composed for men's singing clubs. This is why the clubs came to be called glee clubs! The songs were joyful tunes about friends, brother and sisterhood, love, good times, good food, and humor. They were rarely serious and were always sung without instruments.

THE MOST FAMOUS GLEE IN AMERICA

After Francis Scott Key wrote the poem, "The Star Spangled Banner," he needed a melody to fit the words. He chose the English glee, "To Anacreon in Heaven," a tune that was also popular in the U.S.A. It was a good fit and we've been singing it at every baseball game in the U.S.A. ever since.

Anacreon was an ancient Greek poet who praised love and life in his poems. The song was composed by John Stafford Smith in 1775 at the request of a gentlemen's singing club in London called the Anacreontic Society.



The Crown & Anchor Tavern, where the Anacreontic Society met 12 times a year

GLEE CLUB HISTORY

AN ARTICLE FOR OLDER STUDENTS

WHAT IS A GLEE CLUB?

Historically, **glee clubs** were groups that sang glees.* The term comes from an Old English word, *gléo*, which means music or entertainment. Initially glee clubs were a men-only ensemble. But soon male/female and all female groups organized and sang a similar repertoire. They were popular because people liked to sing, meet their friends and spend time together. The first time a group used the name “Glee Club” was in 1787, when the singers at the Harrow School in London took the name for their organization. Glee Clubs remained popular in England through the mid-1850s but died away as larger choirs called **choral societies** grew in importance.

Though glee clubs faded in England, they flowered in the United States in the second half of the 19th century. All male college vocal groups took the name. These choirs sang glees and other light musical works for fun and to entertain campus and community audiences. The oldest collegiate glee clubs were launched at Harvard University in 1858 and the University of Michigan in 1859. Eventually female and mixed-voice glee clubs also were instituted on college campuses.

In the late 19th century, male, female, and mixed voiced glee clubs were also established in American high schools. By now, few glee clubs actually sang glees. But the name was memorable and is still in use today. Its popularity surged with the launch of the television series, *Glee*, which played on the Fox network in the U.S.A. from 2009 to 2015. The series focused on the teen musicians in the fictitious William McKinley High School Glee Club, New Directions. They never sang Old English glees, but performed and competed on the show choir circuit as they dealt with the issues of adolescence in today’s society.

*WHAT IS A GLEE?

Glee is the name for a genre of short songs sung in three or four-part harmony that emerged in England in the late **Baroque** (1685-1750) and continued into the **Romantic Era** (1750 - 1830).

The songs are light and engaging with lyrics that sing of friendship, brother and sisterhood, the experiences of life and love, humor, good times, good food, and occasionally life’s drama. Lyrics are rarely serious. The songs were sung in harmony without accompaniment. They were not bawdy (unlike another song genre, the **catches** of an earlier era), so they were appropriate for mixed company. Glees were originally created for men’s singing clubs.

Glees consist of several short contrasting sections with varying moods and character. Each section comes to a full close (called a **cadence** in music). The musical **texture** is one main melody line with the other voices singing a chordal accompaniment, not interwoven melodies. The musical term for this texture is **homophonic** (same + sound). Glees are sung **a cappella**, which means without any instruments.



Page one of the glee,
“Anacreon in Heaven”



The Crown & Anchor Tavern, where the Anacreontic Society met 12 times a year

THE MOST FAMOUS GLEE IN AMERICA

After Francis Scott Key wrote a poem called “The Star Spangled Banner,” he searched for a melody that fit his words. The popular English glee, “To Anacreon in Heaven,” was a good match. We’ve been singing an English glee melody at every baseball game in the U.S.A. ever since.

Anacreon was an ancient Greek poet noted for praising love and wine. Written around 1775 by John Stafford Smith, the song became the “constitutional song” of the Anacreontic Society, a gentlemen’s singing club in London. The club met bi-weekly through the London winter season. Each meeting included a concert, dinner, and musical socializing after dinner where they sang catches, glees, and other light-hearted songs.

A hint about the songs’ role as a glee comes in the first line of the lyrics, “where he sat in full glee.” The tune became very popular in the U.S.A. when several poems were set to the melody, including the patriotic song “Adams and Liberty.” Key used the tune for an earlier work in 1805, “When the Warrior Returns from the Battle Afar.”

ARE THERE COLLEGE GLEE CLUBS FOR WOMEN?

Yes, both in women’s and co-ed colleges. One of the better known is the Spelman Women’s Glee Club from Atlanta’s Spelman College, an historically black college for women. The Spelman College Glee Club was founded over 50 years ago. They sing a diverse repertoire for women’s voices with special emphasis on traditional spirituals, music by African American composers, music from many cultures and newly commissioned works.

The Spelman Glee Club has traveled throughout the country as well as to Brazil and Canada. It is the primary performance organization of the College and sings for most campus events. They have recently appeared on “Performance Today” for National Public Radio. Together, the Spelman and Morehouse glee clubs present a series of celebratory holiday concerts. These events are considered the highlight of the Christmas season by the residents of Atlanta. The Spelman Glee Club is under the direction of Dr. Kevin Johnson, associate professor of music.



The Spelman Glee Club in 2014

QUICK WRITE ORGANIZER

In each box of the top row, write four interesting things you learned from the “Glee Club History” article, one per box. In each box of the bottom row, write a question you might ask about the information in the article.

WE LEARNED THIS				
QUESTIONS WE HAVE				

Names: _____ Date: _____

LESSON PLAN:

MALE GLEE CLUBS, VOICE TYPES & VOCAL RANGES

LEARNING GOAL

Students will identify and name the four voice parts in a male glee club using musical terminology when listening to audio excerpts.

MATERIALS

- Recording of “Brothers, Sing On!” from the WITNESS Companion CD, track # 12
- Morehouse College Glee Club Performance of “Brothers, Sing On!” from the WITNESS Companion DVD, track # 13
- Equipment to play WITNESS Companion CD and DVD for the class
- Acoustic piano or electronic keyboard
- Vocal Ranges of Male Voices Information for Teachers on p. 72
- Vocal Ranges in a Male Glee Club Student Handout on p. 73
- Sound samples from the WITNESS Companion CD, track #s 20-23

PROCESS

1. To introduce students to the sound of the Morehouse College Glee Club and the types of voices that make up a male glee club, listen to one of their signature songs, “Brothers, Sing On.” It is one of the pieces that will be performed at the 2016 VocalEssence WITNESS Young People’s Concert. Group students in pairs and display this prompt:

**Describe: What do you notice about the music?
Write down as many details as you can.**

Allow time after listening for students to reflect, discuss, and write their responses.

2. Have students read their responses. As a class, develop a summary paragraph describing the performance by the Morehouse College Glee Club. The desired outcome is that students recognize that the Glee Club is a choir made up of all male singers. There are no female voices in the group.

Share contextual information from the sidebar about Grieg, the song, and the Norwegian Sangerfests, from p. 71.

3. Ask students if they noticed whether or not glee club members all sang the same thing, **unison**, or with voices that were higher and lower, in parts. They did sing in parts.

Tell them that there are specific labels for the various types of voices. Probe for prior knowledge about male voice types and ranges. Do they have family members who sing in a choir? Where have they heard a choir sing? Does your school have a choir that sings in parts? Listen again to “Brothers, Sing On” and focus on the higher and lower vocal ranges the Morehouse men use in performance. Vocal range refers to the highest and lowest pitches a particular voice can sing.

4. Display the names of the four vocal parts in a male choir:

bass	baritone	second tenor	first tenor
-------------	-----------------	---------------------	--------------------

Demonstrate the ranges for each of the four voices (as illustrated on the “Vocal Ranges of Male Voices” teacher information page on p. 72) using a keyboard instrument. Play from the lowest to highest, then highest note back down to the lowest.

Then challenge them to see what notes they can sing in the bass, baritone, second and first tenor range. Play each set of pitches in each vocal range three times. Students will:

- listen the first time
- quietly sing the pitches in their range the second time
- sing out with the pitches in their range the third time

Allow time for discussion about their discoveries. Few will reach bass notes unless your class is an older, high school group. Many females will be able to sing many of the tenor notes. Notice that the ranges overlap.

5. Distribute or display the student reading “Vocal Ranges in a Male Glee Club.” Read the information and answer the questions. It will reinforce the discoveries made in step 4.
6. Put knowledge into action! Watch a video clip of the Morehouse Glee Club singing “Brothers, Sing On!” and visually and aurally locate each section of the choir.
- Stop the video and check student responses about where basses, baritones, first and second tenors are standing. Once students know where each voice is standing, tell them to focus on the sound of each vocal line
 - Use the terms first tenor, second tenor, baritone, and bass often as you talk with students
7. If you are a music specialist preparing a choir to attend the WITNESS Young People’s Concert, also discuss some of the other factors that determine voice types beyond vocal ranges. Both male and female singers can focus on the following qualities and demonstrate them within the ensemble.
- Weight:** light voices, bright tone, flexible and agile voices / heavy voices, powerful, rich, and darker
- Tessitura:** the part of the range most comfortable to sing in
- Timbre:** the unique quality and texture of an individual voice; like a vocal personality

EXTENSION ACTIVITIES

- As students listen to other recordings of the Morehouse Glee Club, continue to encourage the use of the four terms (first tenor, second tenor, baritone and bass) in lessons and discussions.
- If you are a teacher in an area other than music, enlist your music specialists in supporting these learnings about male voices.
- Extend the lesson to encompass the female voice types, soprano and alto. The website <http://www.theopera101.com/operaabc/voices/> has examples of all women’s voice types.

ASSESSMENT SUGGESTION

Informally assess student understanding of four male voice types during the discussion of the recorded samples and performance of “Brothers, Sing On!”

**MINNESOTA STATE
STANDARDS CONNECTIONS**

Music: Artistic Foundations

Standard 1:

Demonstrate knowledge of the foundations of the arts area.

Standard 3:

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

**Music: Artistic Process
(Respond or Critique)**

Standard 1:

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

“BROTHERS SING ON!”

Norwegian composer Edvard Grieg (1843-1907) set a poem by Sigvald Skavland (1845-1878) to music in 1883. The title of the song in Norwegian is “*Saengerhilsen*,” or “Brothers, Sing On!”

Male choruses have long been popular Norway. There are frequent song festivals or gatherings called *sangerfests* held throughout Norway where singers celebrate music and friendship. At the opening of each songfest, the host chorus welcomes visiting singers and audiences.

The first performance of “Brothers, Sing On!” was sung as the song of welcome on June, 1883, by the host chorus the *6th Giant National Saengerfest* in Trondheim, Norway. The host chorus included 200 singers from four different Trondheim choirs. Grieg’s new song was a big hit. Audiences requested it repeatedly throughout the *sangerfest*. It helped Norwegians to show their love of their country during an era of emerging Nationalism. In the late 19th century, Norwegians protested German domination of their culture by no longer singing songs by German composers. Norwegians wanted Norwegian songs created by Norwegian composers. New songs were introduced at every *sangerfest*. At the 1883 Trondheim *sangerfest* concert, ten other Norwegian compositions were performed in addition to “Brothers, Sing On!”

The lyrics of Grieg’s song express happiness and hospitality. Today the song is sung by many male choirs beyond the borders of Norway. It has been called an “international anthem” for men’s choruses around the world. The University of Northern Iowa Glee Club made it their signature song, using it to open each concert and re-naming their website “Brothers, Sing On!”

Come and let our swelling song
Mount like the whirling wind,
As it meets our singing throng,
So blithe of heart and mind.
Care and sorrow now be gone,
Brothers in song, sing on!
Brothers, sing on, sing on!

Errant minstrels, thus we greet you,
List to our voices strong,
With glad and open hearts we meet you
in our festival of song.
Care and sorrow now be gone,
Brothers in song, sing on!
Brothers, sing on, sing on!

Youth is a wandering troubadour,
Sailing the singing breeze,
Woing a maid on a distant shore,
Over the tossing seas;
Steering by the stars above,
His vessel a song of love.
Brothers, sing on, sing on!



**2014 Sangerfest logo;
sponsored by the Norwegian
Singers Association of America**

VOCAL RANGES OF MALE VOICES



Derek Lee Ragin



FIRST TENOR

The highest male voice type. **First tenors** may reach their highest notes by singing with their head voice; others sing in the upper range using their full voice.

Range: F below middle C to the D one octave above middle C.

Excerpt on the WITNESS CD, track # 20: “Walking to Babylon,” a classical music video by Keith Rodway, sung by Derek Lee Ragin.



Lawrence Brownlee



SECOND TENOR

Lower than the first tenor, **second tenors** often sing the lead melody in a song and the second highest voice in a four-part male chorus. The word tenor comes from the Latin word *tenere* which means “to hold,” because in ancient music, the tenors “held on” to the melody as the other voices sang harmonies.

Range: Second B below middle C to the G above middle C.

Excerpt on the WITNESS CD, track # 21: “Ah mes amis!” from Donizetti’s *The Daughter of the Regiment*, sung by Lawrence Brownlee.



Lawrence Winters



BARITONE

The **baritone** is the middle male voice. It sits between the higher tenor voices and the low bass. Baritones sing with a rich, full sound. Range: Approximately the second G below middle C up to the F above middle C.

Excerpt on the WITNESS CD, track # 22: Lawrence Winters (1915-1965), “Dio Di Giuda” from Act Four of Verdi’s *Nabucco*.



William Warfield



BASS

The **basses** have the lowest voices in the choir. Some basses can go even lower. Often plays a villain’s role in musicals and opera. The bass provides a strong vocal foundation in choral music.

Range: D two octaves below middle C to E above middle C.

Excerpt on the WITNESS CD, track # 23: William Warfield (1920-2002), “Old Man River” from the Jerome Kern/Oscar Hammerstein musical, *Showboat*.

VOCAL RANGES IN A MALE GLEE CLUB



2012 Morehouse College Quartet

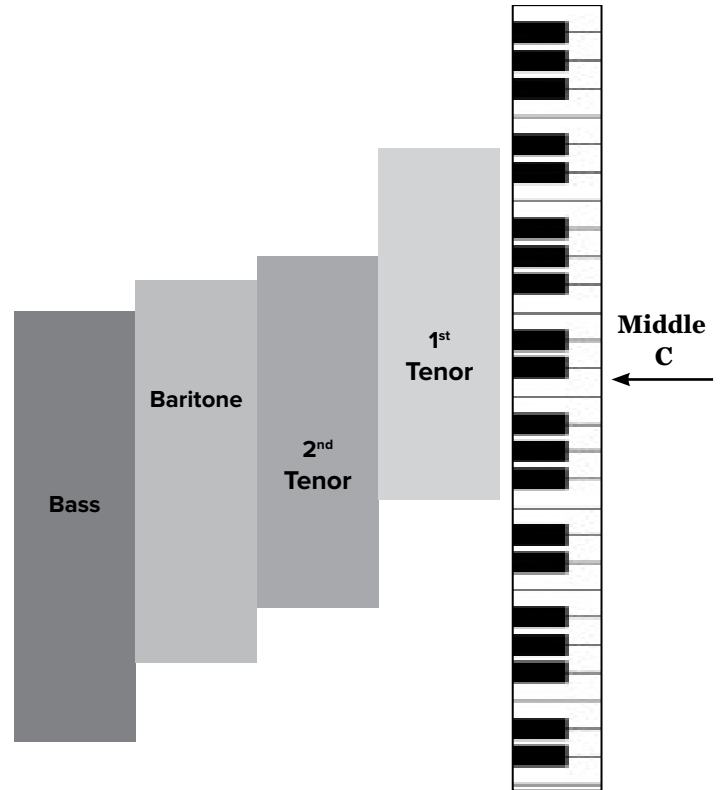
The Morehouse College Quartet is even older than the Morehouse College Glee Club. Morehouse quartets first sang together in 1870, 145 years ago. That was the year of the first campus quartet competition. The 2016 Morehouse College Quartet continues the harmonious tradition.

The four voice types in the Morehouse Quartet and the Morehouse College Glee Club are the:

- First tenor
- Second tenor
- Baritone
- Bass

The typical ranges—the lowest to highest notes—are displayed on the bar graph.

- Which voice reaches the highest note?
- The lowest note?
- Which voice has the widest range?
- The narrowest range?





THE MUSIC OF THE MOREHOUSE COLLEGE GLEE CLUB

INTRODUCTION

The Morehouse College Glee Club performs a wide variety of repertoire for their concerts, and the following three lessons introduce students to two of the songs that will be performed at the 2016 WITNESS Young People’s Concert—“Betelehemu” and “In the Still of the Night.” The Morehouse College Glee Club has performed the Nigerian song, “Betelehemu,” at every full concert for over 50 years. Featuring West African drums and other percussion, the solemn—then lively piece is their concert “show stopper.” Students will listen and respond to recordings by the Morehouse College Glee Club as well as young voices of the African Children’s Choir. They will analyze and describe the music, compare the two versions, learn the song, and play an accompaniment on classroom percussion instruments. Music specialists, general educators partnering with music specialists, and general educators with skills in music and teaching songs can use these lessons.

Performances by the Morehouse College Glee Club often feature **doo-wop** songs such as “In the Still of the Night.” This African American genre evolved from gospel, jazz and the blues. It first surfaced in the 1940s in big city African American communities such as New York, Philadelphia, Chicago, Detroit, Cincinnati, Baltimore, Newark, Pittsburgh, Washington D.C., and Los Angeles. It slid into mainstream pop music in the 1950s when recordings were released by talented **R&B** vocal groups. Doo-wop’s sweet ballads of young love helped to power the teenage music rebellion, paving the way for the **Rock n’ Roll** revolution.

LESSON PLAN: LISTENING AND RESPONDING TO TWO PERFORMANCES OF “BETELEHEMU”

LEARNING GOAL

Students will apply appropriate musical terms or use appropriate non-musical terms to describe and analyze two performances of the song “Betelehemu” using the descriptive review protocol, then summarize similarities and differences using a graphic organizer.

MATERIALS

- Chalk/white board, chart paper, or electronic board to collect responses
- Two audio versions of the song from the WITNESS Companion CD; one by the Morehouse College Glee Club on track # 5 and one by the African Children’s Choir on track # 6
- Copies of the Compare/Contrast graphic organizer found on p. 79
- “About the Song” background information for teachers on p. 78
- Performance of “Betelehemu” on the WITNESS Companion DVD, track # 5
- Equipment to play WITNESS Companion CD and DVD for the class



Morehouse College Glee Club performing “Betelehemu”

PROCESS

This process can unfold during one longer class session or be divided across more than one class.

1. Tell students that the Morehouse College Glee Club has one particular song that they sing at every concert. They will hear two versions of the song, one by the Morehouse College Glee Club and one by another choir. While listening, they will use a process or protocol called *descriptive review* to describe, analyze, and finally compare the two performances.
2. Write two prompts at the top of two charts. **Do not announce who is singing the first version** (the African Children’s Choir). Do ask students to think about what they hear as they listen and how they will respond afterwards. Here are the prompts:

DESCRIBE what you notice about the music;
what’s going on? What do you hear?
What QUESTIONS do you have about the music?
(I wonder who/when/what/where/how?)

- Read the first prompt, then play the first recording. After listening, repeat the question, listen to the students’ responses, and write them on the first chart. Do not comment on what they say either positively or negatively. Your job is not to assess their comments, but maintain the role of a facilitator. You can ask for clarifications.
 - Read the second prompt and listen again. As they respond with questions they have, write them on the second chart. They can also add new things they noticed to the first prompt.
 - Congratulate them on their ability to listen so attentively.
3. The same day or during a second class session, listen to the Morehouse College Glee Club recording and follow the same process using the same prompts. It will be a challenge for them to only describe at this point. They will want to start comparing performances. Ask them to hold off for a moment, and try to focus only on this particular version of the piece.
 - Use the same charts/space on the board, etc. but differentiate in some way. For example, change the color of the marker used to write responses or add a second column to each chart.
 - Congratulate students on their close listening and thoughtful responses. Regarding the questions they have—save them and return to them later to see if they now have the answers.

4. **Compare & Contrast:** Reveal the song title, “Betelehemu.” (Some students may immediately make a connection to the town of Bethlehem.) Their final task is to write a summary of what they know about each performance using the organizer on p. 79. Make sure the charts with the collaborative descriptions are visible. The focus is on sorting out the similarities and differences in the two performances. This can be done as a class or working in smaller groups, then sharing their summaries. For a class version, transfer the graphic organizer included with this lesson into a large version or make copies for small groups.

Keep the list of questions in order to answer them as they continue to learn about the song.

5. **Time for the WOW! Factor:** To wrap up this lesson, which demanded students to think deeply and respond thoughtfully—view the video of the Morehouse College Glee Club in a concert performance of “Betelehemu” from the WITNESS Companion DVD. After viewing the video, allow time for comments. Also revisit your list of questions to see how many students can now answer.



The African Children’s Choir

THE AFRICAN CHILDREN’S CHOIR

Just about 30 years ago, Ray Barnett was on a humanitarian trip to war-torn Uganda when he gave a small boy a ride from his recently demolished home to safety in a nearby village. As they traveled, the child did what he knew and loved—he sang. That simple song of dignity and hope became the catalyst for a program that has changed the lives of thousands of children, one that is reshaping the future of many children of Africa. “When I went back to Canada and people were not very interested in Uganda, I remembered this small boy,” Ray explained. “I knew that if only a group of these beautiful children could go to the West, people would be deeply moved and would certainly want to help.” Barnett’s experience gave birth to the African Children’s Choir.

Over the years children’s homes were established to care for vulnerable children, many of whom had been orphaned during the war. Additionally, the African Children’s Choir established a number of special Literacy Schools in Uganda where hundreds of children learned to read and write and gained confidence and skills to ensure a brighter future.

As the children got older, the program developed a sponsorship arm where all of their educational needs could continue to be met through secondary school. In most cases, the children went on to higher education.

From the website:

<https://africanchildrenschoir.com/about/>

**LYRICS AS SUNG BY
THE AFRICAN CHILDREN’S CHOIR
(YORUBA WITH ENGLISH TRANSLATION)**

Betelehemu iluwa la, (Bethlehem, city of wonder)
Ni bo labe Baba o daju (That is where Father was born)

Inyi, inyi, furo (Praise, praise, be to Him)
Adupe fun o, jooni, (We thank you, today)
Baba olo reo (Gracious Father)

Awa yio, a ri Baba gb’ojule
(We rejoice for we have a trustworthy father)
Awa yo, a ri Baba f’eyin ti
(We rejoice for we have a dependable father)
Awa yo, a ri Baba f’eyin ti
(We rejoice for we have a dependable father)
(repeat)
Ni bo labe Jesu? (Where was Jesus born)
Ni bo labe bisi? (Where was He born?) (repeat)

**TRANSLATION OF LYRICS
SUNG BY MOREHOUSE COLLEGE
GLEE CLUB**

Bethlehem, Bethlehem.
We are glad that we have a Father to trust.
We are glad that we have a Father to rely upon.

Where was Jesus born?
Where was He born?
Bethlehem, the city of wonder.
That is where the Father was born for sure.
Praise, praise, praise be to Him.
We thank Thee, we thank Thee,
we thank Thee for this day,
Gracious Father.

Praise, praise, praise be to Thee, Merciful Father.
Refrain: Betelehemu (Bethlehem)

ASSESSMENT SUGGESTIONS

Use the descriptive review charts as an informal assessment of the ability of a group of students to use the academic language of the art form to identify and describe qualities and characteristics of music. Use the completed Compare/Contrast graphic organizer as evidence that demonstrates specific musical knowledge.

**MINNESOTA STATE
STANDARDS CONNECTIONS**

Music: Artistic Foundations

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

Music: Artistic Process (Respond or Critique)

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

English Language Arts: Speaking, Viewing, Listening and Media Literacy

Standard 1:
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

Standard 2:
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

English Language Arts: Writing (Text Types and Purposes)

Standard 8:
Gather relevant information from multiple print and digital sources...and integrate the information...

ABOUT THE SONG “BETELEHEMU” FOR TEACHERS AND OLDER STUDENTS



Master Drummer, Babatunde Olatunji

“Betelehemu” was brought from Nigeria, a country in West Africa, to Morehouse in the 1950s by a student, Michael Babatunde Olatunji. Olatunji won a Rotary Scholarship in 1950 to study at Morehouse College in Atlanta, Georgia. Though he wished to join the Glee Club, he was never able to do so. But he became friends with the director at that time, Dr. Wendell P. Whalum. He sang the song for Whalum, and eventually the two collaborated on an arrangement for the Glee Club. It soon became a signature piece for the group.

Olatunji studied Economics and Politics at Morehouse. After graduation, he went on to New York University to study public administration. But his love of music and outstanding musicianship eventually set him on a new course—that of Master drummer. To earn some money, he started a small percussion group while attending graduate school. The group flourished and he remained in the United States. He is now considered the musician responsible for the rise in interest in African Drumming ensembles in schools, colleges, and communities across the United States.

It was never known whether Olatunji composed the song or if he shared a traditional Yoruba melody with Dr. Whalum, which leaves the copyright status of the melody and lyrics rather unclear. Whalum published his arrangement in 1992. Other arrangements for a variety of choral groups have also been published.

THE YORUBA PEOPLE

In West Africa, south of the Sahara Desert, there resides a large cultural group, the Yoruba. While there is great diversity within the culture, they are held together by a common language, history, and culture. The Yoruba is the largest group in the western part of Nigeria. During 400 years of forced enslavement, a huge number of Yoruba were transported to the Americas—so many that this area was called the Slave Coast. Today the African Yoruba live mostly in the country of Nigeria, but some also live in Benin and Togo.

Language was and is a cultural element that unites Yoruba all over the world. While there are many dialects, all who speak it understand each other. It is a tonal language; the same combination of consonants and vowels can have several meanings depending on whether vowels are spoken with higher or lower pitches.

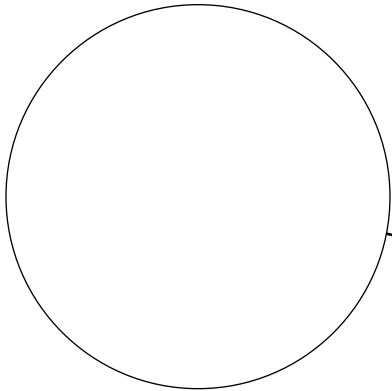
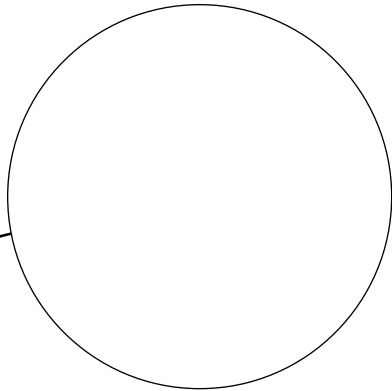
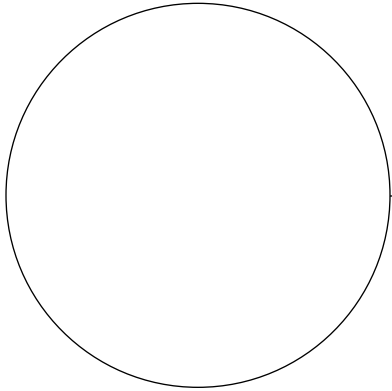
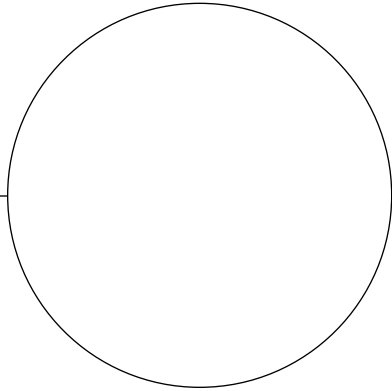
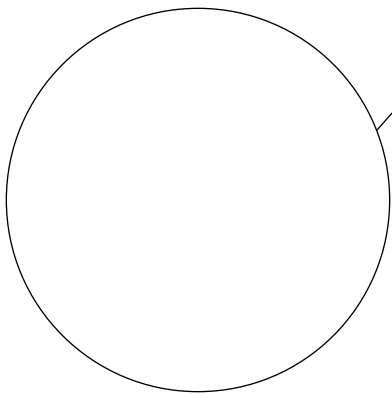
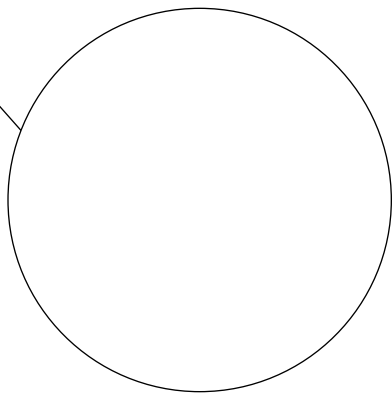
Learn more at everyculture.com/wc/Mauritania-to-Nigeria/Yoruba.html#ixzz3jrU9efMx

VERSION ONE

List 3 ways this version is different from Version Two

VERSION TWO

List 3 ways this version is different from Version One

	<p>“BETELEHEMU”</p> <p>What <u>similarities</u> did you notice in the two versions of the song?</p>	
		
		

NAMES: _____ **DATE:** _____

LESSON PLAN:

SINGING “BETELEHEMU” WITH AN ACCOMPANIMENT

LEARNING GOAL

Students will sing a version of the song “Betelehemu,” and add an instrumental accompaniment. Evidence of learning is the successful performance of the song. Students will summarize their musical understanding by creating a chart of the song’s key elements and characteristics using a graphic organizer.

MATERIALS

- Copies or electronic display of song notation for “Betelehemu” on p. 82
- Various African or similar instruments including drums (conga, djembe, and hand drums), agogo (single or double metal bell) or cowbell, shekere (calabash gourds covered in a net of shells or beads), and tambourines (they are used in the performance by the Morehouse Glee Club)
- Orff xylophones set up with **B \flat** bars for a bordun on **B \flat** and **F**
- Video of the Glee Club’s performance included on the WITNESS Companion DVD, track # 5
- “Challenge Your Musical Brains” graphic organizer on p. 83

PROCESS

1. Teach the song using a method appropriate for the age of your students, one that supports your musical learning goals. If you have already listened to the two recordings of “Betelehemu” for the previous lesson, your students will have the sound of the song in their heads. Notice that the printed song notation omits some of the sections heard on the two recordings.

Here are a few thoughts and suggestions:

- Listen to both the audio recording of the African Children’s Choir and watch the video of the Morehouse College Glee Club to gain a sense of the two moods of the song. Part one is slow in tempo, dignified, with a steady pulse. Part two is lively, faster, and joyful.
- Listening to both recordings will help students learn how to pronounce the Yoruba text.
- If you have a bass Orff xylophone, use the open 5th bordun (**B \flat** and **F**) to accompany students as they learn the slow melody of part one. It will help them sing the slow tempo and maintain pitch while they become more secure with the music. Either one or both pitches, **B \flat** and **F**, can eventually be sung with the melody.

A **bordun** is a repeating harmony accompaniment comprised of two notes at the interval of an open 5th (two notes 5 steps apart). In school music class, a bordun is usually played on Orff instruments on the 1st and 5th notes of a scale, and repeated throughout a whole section or a whole song. For a simple explanation of four ways to play a bordun go to: <http://herdingcatsgeorge.blogspot>.

- Challenge students to figure out how they can create the accompaniment on the drums and smaller percussion instruments. Watch the video of the Morehouse College Glee Club’s arrangement for ideas students can use.
- Ask students for their ideas about how they might add movements to a performance of “Betelehemu” as did the Morehouse College Glee Club members. Integrate them into your performance. For example, how could their bodies move with the word “Betelehemu” in the fast section?



Shekere



Agogo bells



Djembe

How can the singers show the steady pulse of the piece throughout? Will the instrumentalists want to create gestures with their instruments as the choir does on the performance video?

- Perform “Betelehemu” for other classrooms in your school or at an all-school gathering. Have students summarize what they learned about the context of the music and include it in the program or have a student introduce the piece with this information.
2. When the song is very familiar—perhaps after the WITNESS Young People’s Concert, conduct a student summary activity, drawing on their knowledge of musical elements and characteristics and applying it to the Morehouse College Glee Club version of “Betelehemu.” You can make this summary as informal or formal as you wish.
- Option #1: An informal approach might begin with a list of key elements on the board and a repeat viewing of the video. This would be followed by a full class discussion of where certain elements were apparent in the music and listing them on the board under the element name.
 - Option #2: A more structured approach might be to group students into partners for a “Pair & Share” discussion using the “Challenge Your Musical Brains” organizer to document their opinions.
 - Option #3: A third option is to use the “Challenge Your Musical Brains” organizer as a homework assignment. Post the Morehouse video clip on your class website. After viewing, students complete and return the organizer.

With any of these options, continue to display existing word walls, music/academic language charts, and other tools you have available to help students sort out the musical foundations of “Betelehemu.” Also view the video clip of the Morehouse Glee Club performance to remind students of the details.

ASSESSMENT SUGGESTIONS

Assess the process and performance of “Betelehemu” using music performance assessments already in place in your classroom. If you have spent more time on the “Betelehemu” lessons, consider using the “Challenge Your Musical Brains” graphic organizer as a formal assessment of student knowledge of the foundations of music.

MINNESOTA STATE STANDARDS CONNECTIONS

Music: Artistic Foundations

Standard 1:

Demonstrate knowledge of the foundations of the arts area.

Music: Artistic Process (Perform or Present)

Standard 1:

Perform or present in a variety of contexts in the arts area using the artistic foundations.

Betelehemu

Andante - (Dignified)

(4times)

A - wa — yi - o ri ba - ba gbo

Be-te-le-he-mu. Be-te-le-he-mu. etc.....

5 ju - le, A - wa — yi - o ri ba - ba fe - hin - ti.

etc.....

12 (4 times) improvise perc. A - wa yio ri ba - ba gbo ju - le, A - wa yio ri

16 ba - ba fe - hin - ti. Ni - bo la - bi Je - su. Ni - be la - bi

20 bi - i. Be - te - le - he - mu i - lu a - ra, ni - be la - bi Ba - ba o da ju.

CHALLENGE YOUR MUSICAL BRAINS!



Describe the musical elements and characteristics of “Betelehemu” in a Morehouse College Glee Club performance.

- ♪ As you view the glee club video, refer back to this organizer to start planning your responses.
- ♪ Use music vocabulary lists posted in your classroom as well as the descriptive review charts to help you process your responses.
- ♪ Identify each element of the song you notice and describe it in detail. Feel free to write with both musical and non-musical vocabulary, but include as much of the musical vocabulary as possible.

Elements	What did we hear in the music?
Rhythm	
Melody	
Harmony & Texture	
Dynamics	
Tempo	
Form	
Tone Color	

Names: _____ Date: _____

LESSON PLAN:

THE MOREHOUSE COLLEGE QUARTET SINGS DOO-WOP!

LEARNING GOAL

Students will use a check list to analyze a song and identify doo-wop characteristics. They will apply what they know as they compare and contrast a vintage version of the song with a more recent performance.

MATERIALS

- Equipment to play WITNESS Companion CD and DVD for the class
- “In the Still of the Night” video recordings of the Morehouse College Quartet and Boyz II Men from the WITNESS Companion DVD, tracks # 6 & 7
- Audio recording of the song by The Five Satins from the WITNESS Companion CD, track # 10
- Copies of the Facts about Doo-Wop Reading for Teachers and Students on p. 88
- Copies of the “Listening Check List: Musical Characteristics of Doo-Wop” on p. 87
- Copies of the “H-Chart” visual organizer on p. 89

PROCESS

1. Play a portion of the 1950s audio recording of The Five Satins singing “In the Still of the Night.” Tell students that this is a song genre called doo-wop, one that was very popular in the 1950s and 60s. Ask if any class members have information or experiences with doo-wop to share.

Doo-wop was an off shoot of Rhythm and Blues (R&B) in the mid-20th century. It helped pave the way for Rock ‘n Roll. Continue to add information about doo-wop to the lesson from personal experience or the “Facts about Doo-Wop” Reading for Students and Teachers and included resources.

2. Display a copy of the Listening Check List or distribute individual copies.
 - Read the words in the first column together and make sure the words, musical terms and characteristics are clear to students.
 - Listen to the whole recording of The Five Satins singing “In the Still of the Night” and **work through the checklist as a group**. Pause the recording often to clarify terms and respond to questions.
 - Direct students to indicate the presence of a characteristic with a check (✓). In addition, they should write notes about that aspect of the music in the same first column box as they listen and during the discussion.
 - Refer to the ideas presented in the **Male Glee Clubs, Voice Types & Vocal Ranges** lesson on p. 69, to help students make connections between a male singing group and the voices of the Morehouse College Glee Club.
 - Help them surface details about each characteristic during discussions and encourage them to write them in the first column. **This is the practice round**. It provides information and ideas for the next activity.

3. A quartet from the Morehouse College Glee Club often performs the same doo-wop song. Students will watch a 2011 video (track # 6) from the WITNESS Companion DVD and determine what characteristics of doo-wop they can identify on column #2. Give extra credit if they describe additional details in the box. Students can work in groups or as individuals. Younger students should work as a class guided by the teacher.
 - Discuss their observations as a class and direct them to add more details to their check list.
 - They should describe **what they see** as well as what they hear.

4. View the 2012 performance by Boyz II Men (track # 7). Once again—listen, observe, check appropriate boxes and write descriptive comments in the third column about what they see and hear.

Compare the two video performances (Morehouse College Quartet and Boyz II Men) for the similarities and differences. This can be accomplished with an open class discussion, small group discussions, or even as a homework assignment with follow up discussion. If it is a homework assignment, post the videos on your class websites (Boyz II Men: <https://www.youtube.com/watch?v=5ndy5X7i0tI> and Morehouse Quartet: https://www.youtube.com/watch?v=QrXnQ_qLOXo). Advise students to return to their checklists for details to compare. The H-chart visual organizer can be used to document their findings.



“In the Still of the Night” by songwriter Fred Parrish, was first recorded in 1954 by his group, the Five Satins. It was a moderate hit that year, reaching the #24 spot on the national pop charts. It was picked up by many other groups following the first release, and became a big hit when it appeared as the lead track on Original Sound Records’ *Oldies But Goodies Vol. 1*. The song is considered one of the notable doo-wop songs, covered by artists such as Boyz II Men and Debbie Gibson.

As part of the soundtrack of the 1987 movie, *Dirty Dancing*, it sold over 10 million copies. *Rolling Stone* magazine ranks it as #90 on their list of “The 500 Greatest Songs of All Time.”

“In the Still of the Night” in true doo-wop fashion, includes the famous syllables, *doo wop, doo wah* on the refrain in the bridge.

ASSESSMENT SUGGESTIONS

Use the responses from the written lists describing and comparing versions of the music plus their aural discussion to informally assess students' ability to apply the academic language of music, as well as their use of appropriate non-musical terms to describe and compare songs.

EXTENSION ACTIVITIES

- Listen to “He’s So Fine” (track # 11) sung by the girl group, The Chiffons. Have some fun by playing hand games to the rhythmic doo-wop refrain, ‘doo-**lang**, doo-**lang**, doo-**lang**.’ (<https://www.youtube.com/watch?v=rinz9Avvq6A>).
- Use a keyboard instrument or Orff xylophones to play the root notes of the most familiar doo-wop chord progression, **I-vi-IV-V**. Try it in the key of G Major (G-E-C-D).

GM	em	CM	DM
----	----	----	----

- Sing the root notes of this chord progression, G-E-C-D (do-la-fa-sol). When the notes are secure, improvise repeated patterns on each using the syllables from “In the Still of the Night,” do-wop, do-wah” or invent new syllables. Older students can fill in the harmony notes and sing the homophonic chords. Be ready for some students to start singing a melody above the chords.
- Create doo-wop songs. Use an approach similar to that used in creating 12-bar blues songs. The doo-wop chord progression sets up the process in the same set of steps. Use chord instruments (guitar, ukulele, autoharps, melody bells, xylophones) to create the chord progression for the songs.

MINNESOTA STATE STANDARDS CONNECTIONS

Music: 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 (Craft and Structure)

Standard 4:

Interpret words and phrases as they are used in a text, including determining...connotative and figurative meanings...

English Language Arts: Writing (Text Types and Purposes)

Standard 8:

Gather relevant information from multiple print and digital sources...and integrate the information...

RESOURCES

Survey of American Popular Music by Frank Hoffmann and modified for the web by Robert Birkline
http://www.shsu.edu/lis_fwh/book/roots_of_rock/Doo-Wop2.htm

“Harmony, Teenagers and ‘The Complete Story of Doo-Wop’” Broadcast on 9/6/12, Minnesota Public Radio
<http://www.npr.org/2012/09/06/160670863/harmony-teenagers-and-the-complete-story-of-doo-wop>

LISTENING CHECK LIST: MUSICAL CHARACTERISTICS OF DOO-WOP

You will hear or view three performances of “In the Still of the Night.” Example #1 is a practice round. Listen closely, identify the presence of elements & characteristics, check appropriate boxes, and add details.

Element & Characteristics	Example #1—Audio	Example #2—Video	Example #3—Video
1-Vocal music. Any instruments play lightly.			
2-Voices singing 4-part harmony, from low bass to high tenor range			
3-Melody sung by a lead singer, usually a tenor			
4-The other three voices sing harmony chords			
5-Harmony sung almost entirely with scat syllables, not words			
6-Chord progression of four chords repeat throughout (I–vi–IV–V)			
7-Sometimes the bass recites lyrics in the middle of the song			
8-Rhythm is simple with emphasis on off beats (beats 2 & 4)			
9-Lyrics repeat			
10-Moderate tempo			
11-Melody is not complex even when lead is improvising			
What did you see in each video?	X		

Name: _____ Date: _____

FACTS ABOUT DOO-WOP FOR TEACHERS AND STUDENTS

Doo-wop came to life in the 1940s in African American neighborhoods of large cities (New York, Philadelphia, Chicago, Detroit, Cincinnati, Baltimore, Newark, Washington D.C. and Los Angeles). The genre is part of the tradition of male vocal groups singing in close harmony. In the early years, young men who dreamed of making it in music gathered on street corners, small neighborhood shops, and even in subways to harmonize. They sang without instruments, using their voices to imitate or mimic the sound of instruments, echoing and supporting the lead.

A group had a lead singer (usually a tenor) and three or four voices singing the harmony (tenors, baritone, and bass). When the music sounded good, they picked a name for the group. In the late 1940s and early 1950s many groups took their name from the birds. There were The Swallows, The Ravens, The Orioles and The Penguins, The Crows and The Flamingos, The Blue Jays, The Cardinals, and the Larks. Cars also provided inspiration for catchy names. The Edsels, The Cadillacs, The Fleetwoods, The Impalas, and Little Anthony and the Imperials were active groups in the 1950s.

The term “doo-wop” first appeared in print in 1961 in the newspaper, the *Chicago Defender*, but it was used by disc jockeys and fans long before then. The two syllables, “doo” and “wop” were two of the **scat** syllables back-up singers used in the early 1950s. When The Five Satins sang their 1956 smash hit of “In the Still of the Night,” it featured a sad refrain of “doo-wop, doo-wah” in the bridge.

DOO-WOP SYLLABLES

Scat singing jazz vocalists influenced doo-wop. Male doo-wop groups used made-up nonsense words to imitate and duplicate string bass lines and horn riffs. As the girl group genre of doo-wop became more established, ensembles began to create a female version of doo-wop syllables related to handclapping and ring games. The Chiffons’ “doo-lang,” derived from the “doo-wop” of the male groups of the 1950s, is the vocal harmonizing of doo-wop with a bright, up-tempo backbeat.

WOMEN & DOO-WOP

Female doo-wop singers were unusual in the early days. Lillian Leach, lead singer of the Mellows from 1953 to 1958, helped pave the way for women. Early girl doo-wop groups include the Chantels and the Shirelles. Later hit groups included Patti LaBelle and the Blue Belles, The Cookies, and Reperata and the Delrons.

The Chiffons were one of the top girl groups in the early 1960s (“One Fine Day,” “He’s So Fine”). Originally a trio of friends from James Monroe High School in the Bronx, they became a quartet in 1962. Their tight harmonies and confident performances helped define the female doo-wop sound of that era.

The Chiffons still perform today. WITNESS Teaching Artist, Ginger Commodore, sang with the group on tour in the early part of the 2000s.



The Chiffons

SIMILARITIES AND DIFFERENCES
IN TWO PERFORMANCES OF "IN THE STILL OF THE NIGHT"

VERSION ONE DIFFERENCES

SIMILARITIES

VERSION TWO DIFFERENCES

Name: _____

Date: _____



SPIRITUALS, HBCUs AND MOREHOUSE COLLEGE GLEE CLUB

The Morehouse College Glee Club is known and revered internationally for its musical precision, wide-ranging repertoire and high standards of commitment, brotherhood and excellence. Founded in 1911, the Glee Club members are the official music ambassadors for Morehouse College. Through their many concerts and appearances, they've introduced their school to people around the world. And on April 7, 1968, they said farewell to one of their own Morehouse brothers and past glee club members when they sang at Dr. Martin Luther King, Jr.'s funeral.

Throughout its history, the Glee Club has been known for uplifting African American composers and arrangers through commissioning new works of choral music. One of the most notable African American composers is Jester Hairston. During his long and illustrious career, Jester Hairston was a choral director, musical arranger, composer, educator and actor. He is well known among musicians for championing the spiritual, conducting choirs in the singing of spirituals and sharing stories of slavery and spirituals with people all over the world. In fact, Jester Hairston conducted the VocalEssence Ensemble Singers singing his arrangements of spirituals in 1996 at Ted Mann Concert Hall in Minneapolis. In this section, students will learn about Jester Hairston and key turning points in his life, the history of spirituals, and sing the jubilee song, "In Dat Great Gettin' Up Mornin'," a spiritual arranged by Jester Hairston that will be featured on the 2016 WITNESS Young People's Concert.

LESSON PLAN: TURNING POINTS WITH JESTER HAIRSTON

LEARNING GOALS

Students will learn about Jester Hairston, identify turning points in Hairston's life and consider Hairston's significance. Students will also explore the concept of turning points in their own lives.

MATERIALS

- Video clip summary about Jester Hairston, tracks # 9, 10 or 11 from the WITNESS Companion DVD (teacher's choice)
- Equipment to play the WITNESS Companion DVD for the class
- Student Reading about Jester Hairston—for older students on p. 94; for younger students on p. 96
- Jester Hairston Student Handout on p. 98
- Video clip of Jester Hairston storytelling and conducting, track # 12 from the WITNESS Companion DVD



Jester Hairston, noted choral conductor and arranger

PROCESS

1. Begin the lesson by asking students to name African Americans from the (recent) past who made a positive difference. Be sure to have them state how they know of these individuals and how each made a difference.
2. Ask the class if they have heard of Jester Hairston. Some may have, and if so, invite them to share what they know about him. Explain that today they will explore the life and work of Hairston.
3. Show one of the following short video clips to give a brief introduction to Jester Hairston.
 - “Amen: The Life and Music of Jester Hairston” (track #9)
 - Jester Hairston and Hollywood - 1940 U.S. Census Promo (track #10)
 - Celebrating Your Story: Jester Hairston (track #11)
4. Share that the class will be learning more about Jester Hairston, considering turning points in his life, and reflecting on their own lives as well.
 - Briefly go over the concept of a turning point. Feel free to use the explanation given here or provide an alternate definition, perhaps one you already use in your curriculum.
 - To reinforce the concept, ask for a raise of hands if students think the following examples are turning points. Explain each for students who don't answer correctly. Alternatively, you could use your own examples to reinforce content you have recently covered.
 - o Was the following a turning point in U.S. history: when the Declaration of Independence was signed? *(Yes, because it officially announced the colonies' desire to separate from England. This was treason & a dangerous decision)*
 - o Was the following a turning point in the history of rock and roll: when the Beatles first performed on the Ed Sullivan Show in 1964? *(Yes, because they were the first British band to make a huge impact on American rock 'n' roll)*
 - o Was the following a turning point in the life of Barak Obama: when Barak Obama's mother, Ann Dunham, received her Ph.D.? *(No, because this event did not significantly impact Barack's own life as he was already an adult living on his own)*

WHAT IS A TURNING POINT IN HISTORY?

A turning point is a moment or time after which something changes or begins to change.

In history, it is usually an important, dramatic change. In a person's life it can be a smaller change, but still important.

Whether something is a turning point is matter of opinion and can be debated. Historians often disagree about which historical events are turning points, but find them useful when studying the past.

PROVIDING CONTEXT

The images and video footage used in this lesson show Jester Hairston in various stages of his life. Some of the video is not very clear, and students may giggle at the different clothing styles. Be aware of the different time periods shown and explain the context of that time, when needed.

5. Pass out the Jester Hairston reading and handout. The reading can be done together as a class, in small groups, or individually. Similarly, students can complete the handout with others or individually. They should have the opportunity (at least in pairs) to share with others the turning points they selected for Jester Hairston's life and for their own.



Jester Hairston
in an acting role

6. If time allows, bring the class together to discuss if there were common events in Jester Hairston's life that many students/groups identified as turning points. Talk about why/how students selected different events as turning points, so long as each can be backed up with appropriate reasoning.
7. End the lesson by showing a video clip (track #12 on the WITNESS Companion DVD) of Jester Hairston sharing a personal story about his grandmother and conducting a group singing "That Old House is Ha'nted." Share with students that on March 23, 1996, Jester Hairston conducted VocalEssence (one of the groups they will see perform at the Young People's Concert) in a performance of this piece at Ted Mann Concert Hall in Minneapolis.

ASSESSMENT SUGGESTIONS

Students will complete a handout that calls for analysis and reflection. They will also engage in class and/or small group discussion on the topic of Jester Hairston's life, turning points, and making a difference.

EXTENSION ACTIVITIES

- Explore some of the acting roles that Jester Hairston played over time.
 - The following video clip from the 1967 movie *In the Heat of the Night* shows Hairston playing a butler: <https://www.youtube.com/watch?v=aixV4KmAsb4>
 - This clip from the TV show *Amen* (1986-1991) shows Hairston in a comedic role as a church elder (rapping in this scene): <https://www.youtube.com/watch?v=SNzrtJzM2xo>
- One of the research sources for this lesson was the African American Registry. Students could use this resource to research the lives of other important, but less well-known, African Americans. Visit www.aaregistry.org
- Have students listen to and analyze Jester Hairston's most famous original compositions. Note: both of the songs listed here are religious in nature.
 - "Mary's Boy Child"—composed in 1956 and originally recorded by Harry Belafonte: <http://www.songfacts.com/detail.php?id=5542>
 - "Amen"—originally from the 1963 film, *Lillies of the Field*: <http://oldschoolmusiclover.com/2011/12/12/amen-performed-by-the-impressions-1964-sidney-poitier-1963-jester-hairston-1981/>

MINNESOTA STATE STANDARDS CONNECTIONS

Social Studies: History (Peoples, Cultures, and Change Over Time)

Standard 5:

History is made by individuals acting alone and collectively to address problems in their communities, state, nation and world.

Social Studies: History (United States History)

Standard 22:

Post-World War II United States was shaped by an economic boom, Cold War military engagements, politics and protests, and rights movements to improve the status of racial minorities, women and America's indigenous peoples.

English Language Arts: Reading (Reading in History/Social Studies)

Standard:

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.

JESTER HAIRSTON

BACKGROUND READING FOR OLDER STUDENTS

GROWING UP

Jester Hairston was born in 1901, in Belews, North Carolina. The town of Belews was home to the Hairston plantation, where Jester's grandfather had been born into slavery. Not long after Jester Hairston's birth, the family moved north to Pennsylvania, for work in the steel mills. Although his father died when he was very young, Hairston had many family members nearby to help raise him, including his grandmother who had also been a slave.

After graduating from high school in 1919, Jester Hairston went to the Massachusetts Agricultural College on a church scholarship. He was forced to stop his schooling when the scholarship ran out. A few years later, Hairston entered Tufts University, just outside Boston, Massachusetts. He was one of the first African American students to attend Tufts. A wealthy benefactor who believed in his musical abilities assisted him in covering the tuition. Hairston graduated with a degree in music in 1928. He continued his studies at the famed Julliard School in New York. It was there Hairston got his professional start.

A LOVE OF MUSIC

Jester Hairston was hired as an assistant conductor for the Hall Johnson choir, sometimes called the Hall Johnson Negro Choir. Choir founder Hall Johnson brought Hairston on to have him teach Johnson's choral arrangements to the singers. Hairston felt fortunate for the opportunity, later saying that getting that job was a "very good break." The choir performed in Broadway shows like *The Green Pastures* in 1930. When *The Green Pastures* was turned into a movie in 1936, Jester Hairston accompanied the Hall Johnson choir to Hollywood. He settled in California and worked in many aspects of show business in the decades that followed.

While working for Hall Johnson, Jester Hairston's interest in African American folk music, especially spirituals, grew. He later said, "I decided I wanted to make my mark in folk songs because my grandparents were slaves. I wanted to keep that music alive." Throughout his career, Hairston composed, arranged and conducted hundreds of spirituals for performances and soundtracks, and lectured about them to interested audiences. Hairston became known as an expert on the subject.

ACTING CAREER

To supplement his income during lean times early on, Jester Hairston acted in radio programs, movies and television. In 1937, Hairston was one of the first African Americans to join the Screen Actors Guild (SAG). At the time, SAG was a new union created to improve actors' pay, working conditions and opportunities. By being one of the first African American actors to join SAG, Hairston was again leading the way for other African Americans, just as he had done at Tufts University.

One of the most famous shows Hairston was a part of was *Amos 'n' Andy*. It began as a radio program and later transitioned to television. He performed on both. Andy and Amos, the two main characters of the show, were created and first played by white men. About this Hairston said: "When I worked on *Amos 'n' Andy* I couldn't let it bother me that the other black characters were played by whites, because what could I do? It offended me, but the only way that a black man could get a role was to go ahead and take whatever the



Hairston (far right) was a member of the Shenley Quartet while a student at Tufts, 1929



Jester Hairston on the TV show *Amos 'n' Andy*, 1951

white man would give him because the pictures and studios belonged to him. I didn't make any fuss. If I had, they would have called me a Communist and ran me out of Hollywood."

Most of the roles Hairston was hired for were small parts, especially early on his career. They also tended to stereotype African Americans. In 1955, he played a witch doctor in *Tarzan's Hidden Jungle*. According to Hairston, "They always picked me for the Tarzan films because my skin was so black." In later years when he was criticized for working on shows that contained demeaning depictions of African Americans, Hairston responded: "We had a hard time then fighting for dignity. We had no power. We had to take it, and because we took it, the young people today have greater opportunities."

Decades after those Tarzan films, Jester Hairston played a main character on the TV show "Amen." The program ran from 1986-1991. In 1992, a year after the show's completion, Hairston was awarded with a star on the Hollywood Walk of Fame. Over the course of his career, he was also the recipient of several honorary degrees from universities. And the 1989 national conference for the American Choral Director's Association was dedicated in his honor.

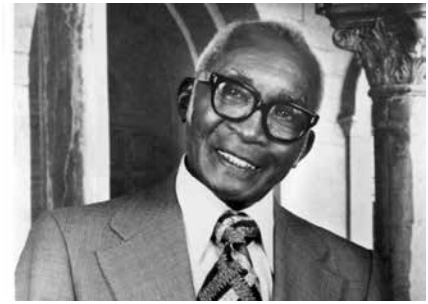
BRINGING PEOPLE TOGETHER

One of Jester Hairston's goals in life was to bring people together and he often did this through music. Of this work, Hairston said, "Music is the language of the people. People will sing with you when they won't even talk to you." In 1961, he was appointed a Goodwill Ambassador by the United States federal government's State Department. This role offered him the opportunity to travel and share the music of his ancestors—spirituals—with people around the world. For the rest of his life, he worked with high school, college and church choirs around the country to teach about, conduct and perform spirituals. Through this work, Hairston touched many lives with his passion for the music and sincere storytelling.

Jester Hairston was also active in reconciling the branches of his family tree—African American and white. Hairston never condoned slavery or forgot the sorrowful slave stories he heard from his elders. But he also did not blame later white generations for the enslavement of his ancestors. Whenever he met a Hairston, black or white, he was pleased to know them and encouraged them to attend Hairston family reunions. One such reunion, held in New Jersey in 1991, had 1,600 Hairstons in attendance.

CONCLUSION

Jester Hairston passed away at the age of 98 in 2000. His wife of 48 years, Margaret, had died in 1986. Hairston was survived by his step-daughter, Jeanne-Marie Swann. Jester Hairston had lived during nearly every year of the 20th century. Just like the spirituals he loved, Hairston's life included frustration from mistreatment and lack of opportunity, as well as joy from achievements and faith. He was raised by those who knew slavery first-hand and spent much of his life dedicated to preserving and sharing the music of those ancestors.



Hairston composed, arranged and conducted hundreds of spirituals



Throughout his career, Hairston conducted many choral groups

JESTER HAIRSTON

BACKGROUND READING

FOR YOUNGER STUDENTS

GROWING UP

Jester Hairston was born in 1901, in Belews, North Carolina. Both his grandmother and grandfather had been slaves. He heard many stories about slavery times when he was growing up. This had an important impact on him. Hairston was very young when the family moved north to Pennsylvania. They were searching for better jobs.

Jester Hairston graduated from high school in 1919. Hairston graduated from Tufts University in Massachusetts. He was one of the first African American students to attend Tufts. Hairston finished with a degree in music in 1928.

A LOVE OF MUSIC

After college, Jester Hairston moved to New York. He got a job with a well-known choir. Hairston felt lucky to get this job. He taught choir members the songs they were going to perform. In 1935 the choir went to Hollywood to sing in a movie. Hairston went too. He stayed in California and worked in show business for many years.

Jester Hairston was very interested in African American folk music, especially spirituals. He later said, "I decided I wanted to make my mark in folk songs because my grandparents were slaves. I wanted to keep that music alive." During his life, Hairston performed hundreds of spirituals with choirs. He became an expert and gave talks about spirituals to many groups.

ACTING CAREER

Jester Hairston was also an actor. He acted in radio programs, movies and television. In 1937, Hairston was one of the first African Americans to join a new organization. It was called the Screen Actors Guild (SAG). It still exists today. SAG works to improve actors' pay, working conditions and opportunities. Hairston was leading the way for other African Americans by being one of the first African Americans to join. He had also done this at Tufts University.



Hairston (far right) was a member of the Shenley Quartet while a student at Tufts, 1929



Hairston composed, arranged and conducted hundreds of spirituals



Jester Hairston on the TV show *Amos 'n' Andy*, 1951



Throughout his career, Hairston conducted many choral groups

Jester Hairston was on a famous show called *Amos 'n' Andy*. It began as a radio program. Later it was a television show. He was in both. On the radio show in the 1930s, white people often played African American characters. About this Hairston said: “It offended me, but the only way that a black man could get a role was to go ahead and take whatever the white man would give him because the pictures and studios belonged to him.”

There were not a lot of acting roles for African Americans when Jester Hairston was an actor. This was hard. Some roles negatively stereotyped African Americans. This was also hard. But Hairston kept working as an actor. He believed things would get better and later said: “...the young people today have greater opportunities.”

BRINGING PEOPLE TOGETHER

Jester Hairston loved that music brought people together. Hairston said, “Music is the language of the people. People will sing with you when they won’t even talk to you.” In 1961, he was named a Goodwill Ambassador by the U.S. government. He travelled and shared spirituals with people around the world. He also worked with high school, college and church choirs in the U.S. People loved hearing the stories and music Hairston shared.

CONCLUSION

Jester Hairston passed away at the age of 98 in 2000. He had lived during nearly every year of the 20th century. He was a pioneer in acting and in preserving and sharing spirituals. In 1992, Hairston was awarded with a star on the Hollywood Walk of Fame. He received many other awards over the years.

JESTER HAIRSTON STUDENT HANDOUT

Jester Hairston was a choral conductor, musical arranger and composer, and actor. This activity explores his life. First, complete the reading to learn more about his life. Then, consider events in his life that were turning points. You will also think about turning points in your own life.

A TURNING POINT IS

1. If you could have met Jester Hairston when he was alive, what question would you most want to ask him?
2. Explain two events or times in Jester Hairston's life that you believe were turning points.

a. Turning Point #1:

Why do you think this was a turning point?

b. Turning Point #2:

Why do you think this was a turning point?

3. Was Jester Hairston important?

If yes, how did he make a difference?

If no, why not?

PERSONAL REFLECTION

4. Explain one turning point in your life so far. Why do you think this was a turning point for you?
5. Explain a time in your life when you made a difference.

Name: _____ Date: _____

JESTER HAIRSTON STUDENT HANDOUT—ANSWER KEY

Jester Hairston was a choral conductor, musical arranger and composer, and actor. This activity explores his life. First, complete the reading to learn more about his life. Then, consider events in his life that were turning points. You will also think about turning points in your own life.

A TURNING POINT IS

A turning point is a moment or time after which something changes or begins to change. In history, it is usually an important, dramatic change. In a person's life it can be a smaller change, but still important. Whether something is a turning point is matter of opinion and can be debated.

1. If you could have met Jester Hairston when he was alive, what question would you most want to ask him? Answers will vary.
2. Explain two events or times in Jester Hairston's life that you believe were turning points.
 - a. **Turning Point #1:** Answers will vary—may include: when he moved north to Pennsylvania; went to college; graduated from Tufts University; got a job with the Hall Johnson Choir; moved to California; began acting and joined SAG; was named a Goodwill Ambassador and traveled the world; was awarded a star on the Hollywood Walk of Fame.

Why do you think this was a turning point? Answers will vary and should be accepted as long as student provides reasonable answer to “why.”
 - b. **Turning Point #2:**
Same as above.

Why do you think this was a turning point?
Same as above.
3. Was Jester Hairston important?
If yes, how did he make a difference? Answers will vary.
If no, why not? Answers will vary.

PERSONAL REFLECTION

4. Explain one turning point in your life so far. Why do you think this was a turning point for you?
Answers will vary.
5. Explain a time in your life when you made a difference.
Answers will vary.

LESSON PLAN: WHAT ARE SPIRITUALS?

LEARNING GOAL

After reading the article “About Spirituals,” students will demonstrate their collective knowledge and understanding about spiritual as they engage in a Carousel inquiry activity, writing responses focused on five questions related to genre. They will then apply what they know about the genre by listening and describing a performance of a spiritual.

MATERIALS

- The reading “About Spirituals” on p. 102 or p. 103, hard or electronic copies, or posted on the class web page. There are two versions; one for older and one for younger students
- Recording of “In Dat Great Gettin’ Up Mornin’” from the WITNESS Companion CD, track # 9
- Equipment to play WITNESS Companion CD for the class
- Five sheets of chart paper with five questions posted around the room
- Multiple markers in five colors
- Listening Logs, one per student, on p. 106

PROCESS

1. Assign the reading, “About Spirituals” to older students as homework. Direct them to take notes as they read in preparation for the next class. Younger students can read their version together in class.
2. Write one of the following questions (or group of questions) on five charts, with a different question (or grouping) on each, and mount them around the room. Call attention to them, and tell students that they will move through the room using a process called a Carousel to quickly summarize what they know about spirituals. The process provides an opportunity for speculating and making inferences. Subdivide the class into five groups and give each group several markers of **one color**. Each group starts at one of the charts, then moves clockwise through all five. At each chart they will discuss, brainstorm, and write group comments related to the questions. Here are the 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? Write them on this chart. Repeated titles are fine.
- What spirituals can you sing by heart—at least in part? Where might you sing them?
- Why do you think people are still singing spirituals today? Do they always sing them in the same way?

With more teacher direction and input, younger students can also conduct a Carousel inquiry.

3. After all groups have written comments, do a gallery walk to view and read the ideas, thoughts, and information the students generated. At each poster, ask students to read out loud. It’s important to verbalize this collective inquiry. Add any new information.
4. Distribute the Listening Logs. Listen to a recording of “In Dat Great Gettin’ Up Mornin’” performed by VocalEssence on the WITNESS Companion CD. Have older students take notes as they listen, focused on the questions posed on their Listening Log. (Younger students can respond as a class.)
 - After listening once, pair students to share responses. Listen a second time and direct partners to find additional details to add to the Listening Log.

ASSESSMENT SUGGESTIONS

- The responses on the Carousel charts provide group evidence of student thinking and understanding of the musical genre.
- The student listening logs provide evidence of ability to identify the musical elements and characteristics in a spiritual as well as proficiency in the use of appropriate academic musical language to write about music.

EXTENSION ACTIVITIES

- Send students on a search for more recordings of this song. Ask them to compare and contrast performances.
- Select two contrasting performances of another spiritual. Ask students to independently describe, analyze, and interpret what they hear. This activity can serve as a formal assessment of Strand IV of the music standard, Respond or Critique.

MINNESOTA STATE STANDARDS CONNECTIONS

Music: 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.

Music: Artistic Process (Respond or Critique)

Standard 1:

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

ABOUT SPIRITUALS

A READING FOR YOUNGER STUDENTS



The Fisk Jubilee Singers were from another HBCU, Fisk University. The Singers organized shortly after the end of the Civil War, going on tour to raise money for their struggling college. They are still performing today.

Enslaved Africans had to worship in their master's church. They had no choice. When they went to church, they were still and quiet. But sometimes they went to meetings or services in the fields or in small, hidden houses. Then everything was different, including the music. Enslaved people started to connect Christianity with their African traditions. They made up new songs.

The songs were called spirituals. Spirituals were a way for people to tell about the deep sadness for all they lost, and a way to mourn the terrible life of a slave. People sang about escaping to freedom in the North—or to freedom through death. And they sang secret information to each other. Spirituals told stories from the Bible and helped people worship together. They sang about everyday concerns, and about joy even with the pain of slavery.

LEGACY OF SPIRITUALS

Much like the roots and trunk of a tree that grows numerous branches, African American spirituals are “roots” music that nourished ragtime, blues, jazz, gospel, R&B, rock ‘n’ roll, soul, rap, and hip-hop.

Though each spiritual is different, they have some things in common:

- Created by enslaved Africans or African Americans
- Passed down from one person to another
- Usually sung without instruments
- Often sung with body percussion
- Sung without harmony
- Call and response pattern where a lead singer is answered by a group
- Tempo is slow unless it is a jubilee song
- Songs alternate between verses and a refrain

SORROW SONGS AND JUBILEES ARE TWO TYPES OF SPIRITUALS.

SORROW SONGS:

- Are about suffering and loss
- Often mention death
- Sung slowly

JUBILEE SONGS:

- Sung with a faster tempo
- Are about freedom and optimism
- Often have syncopated rhythm patterns

ABOUT SPIRITUALS FOR TEACHERS AND OLDER STUDENTS

“The music of these songs goes to the heart because it comes from the heart.”

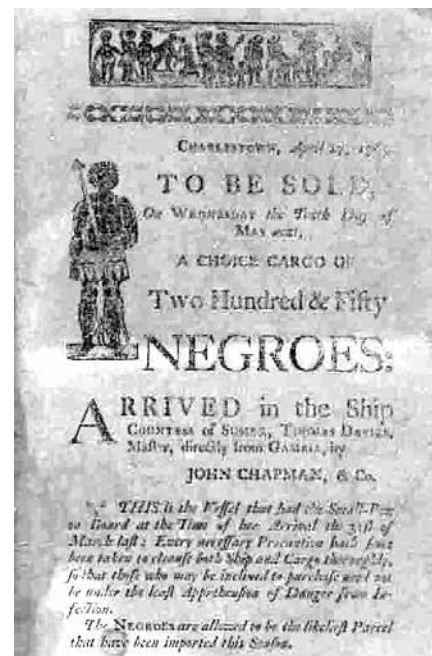
—Booker T. Washington, former slave and head of the Tuskegee Institute

Spirituals are a uniquely American, specifically African American, folk music form that combines cultural elements from Africa and America. This music was created by generations of enslaved African Americans. The precursor of this musical genre originated in West Africa, where music was a significant part of everyday life. Elements of African music and culture found in spirituals include the ring shout, field call and various percussive effects in rhythm. This African musical style was combined with themes and stories from Christianity, the religion adopted by many slaves. The language of the spirituals—English—also reflected the acculturation of African Americans.

The lyrics and wording of spirituals reflects African American Vernacular English (AAVE). This dialect of English combines structural characteristics and pronunciation from West African languages with English language vocabulary. Because imported Africans received no formal education in the English language, they created an English dialect influenced by their ancestral African languages. While elements of spirituals highlight the mixing of specific cultures, the lyrics express universal human dreams and struggles. This musical form reflected the spirit and humanity of the enslaved, who used these songs to cope with their inhumane and oppressive conditions.

To understand how African Americans endured slavery, look to spirituals: they can be mournful, singing of mourning and mistreatment; they can also be upbeat, singing of hope and faith. Sorrow songs exposed the sadness, disillusionment, and hopeless feeling African Americans lived with while enslaved. Jubilees reflected the hope for a better future, either in this life or the next. Slaves found solace and inspiration in biblical, Christian stories of struggle, redemption and heavenly reward. Sometimes these songs even served the purpose of assisting others to secure freedom through the use of coded messages offering escape routes or tips, such as the instruction to “wade in the water” to avoid capture by scent-sniffing dogs.

At slavery’s end in 1865, the number of spirituals in existence numbered well into the thousands. As is typical of folk music genres, spirituals were passed down by oral tradition and were not initially recorded in written form. As a result, they were easily adapted to the changing situations of performers. As freedmen and women transitioned to life after slavery, spirituals continued to be an art form that provided solace and inspiration. Some lyrics to songs from slavery times were updated to reflect struggles and hopes related to new work in the railroad industry or as sharecroppers.



Broadside from Charleston, South Carolina advertising the sale of slaves from Gambia.

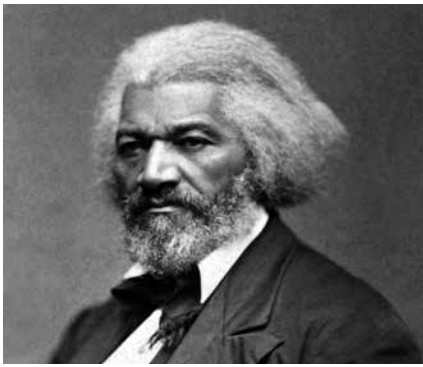


Two names for food that we use in the English language derived their names from west African languages: “gumbo” from bantu and “okra” from akan.

EXAMPLE OF SORROW SONG:

“LORD, HOW COME
ME HERE?”

“Lord, how come me here?
Lord, how come me here?
Lord, how come me here?
I wish I never was born.
They treat me so mean, Lord
Treat me so mean, Lord
They treat me so mean, Lord
I wish I never was born...”



“A keen observer might have detected in our repeated singing of ‘O Canaan, sweet Canaan, I am bound for the land of Canaan,’ something more than the hope of reaching heaven. We meant to reach the North, and the North was our Canaan.”

-My Bondage, My Freedom (1855) by Frederick Douglass, escaped slave and American abolitionist



Spread from the 1867 *Slave Songs of the United States*, the first published collection of spirituals.



The Fisk Jubilee Singers were from another HBCU, Fisk University. The Singers organized shortly after the end of the Civil War, going on tour to raise money for their struggling college. They are still performing today.

EXAMPLE OF JUBILEE SONG: “FARE YE WELL”

“I’m gonna tell you about the coming of the Savior,
Fare ye well, Fare ye well.

“I’m gonna tell you about the coming of the Savior,
Fare ye well, Fare ye well.

There’s a better day a-coming, Fare ye well, Fare ye well.

When my Lord speaks to his father,
Fare ye well, Fare ye well...”

While spirituals remained a part of the postbellum lives of African Americans, most white Americans were not familiar with this musical genre. Those who were considered spirituals unfit for serious study or performance. That is, until a college choral group looking to raise funds for their school began performing them for white audiences. This choir was from Fisk University, established in Nashville, Tennessee, shortly after the Civil War to provide a liberal arts education to African Americans. Within a few years, Fisk was dealing with mounting debts. In 1871, George White, Fisk’s music professor and treasurer, assembled a choir of nine students and embarked on a tour to raise funds for the struggling school. Their repertoire included hymns, cantatas, popular ballads of the day, and most notably, spirituals.

To publicly perform the sacred music of the slaves for white audiences was unheard of, and initially the Jubilee Singers were met with curiosity, as well as hostility and dismissal. As the tour progressed, interest in the choir and its performances of spirituals grew. In five months they raised \$40,000 for Fisk and earned a reputation as distinguished performers of their uniquely American music. Within seven years, \$150,000 had been raised. The money went towards the construction of a new building on campus. It was aptly named Jubilee Hall.

The Fisk Jubilee Singers played a pivotal role in the preservation and popularization of spirituals. They were among the first to share their ancestral music with the wider world, and their performances helped secure a place for spirituals in the canon of American music. Other black colleges, and later professional singing groups, began performing spirituals to eager audiences across the globe. Just a year after Fisk, Hampton Institute in Virginia and the Fairfield Normal Institute in South Carolina created choral groups that also successfully toured and raised funds for their financially struggling schools.

Interest in spirituals again increased during the Harlem Renaissance in the 1920s, during which much attention was focused on the artistic, literary and intellectual creations by Harlem’s African Americans. Renowned musicians such as Paul Robeson and Marian Anderson breathed new life into spirituals during this time. Perhaps the strongest revival of this music, however, occurred during the Civil Rights Movement of the 1950s and 1960s. Songs used at protests and

marches were often spirituals. Activists sang them using lyrics from the time of slavery, or updating the lyrics to reflect the battles they were waging against discriminatory Jim Crow laws.

The power of spirituals to express and elicit human emotions and to help people cope with hard times allows this rich musical genre to remain relevant today. In 2015, protesters from the Black Lives Matter movement sang “Wade in the Water” at a Denver march, echoing the same sentiments sung by some of their ancestors two hundred years earlier.

The style and messages of spirituals continue to influence present-day artists in their songwriting. One example of this is Minnesota singer-songwriter Jayanthi Kyle’s composition “Hand in Hand.” This song, which draws heavily from the spiritual tradition, has become the unofficial anthem of Black Lives Matter Minneapolis. While expressing frustration with continued racial injustice, this song ultimately is one of hope for a better future—a topic sung about for centuries in America.



Protestors march in Harlem, 1965.

SPIRITUALS AND MOREHOUSE COLLEGE GLEE CLUB

The Morehouse College Glee Club (MCGC), guest artist for the 2016 WITNESS Young People’s Concerts, began in 1911. Smaller, less formal singing groups had existed at Morehouse for decades prior to the official start of the MCGC. Like other choral groups from Historically Black Colleges and Universities, the Morehouse College Glee Club performed—and continues to perform—a mixture of classical choral music and African American-created musical genres, including spirituals from slavery times and the more recent R&B (rhythm & blues). Over the years the MCGC has performed at presidential inaugurations, Rev. Dr. Martin Luther King, Jr.’s funeral, the 1996 Summer Olympics in Atlanta, on movie soundtracks, and in many countries around the world.



Marian Anderson singing at Lincoln Memorial on April 21, 1952

CHORUS FROM “HAND IN HAND”

The day’s gonna come when I
won’t march no more

The day’s gonna come when I
won’t march no more

But while my sister ain’t equal &
my brother can’t breathe

Hand in hand with my family,
we will fill these streets

LISTENING LOG:

Listen closely to a performance of Jester Hairston's arrangement of "In Dat Great Gettin' Up Mornin'" and describe what you notice in detail.

QUESTIONS	WHAT I NOTICED
Who is singing the lead? Describe the voice you hear.	
Who else is singing? What are they singing? Describe their voices.	
Imagine a place where you might hear this performance? What kind of place is it?	
Comment about the tempo or speed of the music. What dynamics (how loud or soft) do you hear?	
Are there instruments playing? If so, can you identify any of them?	
Use the information above to write two sentences about the song and the performance.	

If you like, turn this page over and draw your interpretation on the song title. What does "that great gettin' up mornin'" look like to you? If you are working with a partner, use additional paper and art materials.

Name: _____ Date: _____

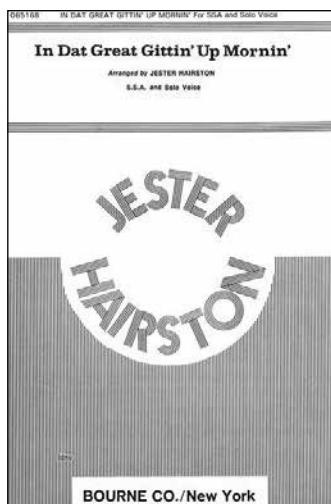
LESSON PLAN: SINGING “IN DAT GREAT GETTIN’ UP MORNIN’”

LEARNING GOALS

- Students sing examples of call and response songs, then describe and define this musical characteristic of call and response based on the songs and from prior knowledge.
- Students will listen to and focus on the call and response structure in a performance of “In Dat Great Gettin’ Up Mornin’” by VocalEssence, learn the song, and plan a simple arrangement.

MATERIALS

- Recording of “In Dat Great Gettin’ Up Mornin’” from the WITNESS Companion CD, track # 9
- Equipment to play the WITNESS Companion CD for the class
- Copies or electronic display of song notation and lyrics on p. 110
- Paper and pencil for jotting notes and definitions



PROCESS

1. Create a collaborative definition of a term that describes a key characteristic of many spirituals: call and response. Write ‘call and response’ on the board.
 - Ask what students know/remember about call and response. List their comments on the board.
 - Expand with examples. Divide the class into two groups to sing examples of call and response of your choice. (Call & response phrases that echo: the African play songs “Che Che Koolay” and “Jambo.” Call & response phrases that differ: “Swing Low, Sweet Chariot” or “Michael Row the Boat Ashore.”) After singing, ask what else should be added to their comments.
 - Have students develop a definition of the term working in pairs or as a class. Post definitions for future reference.
2. Though they may have already listened and responded to the VocalEssence performance of Jester Hairston’s arrangement of “In Dat Great Gettin’ Up Mornin’,” (track # 9 on the WITNESS Companion CD) listen again and encourage students to specifically note the call and response patterns. Who sang the call? The response?
3. Distribute copies of the song on p. 110 or display it electronically and sing the refrain. If this is a music class or a classroom with a musically inclined teacher, learn the verses and find student volunteers to sing the call sections as solo performers. An option is to ask a small group to sing the call for moral support and more volume. Start small and work out two verses plus the refrain.
4. Working within the call and response structure of the song, ask students how they might make the piece more interesting. (Many choruses start calmly and then build intensity and energy as the piece unfolds.) Spirituals are usually sung *a cappella*, without any instrumental accompaniment, but sometimes body percussion sounds are added. Challenge them to consider how they would go about developing an original interpretation to add interest without using instruments.

CALL AND RESPONSE

A structural pattern in music where a melody sung by one singer (or instrument) is responded to or echoed by one or more other singers (or instruments).

MUSICAL CHARACTERISTICS OF SPIRITUALS

- Usually sung *a cappella* (without instruments)
- Sung in **unison** without a harmony part
- **Call & response** phrases between a lead singer and a group of other singers
- Songs often alternate between verses and a refrain
- **Tempo** is slow and dignified, unless it is a jubilee song
- Singers often keep the **beat** by moving their feet from side to side
- Body percussion such as hand clapping or foot stomps are often added

ASSESSMENT SUGGESTIONS

Informally assess student ability to use music and non-music vocabulary when discussing call and response in music.

Apply already developed music assessments to address the Perform Standard. With a call and response song, one strategy is to have solo singers (who can be assessed on the components of your check list or rubric) sing the call, and a group sings the response.

Brainstorm some options and list them on the board. Here are some ideas you can share if students are stuck.

- Change the **dynamics** in certain places—louder, softer, changing dynamics
 - Change **tempo**—the speed of the piece
 - Execute a half step **modulation** once—or more than once
 - Change **articulation** to a more detached or a more **legato** sound
 - Make changes in the rhythm
 - Change the **texture**—for example, on one verse have only four voices respond instead of the full group
 - Break into **harmony** on the response (adding new tones by ear). Some of your students will be able to hear higher and lower pitches they can add to the melody.
 - Add simple body percussion such as feet stepping from side to side or clapping on **off beats**
 - Alter a few notes for a slightly different melody (**improvise** on the melody)
 - Create gestures for key repeating word rhythms in the song; for example: “Fare ye well”
 - Create a movement sequence for the refrain
 - Combine two or more of these ideas
5. Divide students into three or four groups to create a new arrangement of the song. Work with two or three verses plus the refrain. Remind each group to choose a scribe to **WRITE** their ideas and final plan on the organizer. If time is limited, do this activity as a class.

Share interpretations/arrangements in class by performing them in class.

THOUGHTS ABOUT THE USE OF VERNACULAR PRONUNCIATION

DR. ANDRÉ THOMAS

In his book, *Way Over in Beulah Lan'—Understanding and Performing the Negro Spiritual*, conductor and composer André Thomas writes very personally about the use of vernacular pronunciations when singing spirituals and other African American roots music. He relates his discomfort with the text of the songs he sang in the Middle School Chorus saying ...it made me feel as if performing this music gave white people a chance to make fun of black people...We certainly weren't allowed to speak like that at home and it denoted ignorance in my mind...

He later describes his first meeting with Jester Hairston when Thomas was a college sophomore. Hairston talked to him about the importance of the spiritual in the life of the slave community and explained "...how the dialect was not a sign of inferiority, but an accommodation for sounds that were not a part of African speech."

The book provides a passionate but nuanced insight into Thomas' view of the issue. He suggests that singers lean "...towards dialect pronunciation, but without exaggeration...striving to sound as natural as possible..."

His final word of advice for when the conflicting emotions about this issue heat up for both black and white singers, is to "just chill out, folks!"

The full text of the review is at:

<http://static1.squarespace.com/static/53c82529e4b09ce5b334798a/t/53d28d1ae4b009befdb578c4/1406307610122/book+review+-+Way+Over+in+Beulah+Lan%27.pdf>

EXTENSION ACTIVITIES

Encourage students to work on their own to come up with more ideas to try in arranging this song and other spirituals.

MINNESOTA STATE STANDARDS CONNECTIONS

Music: Artistic Foundations

Standard 1:

Demonstrate knowledge of the foundations of the arts area.

Music: Artistic Process (Create or Make)

Standard 1:

Create or make in a variety of contexts in the arts area using the artistic foundations.

Music: Artistic Process (Perform or Present)

Standard 1:

Perform or present in a variety of contexts in the arts area using the artistic foundations.

LYRICS FOR "IN DAT GREAT GETTIN' UP MORNIN'"

AFRICAN AMERICAN SPIRITUAL

Call (C): I'm gon' tell you 'bout the comin' of the judgment,

Response (R): Fare ye well, fare ye well,
 C: I'm gon' tell you 'bout the comin' of the judgment,
 R: Fare ye well, fare ye well.
 C: Dere's a better day a comin'
 R: Fare ye well, fare ye well,
 C: Dere's a better day a comin'
 R: Fare ye well, fare ye well.

Refrain
 In that great gettin' up mornin'
 Fare ye well, fare ye well
 In that great gettin' up mornin'
 Fare ye well, fare ye well

(Below are words sung by the lead.
 Group responds each time.)
 Oh preacher, fold yo' Bible,
 Oh preacher, fold yo' Bible,
 For de last soul's converted,
 For de last soul's converted,

Refrain
 Blow you trumpet, Gabriel
 Blow you trumpet, Gabriel
 Lord, how loud shall I blow it?
 Blow it right clam and easy.
 Do not alarm all my people,
 Tell dem all to come to de judgment.

Refrain

Verse



I'm gon-na tell you 'bout the com-in' of the king-dom. Fare ye well, fare ye well.

3



I'm gon-na tell you 'bout the com-in' of the king-dom. Fare ye well, Fare ye well.

5



There's a bet-ter day a com-in'. Fare ye well, fare ye well.

7



There's a bet-ter day a com-in'. Fare ye well, fare ye well.

9 Refrain



In that great get-tin' up morn-in', fare ye well, fare ye well.

11



In that great get-tin' up morn-in', fare ye well, fare ye well.

TAKING NOTES FOR AN ARRANGEMENT OF “IN DAT GREAT GETTIN’ UP MORNIN’”

When you arrange a song you are making something new out of something familiar.
Try some of these ideas and think of others on your own.

- Change the dynamics in certain places—louder, softer, changing dynamics
- Change tempo—go faster, slower
- Execute a half step modulation once—or more than once
- Change articulation to a more staccato (detached) or a more legato (smooth) sound
- Make changes in the rhythm—improvise
- Change texture—for example, have only four voices respond instead of the full group sometimes
- Break into harmony on the response (adding new tones by ear). See if you can hear higher and lower pitches and sing them along with the melody.
- Add body percussion such as shifting your feet from side to side or clapping on off beats
- Alter a few notes for a slightly different melody (improvise on the melody)
- Create gestures for key repeating word rhythms in the song; for example: “Fare ye well”
- Create a movement sequence for the refrain

◆◆ add things ◆◆ change things ◆◆ combine ideas ◆◆ take things away

As you try things out, jot down your ideas in the box and **PRACTICE** until you can easily do them.

<p>Introduction (Create one or not, it is up to you)</p>	
<p>Verse 1 Call: I’m gon’ tell you ‘bout the comin’ of the judgment, Response: Fare ye well, fare ye well, C: I’m gon’ tell you ‘bout the comin’ of the judgment, R: Fare ye well, fare ye well. C: Dere’s a better day a comin’ R: Fare ye well, fare ye well, C: Dere’s a better day a comin’ R: Fare ye well, fare ye well.</p>	
<p>Refrain In that great gettin’ up mornin’ Fare ye well, fare ye well In that great gettin’ up mornin’ Fare ye well, fare ye well</p>	
<p>Verse Two C: Oh preacher, fold yo’ Bible, R: Fare ye well, fare ye well. C: Oh preacher, fold yo’ Bible, R: Fare ye well, fare ye well. C: For de last soul’s converted, R: Fare ye well, fare ye well. C: For de last souls converted, R: Fare ye well, fare ye well.</p>	
<p>Refrain any changes with each repetition?</p>	

Practice your ideas several times until you have them memorized & can sing them through.
Write your names on the back of the sheet.

PART 4:

ASSESSMENT ACTIVITIES AND RESOURCES FOR STUDENTS



Assessment Activities 113

Bibliography 115

Glossary 118



ASSESSMENT ACTIVITIES

INTRODUCTION

Suggestions for formative, informal assessments were made throughout the WITNESS Teacher Resource Guide. Some of the graphic organizers and student activities can be revisited and used as final assessments in discrete areas. In this section are activities that might be used as summative assessments for your students' learning through the WITNESS School Program.

GRAFFITI WALLS

Materials: Large sheets of paper, markers in a variety of colors, masking tape, and wall space in the classroom.

1. Teacher has prepared a list of BIG Topics or BIG Questions related to the WITNESS preparation tailored to his/her lessons and student work done in class.
2. Students are organized into groups. Each group receives a large piece of paper (their graffiti wall) and markers in a variety of colors.
 - In their group, students generate ideas, information, and responses to their question or about their topic, and then fill their wall with words and images in the form of graffiti.
 - After completing, each group mounts their wall.
3. Groups then take a “graffiti walk,” moving to other graffiti walls, discussing their content, and adding more ideas.

STUDENT-GENERATED QUIZZES

1. Working in small groups, ask students to recall their learning from their preparation work, artist workshops and attendance at the WITNESS Young People's Concert. Direct them to brainstorm and develop test questions from what they've learned through these experiences, and write them down.
2. Collect their questions and use them to construct a quiz that all students take. This provides an insight into what your students think is the most important or memorable content, what they think are fair and useful test questions, and how well they can answer the questions they have posed.

MEMORY BOXES

This is an open-ended process to assess what (when all is said and done) remains with your students. Two written sentences provide a look at basic learning, but the space to write more is there. Illustrations and diagrams help differentiate the work from a strict written assessment. The sample on p. 114 names four topics. Feel free to change topics to the learning areas you wish to assess. Also, when you make copies, enlarge it to 11" x 17" to create more room for students to write and draw.

MOREHOUSE COLLEGE GLEE CLUB MEMORY BOXES

Write at least two sentences to show what you know about the topics listed in each box.

<p>Male Singing Voices</p>	<p>Morehouse College Glee Club</p>
<p>Spirituals</p>	<p>"Betelehemu"</p>

Optional: Sketch in diagrams or other visuals to provide more information.

Name: _____ Date: _____

BIBLIOGRAPHY

MOREHOUSE COLLEGE GLEE CLUB

BOOKS FOR TEACHERS

***The Morehouse Mystique: Lessons to Develop Black Men (2009)* by Dr. John H. Eaves**

More than just an institutional biography, this story of Morehouse College discusses how the all-male African American school in Atlanta continues to build its legacy as an institution that develops its students into successful men of the highest caliber.

***History of Morehouse College (2009)* by Benjamin Brawley**

Founded only two years after the end of the Civil War, Atlanta's Morehouse College to this day remains one of the few traditional men's colleges in the United States. From its founding and early presidents to the roster of illustrious alumni and their work through the early years of the 20th century, this is an important document of African American history, and includes the school's original charter and lists of students and graduates from 1871 through 1916.

SELECT DISCOGRAPHY

45th National Seminar Intercollegiate Men's Choruses Inc. 2012

The Morehouse College Glee Club

Dr. David Morrow, Director

Recording in Concert April 12th-14th, 2012, Morehouse College

Soundwaves Recording, 2012

Walk Humbly, Volume XVIII

Morehouse College Glee Club

Allgood Media Services, 2010

The Morehouse College Glee Club presents A Legacy Continued...

The Morehouse College Glee Club

Dr. David Morrow, Director

Allgood Productions, 2007

VIDEO & WEB RESOURCES

The Morehouse College Glee Club Centennial Celebration, 2010-2011

Celebrating 100 Years of Musical Excellence

The Morehouse College Glee Club

Conducted by Dr. David Morrow

DVD, 2011 (also includes CD)

Morehouse College Website: www.morehouse.edu

This site is a fantastic resource for students. Help put a human face on this concert by familiarizing yourself with the school's history, alumni, attractions, and areas of study. A handy interactive campus map appears as the focus on a lesson in this guide (p. 42).

“The Famed Morehouse College Glee Club Celebrates Its 100th Year,”

***Los Angeles Times*, Esmeralda Berumudez, February 11, 2014:**

<http://articles.latimes.com/2011/feb/27/local/la-me-morehouse-glee-club-20110227>

Readers of this article get a taste of the tight-knit club’s history, the ever-present dedication exhibited by David Morrow, and a variety of quotes from Glee Club members. Some see their time in the choir as a chance to inspire other young Black men. As sophomore tenor Tislam Swift explains, “I want someone to look at us and say, ‘I want to go to Morehouse and be part of this.’”

“The Invisible Men,” *The Telegraph: Middle Georgia’s News Source*, Charles E. Richardson, Dec. 20, 2014:

<http://www.macon.com/opinion/opn-columns-blogs/charles-e-richardson/article30161571.html>

This article can serve as an eloquent, yet useful background to the lessons in this WITNESS Teacher Resource Guide. As a response to the media’s attention on Ferguson, Richardson explores the stereotypes young Black men face. While describing an impressive Morehouse College Glee Club concert he attended, Richardson outlines a burden these young men face. Often unseen in our society, such accomplished youth are overshadowed by negative portrayals.

MUSIC

BOOKS FOR TEACHERS

***Singing in the African American Tradition, Volume II (2009)* by Ysaye Barnwell**

Ysaye, a charter member of the great a cappella group *Sweet Honey in the Rock*, teaches melodies, harmonies, rhythms and counter-melodies to 17 traditional songs from African American culture, including spirituals, hymns, gospels and songs from the Civil Rights Movement. Includes book and CDs of the songs.

***Wade in the Water: The Wisdom of the Spirituals (1993)* by Arthur C. Jones**

Lovely book that explores the roots of spirituals, their role in the days of slavery and in building African American solidarity, and how they communicated and consoled. Good indices of song title and names.

Step It Down: Games, Plays, Songs, and Stories from the Afro-American Heritage (1987)

by Bessie Jones & Bess Lomax Hawes

Bessie Jones, lead singer for the Georgia Sea Island Singers, tells stories, provides directions for the games, rhymes and songs she learned when growing up. Her co-author, folklorist Bess Lomax Hawes, documents the settings and the joy and laughter that Jones brought to her teaching, as well as her philosophy of childhood development and education. A necessary collection for any music educator and a great resource for all teachers.

***The Music of Black Americans: A History, 3rd Ed. (1997)* by Eileen Southern**

Beginning with the arrival of the first Africans in the English colonies, Eileen Southern weaves a fascinating narrative of intense musical activity. As singers, players, and composers, black American musicians are fully chronicled in this landmark book.

BOOKS FOR STUDENTS

***Slave Spirituals and the Jubilee Singers (2001)* by Michael L. Cooper**

Tells the history of African American spirituals and the Fisk Jubilee Singers. Illustrated with archival prints and photographs. An appendix has words and music to seven songs performed by the singers. The book is still available, both as a new and used volume, via the internet (ex: Amazon). Appropriate for middle school.

***Give Me Wings: How a Choir of Former Slaves Took on the World (2015)* by Kathy Lowinger**

Newly published biographical story about Ella Sheppard, one of the founding members of the Fisk Jubilee Singers. With every performance they endangered their lives and those of the people helping them, but they also broke down barriers between blacks and whites, lifted spirits, and even helped influence modern American music: the Jubilees were the first to introduce spirituals outside their black communities, thrilling white audiences who were used to more sedate European songs. Appropriate for middle school and up.

***Perfect Harmony: A Musical Journey with the Boys Choir of Harlem (2002)* by Charles Smith**

Spirited poems and photographs in this picture book tell the story of the Harlem Boys Choir. Some poems are about musical elements such as “Tempo,” “Soprano Haiku” and “Rhythm.” Other poems are lyrical stories about how singing works, how to get better at breathing, etc. The ‘real world’ photos of the boys help demystify male choral singing. Poems are great for choral reading. Elementary level.

***No Man Can Hinder Me: The Journey from Slavery to Freedom Through Song (2001)* by Velma Maia Thomas**

A vibrant legacy of the past and an expression of hope for the future, African American songs and spirituals formed an oral history during the perilous era of slavery. With performances by Thomas and other well-known vocalists, including members of the **Morehouse College Glee Club** as well some of Atlanta’s foremost gospel singers, the book and CD evoke a sense of community and the dream of earthly and spiritual freedom that sustained African-Americans through the ordeal of slavery.

RECORDINGS

The Long Road to Freedom: An Anthology of Black Music. Buddha Records, BMG Distributors, Harry Belafonte Enterprises, Inc. 2001. Five CDs with music from West Africa, 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.

Ray Charles Sings for America

Ray Charles

Ray Charles Enterprises, 2002

Collection of 20 soulful recordings from albums and singles released between 1960-1997.

Every Tone a Testimony

An African American Aural History

Various Artists

Smithsonian Folkways Recordings, 2001

Collection of music from the Smithsonian Folkways archive, organized to create a history of African American life and culture in sound. Presents music, poetry, oratory and prose by historically renowned African American musicians, writers and activists, spanning two centuries.

WEBSITES

Official Site of Negro Spirituals: <http://www.negrospirituals.com/history.htm>

Includes songs, history, and related information.

National Humanities Center: <http://nationalhumanitiescenter.org/tserve/getback/gbafricanam.htm>

Organized by specific topics within African American culture, this section of the site provides links to many sites and resources.

GLOSSARY

A cappella	Singing without an accompaniment; translated from Italian it means ‘in the style of the chapel’
Accompanist	A musician who provides a second musical part to support another instrument or singer
Acculturation	The process of adopting the cultural traits of another group
African American Vernacular English (AAVE)	The dialect of English created by enslaved African Americans
Baritone	Male voice in a lower range between the tenor and the bass
Baroque	Name for a time period of Western art and music. Ran from approximately 1600 to 1750. Music featured elaborate ornamentation, significant changes made in musical notation, and new instrumental playing techniques
Bass	Lowest male voice
Bordun	A repeating two-note pattern played on mallet percussion instruments such as a xylophone, on the 1 st and 5 th step of a scale
Benefactor	Someone who helps another person, group, or organization by giving money
Black Lives Matter	A movement begun in 2012 after the death of Trayvon Martin. It was created to fight the anti-Black racism that it believes permeates American society
Brotherhood (or sisterhood or community)	A relationship of people linked together by a common interest
Cadence	A sequence of notes or chords that signal the end of a musical phrase
Call and Response	A musical phrase quickly followed by an answering phrase; first phrase, the call, is often a solo part which is answered by an ensemble or group response; a characteristic of African and African American music
Catches	A type of 17 th and 18 th century round or canon in England; often bawdy
Choral Society	An organized body of amateur singers who meet regularly to perform choral music
Civil War	The American Civil War took place from 1861-1865. The Union (North) defeated the Confederacy (South). Two important outcomes: the nation remained one country and slavery was abolished
Commitment	Dedication to a cause or activity
Confederacy	The South, or Confederate States of America, during the Civil War. The Confederacy was made up of U.S. states that seceded from the nation and attempted to create a separate nation

Descriptive review protocol	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: <ul style="list-style-type: none"> -<i>What do you notice?</i> Describe in detail -<i>What questions does this work, activity, or subject of inquiry raise for you?</i> (I wonder...) -<i>What meaning or understanding is intended or conveyed in this work?</i> Speculate on the meaning behind a work or what the artist(s) or presenter(s) wants you to understand
Doo-wop	A genre of African American music popularized in the 1950s & 60s featuring a small group of backup singers harmonizing with scat syllables to support a lead singer. Began as street singing; one of the foundations of Rock n' Roll
Enslave	To force to be a slave
Enrollment	The number of people enrolled, or entered, somewhere
Excellence	The quality of being outstanding
Genre	A category of artistic, musical, or literary composition characterized by a particular style, form, or content
Glee	Genre of vocal song that emerged in England in the late baroque; short length, in three or four parts; light and engaging moods and style
Harmony	The sound of simultaneous pitches in music. Combined tones or notes. The “vertical” aspect of music
HBCU	An acronym that stands for historically black college or university
Homophonic	Music with one predominant melody accompanied by chord tones in other voices or instruments
Human Capital	The knowledge and skills individuals have that enhance their ability to earn income
Improvise	Creating music, dance, or theater as it is being performed; spontaneously inventing music or another art form on the spot
Interpretation	Arranging sounds in time so as to produce a continuous, unified, and evocative composition, as through melody, harmony, rhythm, and timbre.
Invest	In business, to put money into something offering potential profit
Jester Hairston	An important African American choral conductor, musical arranger and composer, and actor
Jim Crow	A term that refers to the practice of segregating or discriminating against African Americans
Jubilee	A type of spiritual that expresses hope, faith and even joy
Modulation	The process of changing from one key to another within a piece of music

Plantation	A large farm where crops like cotton and tobacco are grown by workers who live onsite. In the southern U.S. during slavery, plantation workers were mainly enslaved African Americans
Profit	The money gained from the sale of a good or service after all the costs have been paid for
R & B	Rhythm and Blues, African American popular music genre combining jazz, gospel, and blues influences
Rock 'n' Roll	A type of popular dance music beginning in the 1950s featuring a heavy beat and simple melodies; a blend of rhythm and blues, and country music
Romantic Era	A musical era that started around 1830 and ended around 1900; music became increasingly expressive and inventive; large symphonies, virtuosic piano music, dramatic operas, and passionate songs took inspiration from art and literature
Sangerfest	Songfest(Norwegian); large gatherings of choirs coming together to sing
Scat singing or scatting	Vocal improvisation with wordless syllables; scat singing requires singers to use their voices as though they were an instrument, and to improvise quickly
Screen Actors Guild (SAG)	A union for actors created to improve pay, working conditions and opportunities
Slave	Someone who is owned by another person and must work for that person without pay
Soloist	Singer or instrumentalist who performs alone; lead singer or instrumentalist performing with back-up singers or instruments.
Sorrow Song	A type of spiritual that was mournful and sad
Spirituals	Songs, often with religious references, created by enslaved Africans in the United States. Characterized by syncopation, polyrhythmic structures, and pentatonic whole tone scales; most often related to passages from the bible
Stereotype	To believe unfairly that all people or things with a particular characteristic are the same
Tempo	The speed of the music
Tenor	High male vocal range
Texture	How the musical elements are combined in music to create the overall quality of the sound; often described as the density, or thickness of a piece according to the number of parts and their relationship
Turning point	A turning point is a moment or time after which something changes or begins to change
Union	The North, or United States, during the Civil War
Vocal range	The span of pitches from the lowest to the highest note a voice can produce; the total span of “musically useful” pitches a singer can produce
Yoruba	A culture group of people of West Africa, living primarily in the coastal areas of Southwest Nigeria; noted for their social and civic organization and complex culture, particularly in music, art, and sculpture; also the language spoken by Yoruba

PART 5:

WITNESS TEACHING ARTISTS: THEIR WORKSHOPS AND HOW TO PREPARE FOR THEM



Timothy Berry: Vocalist, Composer, Percussionist	122
Patricia Brown: Dance Instructor, Choreographer, Performer	123
Brandon Commodore: Drummer, Musician, Producer	124
Ginger Commodore: Singer, Songwriter, Actress.	125
Karla Nweje: Arts Educator, Choreographer, Performer, Literary Artist	126
T. Mychael Rambo: Actor, Vocalist	127
Anita Ruth: Musician	128
Marciano Silva Dos Santos: Dancer, Choreographer	126
Roxane Wallace: Performer, Dancer, Instructor, Choreographer	130



TIMOTHY BERRY



Timothy Berry began singing in his father's church at age 5 and has played 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 been commissioned to compose works for dance, choral, and church groups. A former college football player, Timothy is on the VocalEssence WITNESS Artist Roster, and as a clinician he 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, M). 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, M.

WORKSHOP DESCRIPTION

This year's theme centers on the legacy of the Morehouse College Glee Club. This renowned choir of African American men has provided a platform for singers to be nurtured and to flourish in a supportive environment. Their sense of community is a driving force for the young men and the music they make, as witnessed in many YouTube videos. In this workshop, students will learn about the contrasting styles of music that the Glee Club performs and how to construct accompanying rhythms and patterns as arrangements of glee club songs on Orff and percussion instruments. Community building for the students will be facilitated through cooperative learning and creativity. Students will have the opportunity to record their arrangements using computer or iPad technology.

TO PREPARE STUDENTS:

Complete the following lesson plans and student readings:

- Lesson Plans: Glee Clubs and Male Voices on p. 62
- Lesson Plan: The Morehouse College Glee Club Sings Doo-wop! on p. 84
- Lesson Plan: Responding to Two Performances of "Betelehemu" on p. 75

MATERIALS:

Requested materials include Orff instruments, percussion instruments, audio sound system, projector and screen or smart board.

PATRICIA BROWN



For 21 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 the 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, students will have an interdisciplinary experience about the contributions of the Morehouse College Glee Club, their high standards of commitment, brotherhood and excellence, and how those values are applicable in students' own lives.

TO PREPARE STUDENTS

Complete the following lesson plans and student readings:

- Introduction: Morehouse College: The Only All-Male HBCU in the World on p. 30
- Lesson Plan: What's an "HBCU"? An Introduction to Historically Black Colleges & Universities on p. 31
- Lesson Plan: Introduction to Morehouse College Glee Club and Their Values on p. 52
- Lesson Plan: Understanding Human Capital and Investing in One's Self on p. 58
- Student Readings (for younger or older students): Glee Club History on p. 65 or 66
- Lesson Plan: Listening and Responding to Two Performances of "Betelehemu" on p. 75
- Student Reading: About Spirituals on p. 102 or 103
- Listen to as many selections as possible from the WITNESS Companion CD
- Feel free to explore any additional activities in the Teacher Resource Guide
- Other specifics will be discussed at the planning meeting prior to the workshops

IMPORTANT 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. Students should wear comfortable clothing to move in on workshop days.

BRANDON COMMODORE



Brandon Commodore is a talented musician, producer and businessman. Brandon's passion for music started at a very young age, when he picked up drumsticks and followed very close in his father's footsteps; playing in school bands and continuing his music studies into college. Shortly after graduating high school, Brandon joined the Grammy Award-winning Sounds of Blackness and shortly thereafter became full-time drummer for Mint Condition, his current main focus.

Brandon's love for music in gospel, jazz, funk, R&B, pop, hip-hop, rap, classical and much more sparked his interest to team up with other musician friends to create the band The BoomBox, now known as #MPLS. This partnership has allowed Brandon the opportunity to work with many other organizations, musicians and promoters to create music, headline events and offer educational opportunities for youth in the Twin Cities.

Brandon continues to take his passion to the next level, as he works to ensure the creativity and perfect sound for music he produces. His overall goal is create sound that "feels good." When Brandon is away from the studio or business meetings, he takes the time to educate himself, whether through webcast, reading, mentorships or actively pursuing his Bachelor's Degree in Business Management.

WORKSHOP DESCRIPTION

Brandon will present a workshop that will explore the pulse of a cappella music, which is **rhythm**. Students will learn how rhythm and body rhythms have been the anchor in not only a cappella music, but in all forms of African American music, including spirituals, gospel, rhythm and blues, jazz, rock and roll, and hip-hop. The workshop will include building rhythms with hand-made instruments. The instruments will be used to create rhythms similar to the West African rhythms heard in the piece *Betelehemu*, as performed by the Morehouse College Glee Club. This workshop will also take students through the journey of African rhythms, from Africa to America, identifying the pulse of African American music, and identifying African American music as a pulse in American culture.

TO PREPARE STUDENTS

Complete the following lesson plans and student readings:

- Lesson Plan: What's an "HBCU"? An Introduction to Historically Black Colleges & Universities on p. 31
- Lesson Plan: Introduction to Morehouse College Glee Club and Their Values on p. 52
- Lesson Plan: What are Spirituals? on p. 100
- Lesson Plan: Listening and Responding to Two Performances of "Betelehemu" on p. 75
- Have students read the following interview with Babatunde Olatunji: <http://www.furious.com/perfect/olatumji.html> (hard copy will be provided at the planning meeting)
- An additional article on spirituals will be provided at the planning meeting

MATERIALS:

Please create and provide the following hand-made percussion instruments with your students **in advance** of the first workshop: shakers (plastic bottles with dry beans), tubs and/or buckets.

GINGER COMMODORE



Ginger Commodore is a singer, songwriter and actress who enjoys an illustrious career in the Twin Cities area. She is an original member of the Grammy Award-winning singing group the Sounds of Blackness, several Gospel groups including the JD Steele Singers, and the Moore by Four vocal jazz ensemble. She has shared the stage with such notables as Doc Severenson, Patrice Rushen, Kenny Loggins and Rachelle Ferrell. Ginger's theatrical credits include productions with the Minnesota Opera Company, the Mixed Blood Theatre, the Children's Theatre Company, Hey City Theatre, the Penumbra Theatre Company and Chanhassen Dinner Theater. Her career has led her to travel the world performing in Italy, England, Finland, Portugal, and Japan. Ginger has expanded into producing

tribute shows in the Twin Cities. She currently stars in *A Tribute to Aretha Franklin* and *A Tribute to Stevie Wonder*.

WORKSHOP DESCRIPTION

From R&B and rock, to doo-wop and doo-lang, this workshop explores the music phenomenon of doo-wop! Students will study the characteristics of doo-wop and its extension, doo-lang (female doo-wop), examining vocal group harmony, wide range of voices, nonsense syllables, simple beats, simple music and lyrics. Ginger will use doo-wop performances of The Morehouse College Glee Club, 60s girl group The Chiffons and R&B vocal group Boyz II Men, and discuss their contributions. Younger students will have the opportunity to learn and perform some doo-wop and doo-lang songs, and expand into playing some hand games accompanied by the rhythmic refrains of doo-wop songs. Older students will create a performance piece presented as a talk show using it to review information and perform doo-wop music. Students will be excited to learn that Ginger sang with The Chiffons a few years ago!

TO PREPARE STUDENTS

- Introduce students to the following musical genres and terms: spirituals, doo-wop, doo-lang, R&B, rock and roll, call and response, melody and harmony. A handout will be provided at the planning meeting with definitions and descriptions of these terms.
- Students should listen to several examples of spirituals and doo-wop on the WITNESS Companion CD, including track #s 1, 2, 8, 9, 10, 11 and 17, and #s 6 and 7 on the WITNESS Companion DVD.
- Complete the following lesson plans, activities and student readings:
 - Historical Perspective—What is a Glee Club? on p.63
 - Male Glee Clubs, Voice Types & Vocal Ranges on p. 69
 - The Morehouse College Quartet Sings Doo-wop! on p. 84
 - What are Spirituals? on p. 100

KARLA NWEJE



Karla Nweje is an arts educator, choreographer, performer, and literary artist. She holds a BFA in Dance Performance from Brooklyn College/CUNY. As a literary artist, Karla is a published author and contributing writer to literary publications and writes and presents interactive workshops for youth. After obtaining teaching credentials, she worked as a NYC high school language arts teacher by day and a performer by night. During this time, she used movement and theater arts techniques to enhance the learning process in her classroom. The positive results she witnessed affirmed her conviction that the arts are vital to the comprehensive development of youth. Karla has performed and toured with dance and theater companies in NYC, Atlanta, and the Twin Cities. She continues to create and share work through *The Samimejon Movement*, her group performance initiative. A 2013 recipient of Ordway's Excellence in Educational Service Award, Karla is a teaching artist and a design team member for its Dance to Learn Program. She is on several teaching artist rosters throughout the state of Minnesota, including COMPAS, The Givens Foundation for African American Literature, East Side Arts Council, and The Cowles Center for Dance. She is a regular presenter and speaker at arts and education conferences and was the keynote presenter for NWC's 2014 Creativity Festival. Through arts residencies, workshops, professional development and more, Ms. Nweje continues to cultivate partnerships across organizations, programs, and school districts to make quality arts experiences accessible to all learners.

WORKSHOP DESCRIPTION

During our workshops, through the lens of Morehouse College and its Glee Club, students will experience music and movement as complementary forms of expression. They will learn and present choreography, placing a strong emphasis on rhythm. Students will be able to identify different types of body percussion within African American culture, including the art of stepping that prevails among Black Greek Letter Organizations on the campus of Morehouse College. As students explore the use of the body as a percussive tool, we will discuss the close connection between music and movement as well as the importance of rhythm within the African American ethos. In addition to the fun factor, my goal is for our students to take away 'fun facts' that illuminate the intellectual and artistic excellence that continues to flourish within African American culture, as evidenced by Morehouse College and its celebrated Glee Club.

TO PREPARE STUDENTS

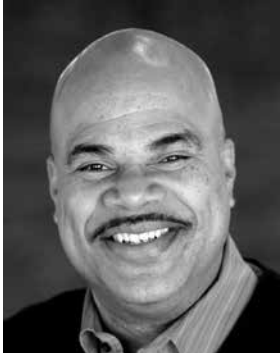
Complete the following lesson plans and student readings:

- Lesson Plan: What's an "HBCU"? An Introduction to Historically Black Colleges & Universities on p. 31
- Lesson Plans from Morehouse Values and Human Capital: Commitment, Brotherhood, and Excellence
 - Introduction to Morehouse College Glee Club and Their Values on p. 52
 - Understanding Human Capital and Investing in One's Self on p. 58
- Lesson Plan: Singing "In Dat Great Gettin' Up Mornin'" on p. 107

IMPORTANT NOTE:

If available, a wooden floor is preferred, but not mandatory. Students should wear comfortable clothing to move in on workshop days.

T. MYCHAEEL RAMBO



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

ANITA RUTH



Anita Ruth has been active in the Twin Cities theatrical and musical circles for over 36 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 School 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

T. Mychael and Anita are excited to have the opportunity to introduce our WITNESS participants to Morehouse College, a celebrated Historically Black College and University (HBCU). We will learn the legacy of Morehouse, particularly of its world renowned Glee Club which is being featured at this year's WITNESS concert. A major focus of the Morehouse College Glee Club is honoring the significant role Negro Spirituals play in American culture. Our students will learn two of these spirituals and experience the core values of excellence, commitment and community that are embraced by both the spirituals and the Morehouse College Glee Club. In addition, our students will learn the time-honored tradition of song creation using a spiritual melody as the basis for a new melody. This new song will be video recorded and can be uploaded to the school's website for all to see.

TO PREPARE STUDENTS

Complete the following lesson plans and student readings:

- Lesson Plan: What's an "HBCU"? An Introduction to Historically Black Colleges & Universities on p. 31
- Lesson Plan: Digital Scavenger Hunt: Mapping Morehouse on p. 42
- Lesson Plan: Introduction to Morehouse College Glee Club and Their Values on p. 52
- Lesson Plan: What are Spirituals? on p. 100
- Lesson Plan: Singing "In Dat Great Gettin' Up Mornin'" on p. 107

MARCIANO SILVA DOS SANTOS



Marciano Silva Dos Santos is a native of Brazil, Founder, Dancer, Choreographer and Artistic Director of Contempo Physical Dance based in Minnesota. He studied theater and dance at FAFI, a professional performing arts school in Vitória, Brazil. After his dramatic performance of the moon character in Lorca’s *Blood Wedding*, he began to observe and study the body in order to develop his own dance vocabulary, a precise handling, authentic and technically defined movement style based on his own personal research.

In 2006 he was recognized by the American Folkloric Society as a Brazilian folk artist of unique and exceptional ability, and since that time he has been sharing his expertise with the Minnesota dance community. Through an invitation by Patrick Scully of Patrick’s Cabaret and Toni Pierce-Sands and Uri Sands, he joined TU Dance, led by Toni and Uri, where he was a company member for five years. He also danced for Stuart Pimsler Dance & Theater and in Penumbra Theatre’s *Black Nativity*. Marciano quickly gained recognition for the high quality of his professional work. He was named “Best Dancer” by *City Pages* in 2009 and “one of the most graceful movers on any Twin Cities stage” by the *Star Tribune* in 2010.

Marciano has been featured in *Dance Mogul Magazine*, *Minnesota Monthly Magazine*, *Revista da Cultura—ES - Brazil*, *Jornal da Dança* and *Revista Dança Brasil*.

WORKSHOP DESCRIPTION

I love to dance and teach. I use dance to put me in a safe place where I see myself as a human being and connected to the earth. I teach dance to make people feel that way. I teach to make my students feel connected to themselves and with the dance. In this workshop students will be constantly engaged with each other in order to become more aware of themselves and other bodies around them. They will learn to navigate space, time, weight and flow. Using the art of dance and movement, students will connect the values of the Morehouse College Glee Club—commitment, brotherhood and excellence—to their own lives and explore ways to identify their sense of self and self-worth.

TO PREPARE STUDENTS

Complete the following lesson plans and student readings:

- Lesson Plan: What’s an “HBCU”? An Introduction to Historically Black Colleges & Universities on p. 31
- Lesson Plans from Morehouse Values and Human Capital: Commitment, Brotherhood, and Excellence
 - Introduction to Morehouse College Glee Club and Their Values on p. 52
 - Understanding Human Capital and Investing in One’s Self on p. 58
- Lesson Plan: Listening and Responding to Two Performances of “Betelehemu” on p. 75
- Lesson Plan: Singing “In Dat Great Gettin’ Up Mornin’” on p. 107

IMPORTANT NOTE:

Marciano usually works with live music, but schools should provide a CD player. Schools also need to provide enough space where students can easily move. Also, please remind students to wear comfortable clothing.

ROXANE WALLACE



Roxane Wallace is active in the arts as a performer, teacher, dancer, and choreographer. Originally from California, she holds a B.A. in Philosophy from the University of California at Berkeley. Constantly engaged in her field, she has worked with choreographers and directors of both regional and international acclaim earning her the “Best Dancer” title in the 2004 *City Pages* “Best of the Twin Cities”, a 2007 Minnesota Sage Award for Outstanding Performer, and the honor of being named a 2008 McKnight Artist Fellow in Dance. As a creator of original, socially conscious work, Mrs. Wallace wrote, choreographed, directed and produced “Evolution of a Soul Sista” in 2006, was presented by The Red Eye Theater in 2007 with her “REvolutionary Soul Sistas” and served as a member of their Critical Core group. Currently, she conducts workshops, serves as a guest instructor and/or choreographer and provides inspiration through dance to all ages in schools, universities, community groups and organizations around the Twin Cities and beyond. In

addition to the Vocal Essence WITNESS program, Mrs. Wallace has been seen nationally and internationally as a principal artist with Stuart Pimsler Dance and Theater Company for the past 15 years, is a teaching artist for the Cowles Center for Dance and the Performing Arts, and an instructor at Zenon Dance Studio and School.

WORKSHOP DESCRIPTION

In working with Roxane, students will move to the powerful sounds of the 2016 WITNESS guest artist, The Morehouse College Glee Club. We will informally 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 our creative process, students will work individually and collectively to create and share original choreography inspired by all aspects of the music, work ethic, and legacy of the Morehouse College Glee Club. Roxane elaborates: “As a dancer/choreographer, I want students to leave 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 as well that these young people will 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, thus feeling a greater connection to our collective history. In understanding Human Capital, I want them to recognize that they can 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 in the tradition of the proud men of the Morehouse College Glee Club.”

To prepare students for Roxane’s workshops, please see reverse page.

ROXANE WALLACE *(Continued)*

TO PREPARE STUDENTS

FOR YOUNGER STUDENTS:

- Read and discuss the Handout “What You Can Expect at the WITNESS Young People’s Concert” on p. 14
- Define and discuss the meaning of “HBCU”
- Listen to the Morehouse College Glee Club performing on “Betelehemu” (track # 5) on the WITNESS Companion CD and “In The Still Of The Night” (track # 6) on the WITNESS Companion DVD
- Watch and discuss the following video clips on the WITNESS Companion DVD:
 - CNN video clip “Morehouse Glee Club is Part of MLK’s Legacy” on the WITNESS Companion DVD (track # 3)
 - “Definition of Human Capital” (track # 1)

FOR OLDER STUDENTS:

- Give students the following three handouts: “What You Can Expect at the WITNESS Young People’s Concert” on p. 14, the “HBCU Teacher Fact Sheet” on p. 34 and the “HBCU Data Sheet” on p. 36
- Listen to the Morehouse College Glee Club performing on “Betelehemu” (track # 5) on the WITNESS Companion CD and “In The Still Of The Night” (track # 6) on the WITNESS Companion DVD
- Complete the lesson plan: Introduction to Morehouse College Glee Club and Their Values on p. 52
- Complete the lesson plan: Understanding Human Capital and Investing in One’s Self on p. 58

IMPORTANT NOTE

Please reserve or prepare a large, open space to accommodate movement and sound. If possible, allow time in the planning meeting for Roxane to view the space and look at the sound system that will be used for the workshops. 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 with freedom and comfort. Please remind them to wear shoes that they can move in and to have them on securely before we begin the workshops.

IMAGE CREDITS/SOURCES

COVER:

The Morehouse College Glee Club 2012-2013: Courtesy of Morehouse College Glee Club

Morehouse Men in Training: http://www.atlantamusicproject.org/wp-content/uploads/2015/02/IMG_3591-1141.jpg

PART 1:

Kimberly Meisten: Stephen Maturen

VocalEssence Chorus: Krivit Photography

Philip Brunelle: Krivit Photography

WITNESS Artist Workshops: Stephen Maturen

PART 3:

King 1948: <http://i.huffpost.com/gen/1572264/original.jpg>

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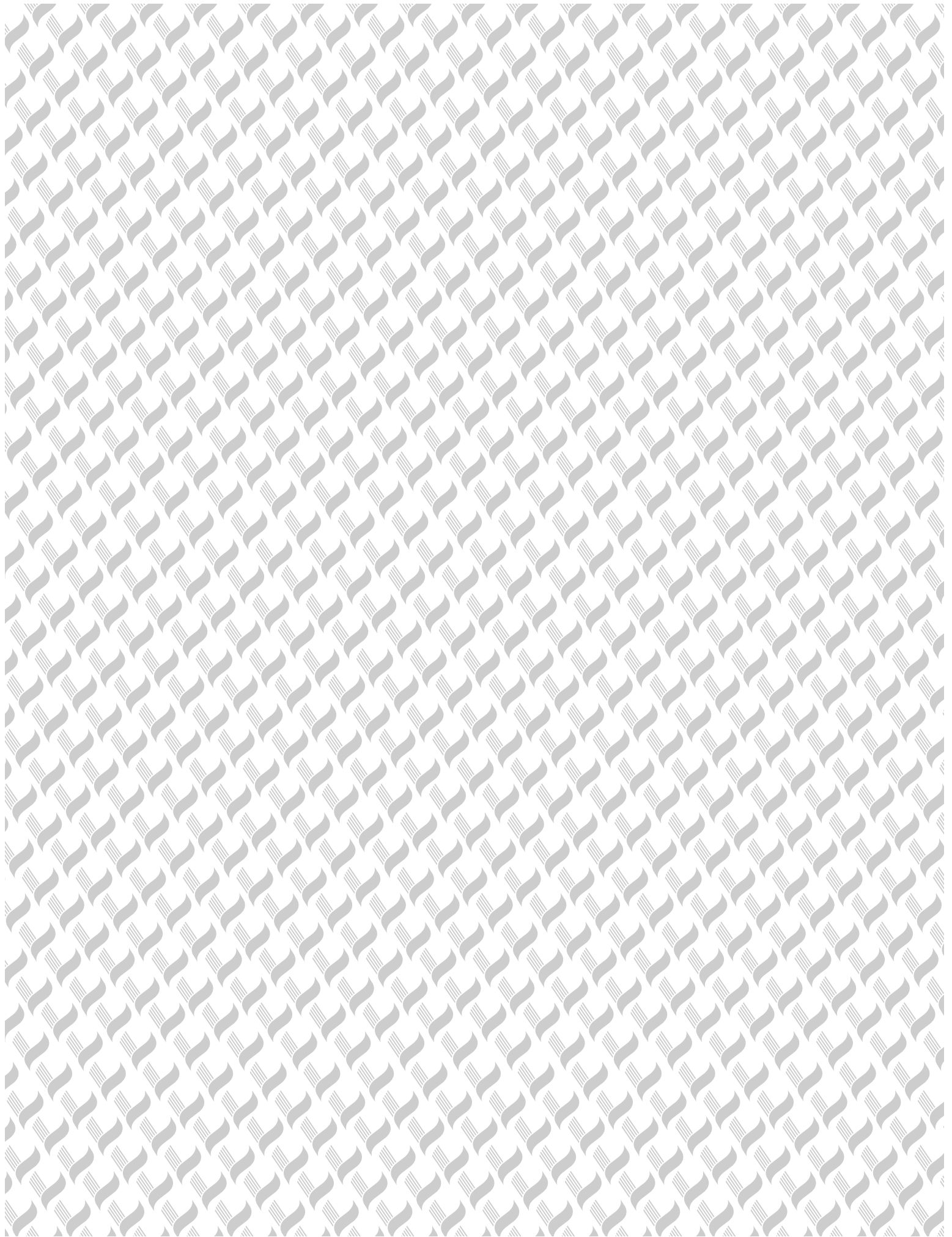
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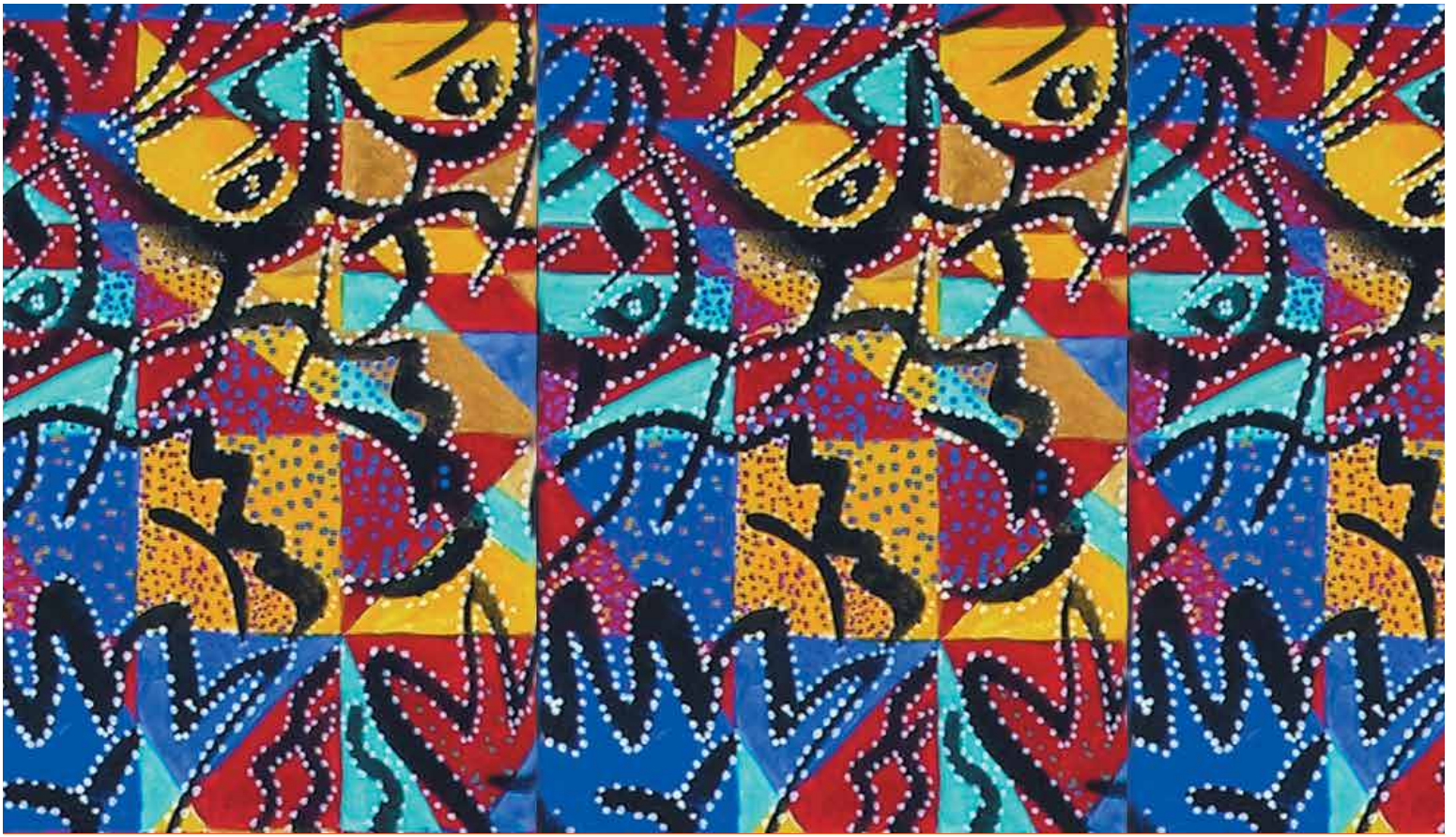


Image Courtesy of Ta-coumba Aiken



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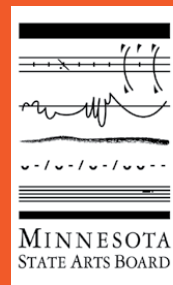
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