



2010-11 HOT Season for Young People Teacher Guidebook

Fisk Jubilee Singers®



PHOTO BY JOEL WEBER

Tennessee Performing Arts Center

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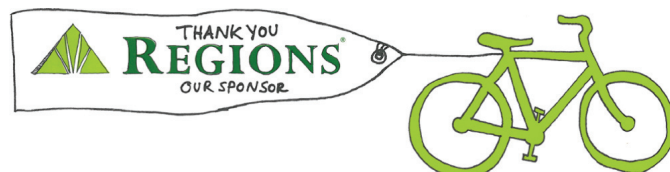
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TPAC Education extends a very special thanks to Professor Paul Kwami, for his generosity and his belief in our program.

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Dear Teachers,

TPAC Education is delighted to present the Fisk Jubilee Singers as a part of our Humanities Outreach in Tennessee (HOT) season. We know you and your students will thoroughly enjoy the music led by Musical Director Paul T. Kwami.

This guidebook will help you prepare your students for the performance on February 8, 2011. It contains excerpts from *The Fisk Jubilee Singers: Singing Our Song Educator Kit* from the Tennessee Arts Commission, as well as a program list for the concert you will see, and specific introductions for selected songs on this program.

The guidebook lessons are easily adapted for older or younger students. They can be used in music, social studies and language arts classes and support the Tennessee State Curriculum Standards in these areas. There are many opportunities for language arts, music and social studies teacher to cross curricula. Teacher Tips provide suggestions for adapting lessons to older or younger students throughout the guide. The lessons also address different learning styles by involving students in listening, writing, drawing, discussing, researching and evaluating.

Special Thanks

Paul T. Kwami,
Musical Director
Fisk Jubilee Singers

Robert Cogswell,
Folklife Program Director
Tennessee Arts Commission

Justine Gregory,
Guidebook Author
Director of Education
The Country Music Hall of Fame and Museum

**The Fisk Jubilee
Singers**
**2008 Recipients of the
National Medal of Arts.**



The Fisk Jubilee Singers: Singing Our Song Educator Kit is part of a project of the Tennessee Arts Commission under the American Masterpieces initiative of the National Endowment for the Arts.

The creation of the original material was made possible by funding from the National Endowment for the Arts, along with generous support of Curb Records and WKRN television.



About the Fisk Jubilee Singers

The Fisk Jubilee Singers are made up of Fisk University students and have been in existence since 1871. They sing spiritual songs that originated with African slaves in America and were part of their daily lives after conversion to Christianity. The original Fisk Jubilee Singers were former slaves or were children of former slaves and were the first group to publicly perform the songs of slaves and share them with the world.

The first music director, Mr. George L. White named the singers the Fisk Jubilee Singers after the biblical reference (*Leviticus 25*) to the year of the jubilee in which Hebrew Law required that all slaves be set free. Jubilee became a term applied to the choral style of singing these traditional religious melodies, and it was adopted in the names of most groups who sang in this style.

Between the years of 1871 (six years after the Civil War ended) to 1878, the Jubilee Singers traveled to Memphis, Chattanooga, Ohio, Illinois, New York, Washington D.C., Massachusetts, Connecticut, Pennsylvania, Rhode Island, Maryland as well as to Great Britain and Germany, where they sang to raise money for Fisk University. During their performances, they touched hearts and souls everywhere and then moved to other parts of the country and world.

--From *The Fisk Jubilee Singers: Singing Our Song*

Jubilee Memorial Bridge on
D.B. Todd Boulevard in Nashville

Guidebook Contents

About the Fisk Jubilee Singers	2
Program for the HOT concert on February 8, 2011	3
Lesson Plans & Resources	
A Portrait Comes to Life	4
What is Choral Music?	5
The Origins of Black Spirituals: Sing 'Till the Spirit Moves	6
Listening to the Music	9
Taking a Stand: Singing to Save Fisk University	10
The Legacy of the Fisk Jubilee Singers	11
WebLinks	12
Jubilee Hall Photo	13



Fisk University Jubilee Singers®

February 8, 2011

A PORTRAIT COMES TO LIFE

There's a meeting here tonight Marqo Patton, Bass	Arr. R. Nathaniel Dett
Rise, shine for thy tight is a-comin' Ronette Hoard, Soprano	Arr. John W. Work III
Steal away to Jesus Amorya Orr, Alto	Arr. Paul T. Kwami
Children, we all shall be free	Arr. Paul T. Kwami

FULL ENSEMBLE

Great day! Marquis Murphy, Tenor	Arr. Hall Johnson
Done made my vow Marqo Patton, Bass	Arr. John W. Wok III
Ev'ry time I feel the spirit Kennedy	Arr. Matthew
Elijah rock	Arr. Jester Hairston
Rock My Soul in the Bosom of Abraham	Arr. John W. Work III
We Shall Walk Through the Valley Megan Larkin, Soprano, Amorya Orr, Alto, Jermaine Johnson, Tenor, DeAndre Jones, Bass	Arr. Undine S. Moore
Poor Man Laz'rus	Arr. Jester Hairston
Run, Mourner Run Megan Larkin, Soprano Amorya Orr, Alto	Arr. John W. Work III
I Thank You, Jesus	Arr. Robert Morris
Hold On Jordan Holland, Tenor	Arr. Jester Hairston
Fare You Well Cameron Clark, Tenor	Arr. Undine S. Moore

The following values, which the original Fisk Jubilee Singers demonstrated, will be discussed briefly before A PORTRAIT COMES TO LIFE.

Leadership

Courage

Commitment

Dedication

Self confidence

Love and respect for one's culture and heritage

Selflessness

Recognition and use of one's talent

The second part of the program will feature the full ensemble singing arrangements of Negro spirituals. Musical elements may be mentioned. Time will be allotted for questions to be answered.

A Portrait Comes to Life

Objectives:

Students will study the painting of the Fisk Jubilee Singers to better understand the theatrical device used within the performance they will see on February 8, 2011.

Share with students:

In one section of the program, the singers will dress in period costumes and portray the characters of the original Fisk Jubilee Singers depicted in a painting that was created in 1873. Each singer will make the portrait come to life by speaking briefly in between songs.

In 1873 the original Fisk Jubilee Singers toured Europe. Queen Victoria was so deeply moved after hearing the singers perform, that she commissioned her court painter to paint a portrait of the group. The painting is still displayed today in Fisk's Jubilee Hall.

Discuss as a class:

- What is a portrait? What do all portraits include?
- What can you tell about the people in this portrait?
- What if a portrait came to life for just a short while? What would you want to ask

the people? What would that person be able to tell us?

- If a portrait was created of your class, how would it be different? How would it be similar? How would your class pose? How would you dress? Imagine your class portrait is viewed 150 years from now. What do you think the viewers would say or think about you?

Write about it:

Pretend for a moment that you are one of the singers in the portrait. You have toured extensively in the United States, and are now enjoying a successful tour in Europe. You have broken down barriers of racism and hatred, but it hasn't been easy. While there, the Queen has asked you to sit for a painting that she has commissioned as a gift to the group! Write a letter home to your family describing your experiences and what you have gained/learned. Write in your journal. Describe the first day you performed in Europe, the day that you sang for the Queen, and the day you sat for your painting.

Go See It!

The magnificent floor-to-ceiling painting is displayed in the historic Jubilee Hall at Fisk University.

Teachers! Look at this guidebook online to see the portrait in color.
www.tpac.org/education



Portrait of the Fisk Jubilee Singers, 1873, by Edmund Havel, commissioned by Queen Victoria, England.
Printed with permission by the Fisk University Franklin Library's Special Collections.

What is Choral Music?

Objectives: Students will discuss the characteristics of choral music to better understand the music of the Fisk Jubilee Singers.

Preparation time: 5 minutes

Ask your students what styles of music they enjoy.

- Do you listen to choral music (choir)? Where?
- How would you describe choral music? (a group of singers who perform songs written with two or more parts)
- What is a choir?
- Have you ever sung in a choir or in a school play or concert or church?
- Did you sing without recorded music or accompanying musical instruments? (*a capella*)
- Do you enjoy this music? Why or why not?
- How is the music you listen to similar to choir music?

Vocabulary Words:

Choir, choral music, ensemble, musical director, conductor, a cappella, soprano, alto, tenor, bass.

Share with students:

The tradition of the Fisk Jubilee Singers is choral performance of the Negro spirituals. They usually sing a cappella or without any musical instruments (like piano, guitar, etc.). Choirs like the Fisk Jubilee Singers have a conductor, concertmaster or musical director. Since 1871, the Jubilee Singers have had 16 music directors. Mr. George L. White was the first. Mr. Paul Kwami is the current music director.

Play CD song "I'm Gonna Sing Till the Spirit Moves."

For younger students remind them to get their ears ready to listen and to open their minds and hearts as they prepare to listen.

* On "In Bright Mansions" CD, available in SINGING OUR SONG Educator Kit in public libraries and schools. Nashville Public Library Call No.: DVD 782.5253

After listening to this song, discuss the following questions:

- Did you like the song? Why or why not?
- How would you describe the music? How did the music make you feel?
- Did you hear any musical instruments? (Voices are musical instruments too!)
- How do the voices sound different from each other? (Some are higher, some are deeper)
- How does this song sound different from music you listen to at home? How is it similar?
- Do some of the voices remind you of a specific musical instrument other than a voice? Explain.

Share with students:

The different parts of the choir are soprano, alto, tenor, bass and sometimes baritone. Soprano is the highest female voice. Alto is the lowest female voice. Tenor refers to higher male voices. Bass refers to lower male voices.

Play the song again and listen for the different voices we have discussed.

Ask students to use the chart to check when they have heard the different parts of the choir and to describe when they heard it.

- Soprano (highest female voice)
- Alto (lowest female voice)
- Tenor (higher male voice)
- Bass (lower male voice)



The Origins of Black Spirituals: Sing 'Till the Spirit Moves

Objectives: Students will discuss and listen to spirituals sung by the Fisk Jubilee Singers to identify the origin, styles, and content of the music.

Preparation Time: 60 minutes. Make copies of the Observation Sheets (page 8).

Materials: CD player, CD, paper, pencils, books, Observation Sheets.

Vocabulary Words:

spiritual, folk song, call-response style, slavery, oral tradition, Underground Railroad, rhythm, and tempo.



Teacher Tip: For older students, it would be helpful to discuss/review the American Civil War, slavery, and the Underground Railroad, in order to have context for this lesson. For younger students, it would be helpful to share the picture book, *Follow the Drinking Gourd*. Other book ideas for younger students: *All Night, All Day: A Children's First Book of African American Spirituals* by Ashley Bryan; *Slave Spirituals and the Jubilee Singers* by Michael Cooper; or *From Slave Ship to Freedom* by Julius Lester and Robert Brown.

Share with students:

In 1619, a Dutch ship arrived in Jamestown, VA, with twenty Africans who were quickly sold into slavery. This was the beginning of the African slave trade. Millions of men, women, and children were brought from different African countries for this purpose. With them, they brought many different customs, including musical traditions.

African Slaves in America learned European choral traditions and were introduced to Christianity. They sang in worship but also in the fields as they worked. It is from these foundations that Black spirituals developed. They were passed from generation to generation orally rather than in written form. A spiritual is a religious folk song. Spirituals can be happy or sad and often include references to the Bible or hidden messages about the Underground Railroad or a planned escape from slavery. Many spirituals referred to Old Testament stories, through which slaves identified with the "Hebrew Children" in their flight from bondage in Egypt.



The arrangement of lines and phrases in spirituals often includes a solo leader line that carries the theme and development, interrupted regularly by the chorus which repeats again and again the same refrain. This style, referred to as "call-response," has African origins. The four-part harmony also heard in spirituals is European.

The words in Black spirituals often were code words related to a means of escape including "chariot" or "train." "De Gospel Train" and "Swing Low, Sweet Chariot" are such songs that relate directly to the Underground Railroad – an organization that helped many slaves flee to the North.

Six years after slavery ended in America, The Fisk Jubilee Singers went about preserving the traditions of spirituals by performing all over the northern states and in Europe and Asia. After this time, several composers began collecting the songs and writing them down in the form of sheet music. Spiritual music became very popular in America.

Discuss the following questions with students:

- What are times when we sing? (worship, birthdays, weddings, Christmas, funerals, other special holidays, patriotism) Are all of these events happy occasions? Explain.
- Are there songs you have been taught by someone in your family? Oral traditions are customs passed from generation to generation rather than being written down. Because the song or story is not written down, do you think it changes through time? Explain.

Prepare students for listening to the music. Ask them to get their ears ready to listen and to open their minds and hearts. Students should keep a journal of thoughts and questions that arise. If you have not grown up listening to this music, you may be surprised to learn how it has influenced the music you listen to everyday. It began in Africa and evolved in the United States as a reflection of the experiences of enslaved people, capturing their spirit and dreams.

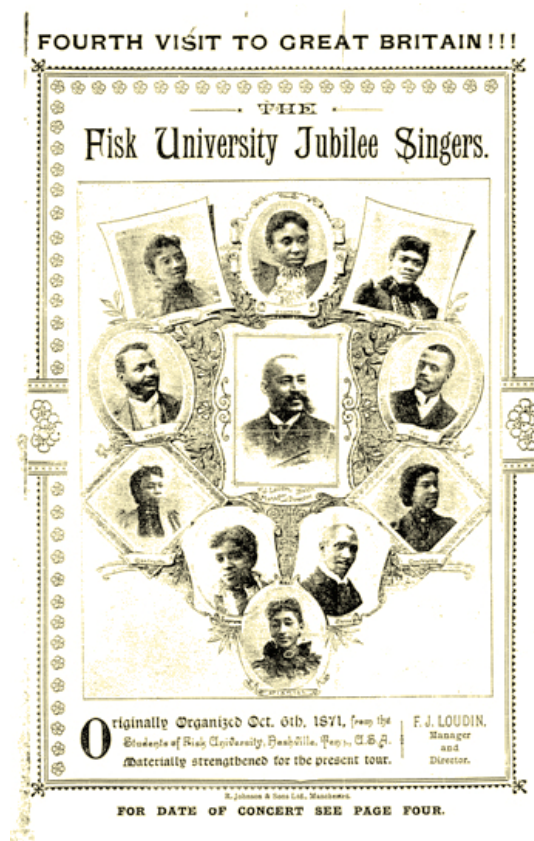
Listen to the following songs paying close attention to the tone, rhythm, tempo, style, and words in the song. Ask students to complete an Observation Sheet (page 8) for each song. Some teachers may choose to have their students write about the songs in their journals.

Songs: “De Gospel Train”, “Hold On,”
“Wade in the Water.” *

For older students, discuss the following questions as a class or ask students to respond through journal writing: Why do you think Black spiritual music is an important part of American history? What story does it tell? How do you think it affects us today? What can you tell about the slaves who sang these songs originally?

ILLUSTRATION: Fisk 1899 Programme. Singers led by Frederick Loudin. Mary Llewellyn Jones of Swansea attended the concert. She belonged to the Caradog Choir and possibly attended with them, and kept the programme. Syd Jones of Swansea, her grandson aged 90, donated a copy of the Programme to the Women's Jazz Archive in 1999 (WJA collection).

With thanks to
www.womeninjazzswansea.org.uk



* On “In Bright Mansions CD, available in SINGING OUR SONG Educator Kit in public libraries and schools. Nashville Public Library Call No.: DVD 782.5253 S61766.

Observation Sheet

Student's Name: _____

Date: _____ Class: _____

Song Title: _____

Describe the song: _____

What is the song about? _____

Do you think this song would be sung during worship or during work? Explain.

Describe the style of the song. Circle all that apply:

Call-response

Syncopated

Sustained phrase

Is there a soloist? _____ If so, describe the soloist's voice:

How many parts do you hear in the song? _____

Are there high and low parts? _____ Male and female voices? _____

Do you think this is a sad or happy song? _____ Explain.

Do you like the song? _____ Why or why not? _____

Does this remind you of another song you have heard in this unit or one you have heard at home, church, or at a live performance? Explain.



Listening to the Music

Objectives: Students will listen to several spirituals sung by the Fisk Jubilee Singers to appreciate the music and to identify the different styles of spirituals and the meaning of the words. Students will listen critically to spiritual music to evaluate its distinctive qualities.

Vocabulary words:
Call-response style,
syncopated style, long
sustained phrase style,
refrain.

Preparation time: 10 minutes

Materials: CD player, *In Bright Mansions* CD, Observation Sheets, pencils.

Share with students:



Spirituals have several different styles in terms of rhythm and structure. The call-response style has African origins. Voices take turns answering each other and repeating this pattern. It is a melodic fragment sung repeatedly by the chorus as an answer to the challenging lines of the leader. The leader sings one verse and then the chorus answers with a refrain. "I'm Gonna Sing Till the Spirit Moves" is an example of a call-response song.

A slow and sustained phrase song is another song structure that is

common in spirituals. These songs tend to have a slower tempo. "He's Got the Whole World in His Hands" is an example of this type of spiritual.

For the syncopated, segmented melody, the tempo is usually fast and the rhythm features a "swing." Syncopation is heightened in group singing by multiple voices. The rhythm of such a spiritual is based on the swinging of head and body. The swaying of the body marks the regular beat, but more or less strict in time. "Wade in the Water" is an example of a syncopated song.

Prepare students for listening to the music.

Ask them to get their ears ready to listen and to open their minds and hearts. Students should keep a journal of thoughts and questions that arise.

Listen to the following songs from the *In Bright Mansions* CD:

"Nobody Knows De Trouble I See" (sustained phrase style)

"Rockin Jerusalem" (call-response and syncopated style)



Ask students to complete an Observation Sheet for each song.

Taking a Stand: Singing to Save Fisk University



Objectives: Students will learn more about the original Fisk Jubilee Singers to discuss what it means to take a stand for something you believe in. Students will identify an issue about which they feel strongly and develop a plan for taking action and making a difference.

Preparation Time: None

Materials: Paper, pencil, chalkboard or white board, markers, chalk.

Vocabulary Words:

bigotry, freedmen,
slavery, Civil Rights Act.

Share with students:

Fisk University opened in 1866 in Nashville, Tennessee for freedmen by northern educational interests (American Missionary Association), as were so many of the schools for Negroes which were established in the South after the civil war. The school was named after U.S. General Clinton B. Fisk, who made the founding contribution and secured the school's first facilities. Classes at Fisk were held in former Union Army hospital barracks.

In 1871, under the leadership of Mr. George L. White, treasurer of Fisk, a group of singers were trained and organized to perform and to raise

money for Fisk. Fisk was struggling financially and was in great need of new buildings for the students.

In the face of hunger and bigotry, the students performed around the mid-western and northeastern states as well as in Europe. They sang spirituals as representatives of American freedmen. They refused to sing for segregated audiences and denounced racism whenever they encountered it. In 1875, the Singers returned to Fisk with more than one hundred fifty thousand dollars. They had also generated an interest in Negro education and in spirituals in America and around the world.

Discuss the following questions with students.

- Have you ever stood up for something? Why? What does it take in order to act?
- What methods are necessary to take action?
- Is it more effective to take action in a group or on your own? Explain.
- What do you think about what the Fisk Jubilee Singers did in 1871?

Ask students to discuss as a class an issue about which they feel strongly – something they feel needs to change or improve (litter, animal cruelty, bullying, poverty, wasting of resources, hunger, etc.). Make a class list of these issues and choose one that the majority of students have interest in. As a class, what do you want to do about this issue? What is realistic? How will you make it happen? Develop a plan. The class project might be to develop a recycling plan for the school, if there isn't one already. Students could write letters to senators or congressmen about the issue.



Fisk Jubilee Singers at the turn of the century from the Library of Congress Collection.

The Legacy of the Fisk Jubilee Singers

Objectives: Students will define the term “legacy” to understand better the legacy of the Fisk Jubilee Singers.

Preparation Time: None

Materials: paper, pencil

Vocabulary Words: Legacy
According to Miriam-Webster, “something transmitted by or received from an ancestor or predecessor or from the past.”

Share with students:

The songs of the Fisk Jubilee Singers encouraged white Americans to look at black Americans and their intellect in a different way, not as those who came from slavery and who suffered but those who shared a rich culture. The singers were and are talented and innovative and add enhancements to the art of harmony singing. This tradition has been passed down from the original singers to the current group.

Education and training have played an important role in the survival and proliferation of spiritual singing. In the late 19th and early 20th centuries, teachers in rural and primary and secondary school classrooms routinely included the singing of spirituals in their curriculum. They stressed music and voice training as well as sight-reading. Mr. White, leader of the original Fisk Jubilee Singers, maintained the spirit and emotion of the music but added a more polished and grammatically correct style to it. This really transformed the music from folk music to concert music.

Today, musical director Paul Kwami expects high quality and self-discipline from the singers at all times. He encourages students to enunciate words in the songs so that the audience can understand clearly. There are frequent rehearsals in which students are expected to be in time and to be focused. Students are also required to audition each year.

Although they were often criticized - for overly refining the spirituals, for catering too much to White tastes, for looking to the North for support, and for being too assertive about equal rights – the Fisk Jubilee Singers paved the way for future professional and semi-professional Black religious singing groups. Many Negro colleges were inspired by Fisk to start their own jubilee groups and drew upon directors trained at Fisk to staff their programs. By the 1920's, concert performances by African American jubilee ensembles were so popular that record companies identified a market for this music and begun recording them.

Discuss these questions as a class or encourage students to respond to these questions in their journals:

- What does it mean for something to have a legacy?
- Do you think the Fisk Jubilee Singers have a legacy? What is that legacy?
- What other people or groups do you think have left a legacy? Explain.
- What does it take for something to last as long as the Fisk Jubilee Singers have?
- How has this music influenced music you hear everyday?
- Do you hear any similarities between the spiritual singing that you have heard from the Fisk Jubilee Singers and the music you listen to at home, church or elsewhere? Explain.



The 2009 Fisk Jubilee Singers with Director Paul Kwami.



Web Links

SINGING OUR SONG Educator Kit

Check your school or local public library for a kit of educational materials entitled "Singing Our Song." The kit includes the Fisk Jubilee Singers CD *In Bright Mansions*, which is an enhanced CD containing interactive files with educational content, accessed by inserting the disc in a computer CD-ROM drive. The kit also includes the complete and original SIGNING OUR SONG Teacher's Guide, and a short DVD film, "A Spiritual Journey with The Fisk Jubilee Singers."

Nashville Public Library Call No.: DVD 782.5253 S61766

Official website of Fisk University, including information on the school's history and Jubilee Day: www.fisk.edu

Official website of the Fisk Jubilee Singers:

www.fiskjubileesingers.org



The Jubilee Singers: Sacrifice and Glory

Documentary film and Web site produced by PBS

"Jubilee Singers: Sacrifice and Glory" offers a unique and inspiring lens for studying many themes relevant to the period of Reconstruction, including race relations, education, grassroots activism, race relations, popular culture, music, and American regionalism (particularly as it relates to the culture of the American south). You can either use part or all of the film with your class or delve into the resources available on this Web site to supplement your classroom activities.

www.pbs.org/wgbh/amex/singers/tguide/index.html

SPIRITUALS

This lesson plan introduces students to the role that spirituals have played in African American history and religion. Grades 9-12, on a website supported by the National Endowment for the Humanities:

http://edsitement.neh.gov/view_lesson_plan.asp?id=318



SWEET CHARIOT, THE STORY OF THE SPIRITUALS

Multi-media website Supported by the Center for Teaching and Learning, at the University of Denver.

<http://ctl.du.edu/spirituals/>

A short lesson plan about spirituals using a quote from Frederick Douglass, lyrics and audio files:

http://www.digitalhistory.uh.edu/learning_history/spirituals/spirituals_menu.cfm

Page on the University of New Mexico Teachers' Institute site entitled "Why Study African American Music? United States History Unit," which includes content about the spirituals:

<http://www.unm.edu/~abqteach/music/02-05-08.htm>



**The famous painting of the Fisk Jubilee Singers
commissioned by Queen Victoria is displayed
in Fisk University's Jubilee Hall.**



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