World Religions in Greater Indianapolis Teaching Module

Teacher: Barry LeBlanc Humanities Discipline: Music Appreciation (HUMA 118) Date: March 29, 2016

World Religion: Christianity Teaching Module Title: Early American Christian Music

Note: This module is intended as one lesson in a multi-lesson, auto-instructional unit on Religion & Music. The
unit is one of several Term Assignment options; others include Concert Report, Term Paper, and Global
Perspectives.

Teaching Module Goals:

Through answers to questions, the student will demonstrate an understanding of:

- 1. Early American Psalm Singing
- 2. Early American Hymnody
- 3. African American Spirituals

Assigned Readings and Websites:

HUMA 118 Music Appreciation required textbooks:

- Joseph Kerman and Gary Tomlinson, Listen, 8e
 - o pp381-409 (Chapter 24: "Music in America: Jazz and Beyond")

Other books / websites:

- Craig Wright, Listening to Music, 7e
 - o pp384-387 "Early American Psalm Singing"
- Early American Hymnody to 1835
- African American Spirituals (Library of Congress)

Reading Quiz Questions

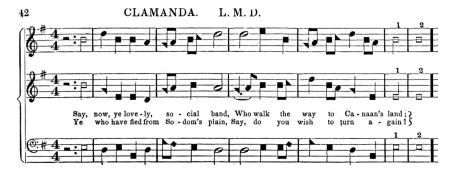
To answer questions 1-5 below, read Craig Wright, Listening to Music, 7e, pp. 384-387 – "Early American Psalm Singing."

- 1. Identify the incorrect statement regarding the religious music of the Pilgrims.
 - A. Although religious, it was "popular" music because everyone participated in its creation.
 - B. It did not use musical instruments, trained singers, or professional choirs.
 - C. Their music for worship consisted not only of Psalm tunes, but also hymns and motets.
 - D. They used a technique known as "lining out" when singing.
 - E. Since the Pilgrims knew the tunes by heart, they did not need music.
- 2. T/F? The Bay Psalm Book of 1640 contained all 150 psalms translated into English with meter and rhyme, but without music since everyone knew the hymns by heart.
- 3. What is meant by the concept of "lining out" a psalm?
 - A. one group sings a phrase and another group answers it
 - B. a leader sings a phrase and then the congregation repeats it
 - C. singing the melody as a short canon or fugue
 - D. a process of collaborative improvisation
 - E. all of these choices
- 4. When an early American psalm tune was sung as a short canon or round, it was called a:
 - A. polonaise
 - B. glee
 - C. counterpoint
 - D. ground bass

- E. fuguing tune
- 5. Identify the term that applies to the listening example. [Windsor Tune: Psalm 116]
 - A. fuguing tune
 - B. lining out
 - C. call and response
 - D. blues
 - E. country reel

To answer questions 6-8 below, refer to Early American Hymnody to 1835.

- 6. Why is Isaac Watts important in the history of Christian hymnody?
- 7. Identify four important outgrowths of the Singing Schools movement.
- 8. Fill-in-the-Blank: The image below is an example of [shaped-note] hymnody.



To answer questions 9-11 below, refer to African American Spirituals (Library of Congress)

- 9. Which is not true of spirituals?
 - A. They are a type of religious folksong that is most closely associated with the enslavement of African people in the American South.
 - B. They kept the slaves happy and content, thus garnering the approval of the white colonists of North America. [CORRECT]
 - C. They proliferated in the last few decades of the eighteenth century leading up to the abolishment of legalized slavery in the 1860s.
 - D. They constitute one of the largest and most significant forms of American folksong.
 - E. They were sometimes regarded as codified protest songs and incitements to escape slavery
- 10. Fill-in-the-Blank: Spirituals are typically sung with a leader improvising a line of text and a chorus of singers providing a solid refrain in unison. This form is known as [call] and [response].
- 11. Click on one of the song links on the <u>African American Spirituals (Library of Congress)</u> website. Listen, and answer the following questions:
 - What is the character of this spiritual? Is it a "sorrow song" (slow and melancholic), or is it a "jubilee" (more joyful, fast, rhythmic, and/or syncopated)?
 - Does it allude to a biblical story? If so, how might that story appeal to or parallel the slaves' own lives?
 - How might the music and lyrics express faith, hope, joy, or sorrow?
 - Could this spiritual have served as a codified protest song (i.e. an incitement to escape slavery)?