

Listen What I Gotta Say: Women in the Blues

*A Smithsonian Folkways Music Pathway for
students in 6th–8th Grade*

Teacher's Guide

Lesson Hub 3:

Melting Pot: Becoming the Blues



Lesson Overview

The question to consider in this lesson is, *in what ways did the mixing of cultural influences (especially characteristics from African and European musical styles) affect the creation of the blues?*

From the 16th–19th centuries, millions of people from Africa were forced from their land and families and taken to the “New World.” Blending elements of their African heritage with the sounds learned while in the Americas, like fife-and-drum bands and hymns, enslaved Africans began to develop revamped and, in some cases, new music traditions.

Spirituals, though sacred in text (modified hymns), served multiple functions for enslaved Africans in the American South. They were performed during Sunday services (the only time when enslaved people were permitted to rest and gather), but were also commonly used as work songs, and—similar to field hollers—they were used to communicate to others internally and externally on the plantation. Prior to the Civil War, spirituals were often used to relay messages related to the Underground Railroad, alerting enslaved Africans when to get ready, when to part, and where to go.

Enslaved Africans were often recruited to play in military bands, such as fife and drum corps. After the Civil War, some Black Americans took their knowledge of fife and drum bands and fused it with African-influenced musical characteristics. The interesting combination of musical sounds that emerged became known as the ***Fife and Drum Blues***.

In Lesson Hub 3, students will explore how the blending of African-influenced musical characteristics with performance styles learned in the United States helped to shape the rhythmic and harmonic frameworks within which American blues music has developed. Students will also have a chance to actively make music themselves by performing rhythmic and melodic patterns commonly used in the fife and drum blues tradition on their instruments.

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Lesson Paths and Student Objectives



1. Before the Blues: Spirituals (20+ minutes)

- Through listening, students will identify some common characteristics of spirituals.
- Students will explain how spirituals influenced the development of the blues.



2. Combining Influences: Fife and Drum (20+ minutes)







- Students will explain the historical context of Fife and Drums Corps.
- Students will describe how and why the Fife and Drum Blues tradition developed.
- Through listening, students will identify similarities and differences between traditional Fife and Drums Corps and the Fife and Drum Blues.



3. Fife and Drum: A New Generation (30+ minutes)

- Students will perform rhythmic and melodic patterns commonly used in the fife and drum blues tradition on instruments.
- Students will demonstrate their understanding of the minor pentatonic scale through performance.

*Note: The learning icons used above signify the type of learning used in each Path. Keep in mind that these Paths are not intended to be sequential; rather, teachers or students may choose which Paths they'd like to use from each Lesson Hub. The time estimate given for each path indicates "in class" time. The + indicates there are optional extension activities and/or a suggested homework assignment.

While all learning types ( History and Culture,  Music Listening,  Music Making and Creation, and  Creative Connections) fulfill 2014 National Music Standards, non-music teachers will be able to use  History and Culture and  Creative Connections Paths without specific musical knowledge.

Teaching Plan

1. Path One: Before the Blues: Spirituals



To prepare:

- Read through the path.
- Preview **Path 1** of the **Lesson Hub 3 Slideshow** (Slides 4–21).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson 3 landing page. *(If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.)*

Path 1 Introduction (Slide 4)

(Visual arts connection) This photo, which is on display in the National Portrait Gallery in Washington, DC, pictures the Fisk Jubilee Singers, a group that was formed in 1871 to raise funds for Fisk University. Notice what they are wearing. This photo was taken in 1876 and is an “albumen silver print.” *Why do you think the photograph looks different from photos you’re used to seeing today?*

1. **Melting Pot: Becoming the Blues**

- A. (Slide 5) **Share embedded contextual information** about the “melting pot” of musical influences that people from Africa may have found in the US.
 - **Optional: Lead a discussion** on what the music may have sounded like in America (specifically South, Central, or North depending on your location) during the different eras of the 16th–19th centuries.
- B. (Slide 6) **Share embedded contextual information** about those musical combinations becoming the blues.
 - **Optional: Lead a discussion** on what racial and ethnic roots the people in America may have had during the different eras of the 16th–19th centuries.

2. **Listening to Spirituals: Meaning and Context**

- A. (Slide 7) **Attentive Listening:** Play a short excerpt from the embedded audio track “Rock Chariot, I Told You to Rock,” performed by Rich Amerson with Earthy Anne and Price Coleman.
 - As students listen, they can think about this guiding question:
 - *What kind of music is this?*
 - **Gather student answers** before moving onto the next slides, which will give **information about spirituals**.
- B. (Slide 8) Share embedded contextual **information about this song**.
- C. (Slide 9) **Play another short excerpt** from the same recording.

- As students listen, they can think about this guiding question:
 - *Why do you think people performed spirituals?*
 - **Gather student answers** before moving onto the next slides, which will give **information about the purpose of spirituals.**
- D. (Slide 10) Share embedded contextual information about the **religious context of spirituals.**
- Additional context: The original performance purpose of spirituals was religious in nature: constructed of sacred text, they were used as a type of Protestant church worship.
 - After sharing contextual information, move on to the next slide to learn more about another early performance purpose of spirituals.
- E. (Slide 11) Share embedded contextual information about the **secular context of spirituals.**
- Take the time here to define the difference between *sacred* and *secular* music with your students.
 - Optional: Lead a discussion on how a song can be used as a tool to build community.
3. **Listening to Spirituals: Musical Elements**: Play several additional excerpts from the recording. Each time, students should think about a new guiding question. After each question, there is a slide that provides additional contextual information about the music element explored (rhythm, form/structure, style/melody).
- A. **Rhythm**
- (Slide 12) *What do you notice about the rhythm?*
 - (Slide 13) **The emphasis on the offbeat creates a “swing” feel.**
 - Demonstrate the difference between "straight" and "swing" by clapping and saying the eighth note pattern in the two styles. Have the students join you after you've demonstrated.
- B. **Form/Structure**
- (Slide 14) *What do you notice about the form/structure of this song?*
 - (Slide 15) **This song uses call-and-response form.**
 - You will also notice that the lead singer “lines out” the verse so that the congregation knows and can join in.
- C. **Style and Melody**
- (Slide 16) *What do you notice about the vocal style? What do you notice about the melody?*
 - (Slide 17) Vocal style and melody
 - **Vocal style**: The singers use **relaxed voices**. The singers use **feeling in** their singing. The vocalists use **bent pitches**.

- **Melody:** There is not a lot of **variation**. **The range of pitches** used is **narrow**.
- Open the discussion for students to share other vocal style and melody elements that they notice.

4. **Spirituals and Their Legacy**

- A. (Slide 18.1) Share embedded contextual information about the **performance of spirituals before and after the Civil War** (focusing on the contributions of the Fisk Jubilee Singers).
 - (Slide 18.2) Optional: Listen to the Fisk Jubilee Singers at three different points in their 150+ year old history! The recordings included on this slide are from 1913, 1955, and 1993.
- B. (Slide 19) Share additional contextual information about the ways in which spirituals “melted together” **European song forms** (choral music, hymns) and **African musical characteristics** (swing, call and response, vocal/melodic style), forming the basis for gospel and blues music.
- C. (Slide 20) Preview the **elements that spirituals have in common with the blues**.

(Slide 21) **Lesson 3 / Path 1 Learning Checkpoint**

- *What are some common characteristics of spirituals?*
 - Common characteristics of spirituals are **improvisation, call and response, rhythmic structures, song topics, emotional connection, and vocal style**.
- *How did they influence the development of the blues?*
 - Spirituals developed as Black Americans in the southern part of the country blended musical characteristics from various African traditions (e.g. swing, call and response, vocal styles) with European and local influences (e.g. choral music, religious hymns). Over time, spirituals influenced the development of other musical genres created by Black Americans, such as the blues. **Like spirituals, blues music expresses feelings and emotions and features improvisation and call and response form.**

(Slide 22) **Lesson Navigation**

2. Path Two: Combining Influences: Fife and Drum



To prepare:

- Read through the path.
- Preview **Path 2** of the **Lesson Hub 3 Slideshow** (slides 23–36).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (*If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.*)
- Optional: Print the “[Compare and Contrast](#)” worksheet.

Path 2 Introduction (Slide 23)

Note: You may wish to review this information with your students (especially if students did not complete Path 1):

People from Africa, who were brought to the United States and enslaved for their labor, blended African musical practices with European and US local musical forms to form a “melting pot” of musical styles.

One of the forms that came out of this mixture, the spiritual, mixed African musical characteristics, such as swing rhythm, call-and-response structure, and vocal style into European forms like hymns sung by choirs. In Path 2, we will learn about another result of the “melting pot” of musical influences: fife and drum music.

1. History of Fife and Drum

- A. (Slide 24– 25) **Intro and historical context:** Share embedded contextual information about the history of enslaved people in military bands, such as fife and drum corps.
 - Optional ELA Connection: Point out the use of simile on this slide ... “the blues is like a sonic melting pot.” A simile compares two things that are different in an interesting way. Writers use similes because they create vivid imagery, which helps readers understand a concept on a deeper level.
 - Question to ask students: *What picture does this simile paint in your mind?* (If time allows, student could even draw it.)
 - Optional: Open a discussion about the history of enslaved people who were brought to the United States from West Africa and the rich culture of music (including drumming traditions) they brought with them. (Visit Lesson 2, Path 1 to learn more.)
- B. (Slide 26) **Fife as a form of military communication:** Share information about the fife instrument.
- C. (Slide 27) **Listen to the fife:** To provide additional context, listen to two examples of the fife (accompanied by drum): 1) “France: Wine Dance

Entrance," by Juan Oñatibia and 2) "March, A Drummer and Fifer," unknown musicians.

D. (Slide 28) **Fife and Drum in the American military**: Share information about Fife and Drum Corps in colonial America.

- Optional cross-curricular connections: Guide students to look closely at the postage stamp. This stamp, which pictures a fifer during the Revolutionary War was issued in 1976 to celebrate the Bicentennial: the country's 200th birthday. It is interesting to note that the cost to mail a letter in 1976 had just increased to 13 cents from 10 cents. In 1876—one hundred years earlier—first class postage was 3 cents. Ask students if they know how much a first-class stamp costs today! More ideas for math connections are provided in the slideshow.

E. (Slide 29) Share embedded contextual information about the **fife and drum after the Revolutionary War**.

F. (Slide 30) Share embedded contextual information about the **fife and drum during and after the Civil War**.

2. Musical Fusion: Fife and Drum Blues

A. (Slide 31) Share embedded contextual information on the musical **fusion of fife and drum ensembles with familiar African American musical styles**.

- **Note for non-music teachers**: It is not necessary to delve into music-specific terminology too deeply. **To learn more about West African connections to the blues, see Lesson 2, Path 1.**

B. Fife and Drum Blues

- (Slide 32) Play an excerpt from the embedded audio track, "Shimmy She Wobble," by Napoleon Strickland with the Como Drum Band.
 - WARNING: you might want to start on a low volume - the music begins with a high-pitched fife.
 - Be sure to play at least 35 seconds as that is when the drums enter.
 - Students can listen for musical characteristics that are also found in the blues: **improvisation, polyrhythm, call and response, blue notes, ululations**, etc. (Non-music teachers do not need to delve too deeply into musical terminology, although basic definitions of terms are provided on the slide.

C. Compare and Contrast Listening Activity

- (Slide 33) Listen to an example of fife and drum blues ("Shimmy She Wobble" by Napoleon Strickland with the Como Drum Band) and a fife and drum corps from Northern Ireland ("Orange Procession—Easter Saturday," by the Orangemen of Ulster).

- Note: Please customize this activity to meet your needs! If you are a social studies teacher, you can jump directly to the next slide for discussion questions and information about performance context. If you are a music teacher, you can prompt students to use musical terminology to describe what they hear before moving to the next slide (which has discussion questions).
- Optional: Students can use the [Compare and Contrast worksheet](#) to document their ideas.
- More ideas for the activity (especially useful in a music classroom context):
 - Each student fills out the worksheet on their own as you discuss as a class.
 - Fill out one worksheet together that is projected so that it's visible.
 - Split students into groups and have each group fill out the worksheet together as you play the excerpts, then bring the students back to share their ideas.
 - Listen to short excerpts of the two contrasting examples (Fife and Drum Blues vs. Fife and Drum Corps from Northern Ireland) (Slide 33).
 - As students listen to these examples, they should try to identify similarities and differences, noting them on the worksheet.
- (Slide 34) After this listening experience, use these guiding questions to **facilitate a discussion**:
 - *How are these pieces similar?*
 - Some similarities include **instruments** (fife and drums), **historical context** (Fife and Drums Blues is derived from Fife and Drums Corps), and **tempo** (both have a **strong beat** that one could march to.)
 - *How are they different?*
 - There are some differences related to **texture** (more instruments used in Fife and Drums Corps), **rhythm** (straight vs. swung), **melody** (Fife and Drum blues incorporates blue notes), and **purpose/performance context** - military/procession vs. personal enjoyment/listening).
 - *Do you hear any elements of the blues in “Shimmy She Wobble”?*
 - Some elements common in the blues include **swung rhythms**, **syncopation/polyrhythms**, **improvisation**, **blue notes**, and **ululations** (imitated by the fife at the beginning).
 - Optional: Especially if you are a social studies teacher, **share additional historical context about each example** (provided in the slideshow).

D. (Slide 35) Optional Activity: Research

Encourage students to seek answers to the following questions through independent or small group research:

- *Do we still have fife and drum corps today?*
- *If so, what role do they have in the military today?*

(Slide 36) Lesson 3 / Path 2 Learning Checkpoint

- *What is the historical context of fife and drum corps?*
 - The Fife and Drum Corps was an **old tradition from Europe, associated with the military**. It was used to aid the soldiers in **signaling commands** on the battlefield, **hours of duty, formations, and to lift morale**. In colonial America, **enslaved Africans were often recruited to serve as fifiers and drummers in the military** (notably, during the Revolutionary and Civil Wars).
- *How and why did the fife and drum blues develop?*
 - After the **Civil War was over**, Black Americans took their knowledge from the fife and drum bands and **fused it with performance styles and practices familiar to them: improvisation, polyrhythms, blue notes, call and response, ululations**.

(Slide 37) Lesson Navigation

3. Path Three: Fife and Drum: A New Generation



To prepare:

- Read through the path.
- Preview **Path 3** of the **Lesson Hub 3 Slideshow** (slides 38–53).
 - Open the “Launch Slideshow” link on the righthand menu of the Lesson landing page. (*If you are able to use a different screen than the students, have them open the “Student Slideshow” link, which will not show the notes.*)
 - Familiarize yourself with the melody students will learn to play ([find the notation below](#)).
 - If you have access to melodic instruments, set them up for student use.

Path 3 Introduction (Slide 38)

Note: You may wish to review this information with your students (especially if students did not complete Paths 1 or 2).

Africans brought to the United States to serve as slaves blended their African musical practices with European and US local musical forms to form a “melting pot” of musical styles.

One of the forms that came out of this mixture, the spiritual, mixed African musical elements, such as swing rhythm, call-and-response structure, and vocal style into European forms like hymns sung by choirs. In Path 2, we learned about another result of the “melting pot” of musical influences: fife and drum music. Path 3 explores the fife and drum tradition as it's practiced today!

1. **Fife and Drum: A New Generation**

- A. (Slide 39) **Show the embedded video** from the Smithsonian Folklife Festival as students think about these questions:
 - *Who are the performers?*
 - *What type of music are they playing?*
 - Consider leading a short class discussion based on student responses before moving on to the **next slides, which will answer the questions.**
- B. (Slide 40) Then, share the embedded contextual information about how the **fife and drum blues tradition developed.**
- C. (Slide 41) **Play the video again** (broken into several short excerpts).
 - For each segment that you show, lead discussion on the questions listed.
 - After leading a short discussion based on student responses, share the embedded contextual information provided on the slides that follow and answers to the discussion questions.

- D. (Slide 42) Share **information about Shardé Thomas** before moving on to answer the questions (Slide 43).
- *Which instruments do you hear? (Fife, snare drum, bass drum, and voice)*
 - *What do you notice about Shardé's singing style? (Her singing style has blues characteristics, such as a narrative, blues notes, and melancholic.)*
 - *What do you notice about the song structure? (It starts with a call from the fife before the drums enter [response]. Then, there are several sung verses with fife in between. The snare and bass drum parts seem to interlock [this is an example of polyrhythm, discussed in Lesson Hub 2].)*
 - *What do the lyrics mean? (The lyrics are centered on feelings and share a narrative/story.)*

2. Learn to Play the Fife and Drum Blues!

- A. (Slide 44) **Introduce students to the performing activity.**
- B. (Slide 45) **Play the beginning of the video several times**, to help students become more familiar with the fife melody.
- As students get more comfortable, encourage them to hum or pat along.
- C. (Slide 46) Share embedded **information about the minor pentatonic scale**.
- Encourage students to sing the first five notes of this scale (on a neutral syllable, using solfege, and/or note names in the key of D).
 - Syllables are embedded in the slide for guidance.
 - Teacher notes: Facilitate this activity according to the experience/ability level of your students. Consider using a modeling/imitation strategy (you sing – they echo).
- D. (Slide 47) Prompt the students to **play the first five notes of the minor pentatonic scale on a melodic instrument** (consider keyboard, Orff instruments, ukulele, and/or wind instruments like the recorder).
- If you decide to play on Orff instruments, consider removing the e and b bars.
 - Ways in which you could sequence this activity:
 - sing the scale on letter names for each portion of the activity
 - prompt the students to play in unison with you
 - prompt small groups of students to play the scale, with another group echoing
 - prompt individual students to play the scale.
 - Optional: Take additional steps towards improvisation with this activity ... begin by having students echo short patterns from the minor pentatonic scale

(consider starting with just two notes and build from there). Eventually - the teacher can play a "question" using these notes and the students can "answer" ... using the same notes but in a slightly different way.

E. (Slide 48) Enactive Listening: Next, **teach the opening melody by ear**.

- The notation is embedded in the slideshow (for your eyes only at this point) and is also provided [below](#). Customize this activity to match the experience and ability levels of the students in your classroom.
- **Consider these suggestions** as you facilitate this activity:
 - You'll notice that the melody does not resolve or seem to end. . . it seems to be missing a note. Have students improvise and play around on their instrument to find the final concluding note. **Remember, the first step in improvisation is learning to use your ears.**
 - Teach the melody one phrase at a time.
 - Take it slowly at first!
 - Spread this activity out over a period of several days (depending on the experience level of your students . . . You might only learn the first phrase on day 1).
 - Ignore the grace notes in the notation and the g flat in measure 4 (at least for now).
 - Consider returning to the video frequently for reference (slide 45).

F. (Slide 49) **Teach the accompanying rhythmic ostinato pattern.**

- Notation is provided within the slideshow and below.
- When students can comfortably perform this rhythmic pattern, transfer this to an instrument (a drum if possible).
 - Consider returning to the video (slide 45) and asking students to clap or pat along.
 - Use snare drums if they are available . . . If not, many different types of drums will be sufficient for this activity.

3. Optional Performance and Creating Activities

A. (Slide 50) **Put it all together!**

- Some students can play the melody while others play the rhythm (you can also add a lower drum sound on the off beats, or another instrument to keep the steady beat).
- Consider adding the grace notes and the accidental in measure 4 (especially if students are playing a wind instrument).
- Introduce students to the written notation.

B. (Slide 51) **Improvise a new song with the minor pentatonic scale:**

- Students can use the notes of the d minor pentatonic scale to create their own short riffs and/or improvised solos on their instruments.
 - Ideas to get started (especially if improvisation is new to students):
 - Begin by having students echo short patterns from the minor pentatonic scale (consider starting with just two notes and build from there).
 - Eventually - the teacher can play a "question" using these notes and the students can "answer" ... using the same notes but in a slightly different way.

(Slide 52) **Lesson 3 / Path 3 Learning Checkpoint**

- *In what ways did Shardé Thomas's performance resemble the blues?*
 - She uses elements like **sliding/blue notes, swinging/interlocking rhythms, call and response form, and improvisation**. Her **vocal style** resembles that of a blues singer and her **lyrics** are centered on feelings and share a narrative.
- *Why is the minor pentatonic scale useful when performing the blues?*
 - This scale is commonly used by blues musicians for improvisation. Blues scales are also very useful tools for young musicians who are learning about **improvisation**. **This scale fosters student confidence by providing a small number of concrete choices (five notes)**. **If teachers use Orff instruments - they can remove the "e" and "b" bars to ensure students experience success immediately.**

(Slide 53) **Lesson Navigation**

(Slide 54) **Lesson Hub Media Credits**

Integrated Standards Connections

2014 National Core Music Standards:

MU:Cr2.1.7a Select, organize, develop and document personal musical ideas for arrangements, songs, and compositions within AB, ABA, or theme and variation forms that demonstrate unity and variety and convey expressive intent.

- Can I improvise and develop short melodic riffs using the notes of the minor pentatonic scale?

MU:Pr4.2.7a Explain and demonstrate the structure of contrasting pieces of music selected for performance and how elements of music are used.

- Can I describe the structure of the Shardé Thomas's song?
- Can I identify how Shardé Thomas incorporates elements of blues music in her performance?
- Can I play the melody from Shardé Thomas's song on an instrument?
- Can I demonstrate the minor pentatonic scale on an instrument?

MU:Pr4.2.7b When analyzing selected music, read and identify by name or function standard symbols for rhythm, pitch articulation, dynamics, tempo, and form.

- Can I read and identify by name the notes in the d minor pentatonic scale?
- Can I read the staff notation for the fife and blues melody and rhythmic patterns I learned in this lesson?

MU:Pr4.2.7c Identify how cultural and historical context inform performances and result in different music interpretations.

- Can I explain how and why the fife and drums blues tradition developed and how it has changed over time?

MU:Pr4.3.7a Perform contrasting pieces of music demonstrating their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing) convey intent.

- Can I perform a fife and drums blues melody and rhythmic pattern, demonstrating my interpretation of how elements of music and expressive qualities are applied in this tradition?

MU:Pr6.1.7a Perform the music with technical accuracy and stylistic expression to convey the creator's intent.

- Can I perform a fife and drums blues melody and rhythmic pattern with technical accuracy and stylistic expression that conveys the creator's intent?

MU:Re7.2.7a Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces.

- Can I identify how elements of music and expressive qualities relate to the structure of the music I heard in this lesson (e.g., call and response form, minor pentatonic scale, swing rhythms, instrumentation, vocal style, etc.).
- Can I explain similarities and differences between how the elements of music and expressive qualities are applied in fife and drum corps music and the fife and drum blues?

MU:Re7.2.7b Identify and compare the context of music from a variety of genres, cultures, and historical periods.

- Can I describe the historical context and purposes of fife and drum corps?
- Can I compare contextual similarities and differences between fife and drum corps and fife and drum blues?
- Can I explain the context within which spirituals and the fife and drum blues developed and have been performed?

MU:Re8.1.7a Describe a personal interpretation of contrasting works and explain how creators' and performers' application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent.

- Can I explain similarities and differences between the ways in which the creators and performers featured in this lesson applied the elements of music and expressive qualities?

MU:Cn10.0.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

- Can I explain why Shardé Thomas learned and continues to play the fife and drum blues?
- Can I explain why enslaved Africans incorporated hymns into their musical practices?
- Can I explain why enslaved Africans incorporated fife and drum music into their musical practices?

MU:Cn11.0.1a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- Can I identify the contexts within which spirituals, fife and drum, and fife and drum blues developed and have been performed?
- Can I identify how spirituals were used in daily life by enslaved Africans in the American south?
- Can I explain why enslaved Africans were recruited to play in military fife and drums corps?

College, Career, and Civic Life (C3) Standards:

D2.His.1.6-8. Analyze connections among events and developments in broader historical contexts.

- Can I analyze historical connections between fife and drum corps and the fife and drum blues?
- Can I explain the roles enslaved Africans played in the military during the Revolutionary and Civil Wars?
- Can I explain why enslaved Africans learned to play the fife?
- Can I analyze the different functions, purposes, and performance contexts of spirituals throughout history?

D2.His.2.6-8. Classify series of historical events and developments as examples of change and/or continuity.

- Can I describe the origins of the Fife and Drum Corps tradition and explain how it has changed over time?

D2.His.3.6-8. Use questions generated about individuals and groups to analyze why they, and the developments they shaped, are seen as historically significant.

- Can I explain why the Fisk Jubilee singers are seen as historically significant?

Common Core State Standards:

CCSS.ELA-Literacy.SL.8.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

- Can I engage in meaningful collaborative discussions about the historical context and purposes of spirituals and the role of enslaved Africans in the early American military.

CCSS.ELA-Literacy.L.8.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

- Can I explain the meaning of (and use) terms like *polyrhythm*, *improvisation*, *blue notes*, *call and response*, *rhythmic ostinato*, *texture*, *timbre*, and *structure/form*, as they relate to music?

Additional Reading and Resources

- Allen, William Francis, Charles Pickard Ware and Lucy McKim Garrison, eds. 1995 [1867]. *Slave Songs of the United States*. New York City, NY: Dover Publications.
<https://store.doverpublications.com/products/9780486285733>.
- Charters, Samuel. 1961. *The Orangemen of Ulster*, liner notes. New York City, NY: Folkways Records, FW 3003. <https://folkways-media.si.edu/docs/folkways/artwork/FW03003.pdf>.
- Charters, Samuel. 1972 [1962]. *An Introduction to Gospel Song*, liner notes. New York City, NY: RBF Records, RF 5. <https://folkways-media.si.edu/docs/folkways/artwork/FW0RBF5.pdf>.
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- Courlander, Harold. 1960 [1956]. *Negro Folk Music of Alabama, Vol. 1: Secular Music*, liner notes. New York City, NY: Folkways Records, FE 4417. <https://folkways-media.si.edu/docs/folkways/artwork/FW04417.pdf>.
- Evans, David. n.d. [1972]. "Black Fife and Drum Music in Mississippi." Folkstreams. <https://www.folkstreams.net/contexts/black-fife-and-drum-music-in-mississippi>.
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Worksheets

Compare and Contrast Worksheet

Name: _____

	“Shimmy She Wobble”	“Orange Procession – Easter Saturday”	Comparing these songs, how are they similar or different?
Timbre/Texture (what instruments do you hear? Many instruments? Only a few instruments?)			
Tempo/Dynamics (fast, slow, does the tempo change, loud, soft, do the dynamics change, etc.)			
Style (what do you notice about the melody? Rhythms? What are the stylistic influences?)			
Meaning (what does the music mean to the people who enjoy it?)			
Performance Context (Why do people usually perform this music? What is it for? Where is it performed?)			
Historical Connections (where/when/how did this tradition develop?)			

FOLKWAYS

Notation for Music-Making Activity

