

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
 - pp381-409 (Chapter 24: "Music in America: Jazz and Beyond")

Other books / websites:

- Craig Wright, *Listening to Music*, 7e
 - 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.

42 CLAMANDA. L. M. D.

Say, now, ye love-ly, so - cial band, Who walk the way to Ca - naan's land; }
Ye who have fled from So - dom's plain, Say, do you wish to turn a - gain! }

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 [African American Spirituals \(Library of Congress\)](#) 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)?