



OH, FREEDOM! Teacher Evaluation Form

Date of Performance: _____ School: _____

Total Students in Attendance: _____ Grade Levels: _____

Name of Teacher: _____ Grade(s) Taught: _____

Address: _____

City: _____ State: _____ Zip Code: _____ County(Please Include): _____

Demographics. For Virginia Opera grant documentation, please list the number of students attending who were:

White _____ Black _____ Asian _____ Hispanic _____ Other _____ Disabled _____

Pre-Performance.

Did you use the Teacher/Student materials provided? ___ Yes ___ No

If No, please indicate why: _____

If Yes, please rate the quality and suitability of the guide:

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Post-Performance.

How would you rate the quality of the performance?

___ Excellent ___ Good ___ Fair ___ Poor

How would you rate the quality of the experience overall?

___ Excellent ___ Good ___ Fair ___ Poor

Did you find the performers easy to understand?

___ Excellent ___ Good ___ Fair ___ Poor

Virginia Opera appreciates any comments or suggestions you may have. Please note that your comments may be included in future marketing materials. Check here _____ if you do NOT wish to have your comments used in promotional materials. (Continue comments on back if you wish) THANK YOU!

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Oh Freedom!

Teacher Guide

Virginia Opera Association 2001
Revised: 2008

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In your hands is a teacher guide to accompany the Virginia Opera Education Performance you will be presenting at your school. It is our hope that this teacher guide will assist you and your students in making the most of your experience with Virginia Opera. Opera brings together music, drama, dance, language, literature, history, and geography, and we encourage you to incorporate this teacher guide into your curriculum and use the art form of opera to supplement your students' educational experience.

This teacher guide includes background information and essay/discussion topics as well as a series of ready to use student activity sheets. This guide is designed to benefit both educator and student with regard to the inter-disciplinary approach to education. Also included are follow up worksheets which encourage students to express what they saw, heard, and learned from the performance. We invite you to use this guide to augment your existing curriculum for language arts, music, social studies, science, and mathematics.

We at Virginia Opera believe that the performing arts are an essential component of every student's education and that all students should be afforded the opportunity to experience live theater. We sincerely hope that your experience with Virginia Opera is entertaining, educational, and inspiring and will serve as a catalyst for a life long appreciation of opera.



Oh Freedom Music Selections

“Oh Freedom”

Arranged by Hall Johnson

“Dima”

Zairean Folk Song (English version)

“Nobody Knows the Trouble I See”

Arranged by J. Rosamond Johnson

“Escape from Slavery of Henry Box Brown”

Anonymous

“Deep River”

Words and Music by H. T. Burleigh

“Go Down Moses”

Arranged by J. Rosamond Johnson

“Slavery Chain Done Broke At Last”

Anonymous; Music: “Joshua Fit the Battle of Jericho”

“Minstrel Man”

Words by Langston Hughes; Music by Margaret Bonds

“Civic Blues”

Words and Music by Glenn Winters

“It Don’t Mean a Thing (If It Ain’t Got That Swing)”

By Duke Ellington and Irving Mills

“If You Miss Me from the Back of the Bus”

Words by Carver Neblett; Music: traditional

“The Man Who Became a Word”

Words by J Patrick Lewis; Music by Glenn Winters

“Everybody Says Freedom”

Anonymous

HISTORICAL PERSPECTIVE

SLAVERY

(1600-1865)

THE FIRST AFRICANS WERE BROUGHT ASHORE IN 1619 AT JAMESTOWN, VIRGINIA. THEY ARRIVED AS INDENTURED SERVANTS, WHICH MEANT THAT THEY HAD TO ENDURE A SPECIFIC PERIOD OF ENFORCED SERVITUDE. GRADUALLY, PERMANENT HEREDITARY BONDAGE TOOK THE PLACE OF INDENTURE. EVENTUALLY, SLAVERY AS AN INSTITUTION WAS CENTERED IN THE SOUTHERN STATES, AND A SYSTEM OF LAWS DEVELOPED REGULATING SLAVERY IN DETAIL. SLAVERY PROVIDED THE LABOR FOR THE AGRICULTURAL ECONOMIC SYSTEM OF THE SOUTH WHICH WAS BASED ON THE CASH CROPS OF TOBACCO, RICE, SUGAR, AND COTTON GROWN ON PLANTATIONS OF VARYING SIZE. BY 1840, THERE WERE FOUR MILLION SLAVES IN THE UNITED STATES. OPPOSITION TO SLAVERY IN THE NORTH CAME FROM PEOPLE CALLED ABOLITIONISTS WHO BECAME INCREASINGLY MILITANT BEGINNING IN THE 1830'S. AS THE COUNTRY GREW AND NEW LANDS WERE ADMITTED TO THE UNION, THERE WAS POLITICAL CONFLICT BETWEEN NORTHERN AND SOUTHERN STATES OVER WHETHER THE NEW AREAS WOULD BE ADMITTED AS FREE OR SLAVE STATES. A SERIES OF COMPROMISES WERE MADE OVER SEVERAL DECADES TO MAINTAIN AN EVEN BALANCE OF POWER IN CONGRESS. EVENTUALLY, DURING THE 1850'S, THESE COMPROMISES BEGAN TO BREAK DOWN AND BY 1860, FOUR DECADES OF SECTIONAL RIVALRY OVER POLITICAL, SOCIAL, AND ECONOMIC DIFFERENCES REACHED THE BREAKING POINT. THE SOUTHERN STATES, FEELING THREATENED AND DETERMINED TO PRESERVE SLAVERY AND THEIR WAY OF LIFE, SECEDED FROM THE UNION AFTER THE ELECTION OF ABRAHAM LINCOLN IN 1860. ARMED CONFLICT BROKE OUT ON APRIL 12, 1861 AND LASTED UNTIL APRIL 9, 1865.

UNDERGROUND RAILROAD

(1780-1860)

THE UNDERGROUND RAILROAD WAS A SYSTEM FOR HELPING FUGITIVE SLAVES REACH SAFETY IN FREE STATES OR CANADA. THE QUAKERS, A GROUP OF STAUNCH OPPONENTS TO SLAVERY, STARTED IT IN THE 1780'S. COMMITTED ABOLITIONISTS, BOTH BLACK AND WHITE, SERVED AS GUIDES AND SET UP SECRET ROUTES AND SAFE HOUSES TO HELP SLAVES ESCAPE THEIR BONDAGE. RUNAWAY SLAVES WOULD WALK, MAINLY AT NIGHT, USING THE NORTH STAR FOR DIRECTIONAL GUIDANCE. THEY WOULD BE MET BY GUIDES, CALL "CONDUCTORS," AT CRITICAL POINTS SUCH AS THE BORDER CROSSINGS BETWEEN FREE AND SLAVE STATES. AMONG THE MOST FAMOUS OF "CONDUCTORS" WERE LEVI COFFIN, A CINCINNATI QUAKER, AND HARRIET TUBMAN. CALLED "THE MOSES OF HER PEOPLE," TUBMAN ESCAPED SLAVERY IN 1849 AND RETURNED MANY TIMES TO LEAD OTHER SLAVES OUT OF THE /SOUTH. THERE WAS ALSO A STORY ABOUT ONE ANTI-SLAVERY ACTIVIST CALLED PEG LEG JOE WHO WAS PART OF THE ORGANIZATION. HE REPORTEDLY WAS A WHITE SAILOR WHO HAD LOST HIS FOOT IN AN ACCIDENT AND WORE A WOODEN PEG LEG IN ITS PLACE. HE FOUND WORK ON PLANTATIONS IN SOUTHERN ALABAMA AND BEFRIENDED SOME OF THE SLAVES. AFTER HE MOVED ON, SLAVES WOULD START DISAPPEARING, SUPPOSEDLY FOLLOWING THE LITTLE ROUND MARKS MADE IN THE GROUND BY HIS PEG LEG. THERE IS NO WAY TO VERIFY THIS STORY, BUT IT STANDS AS A SYMBOL OF THE OTHER GREAT FUNCTION OF THE UNDERGROUND RAILROAD-ITS ABILITY TO CATCH THE IMAGINATION OF NORTHERN PEOPLE AND PROMPT THEN TO THINK ABOUT THE EVILS OF SLAVERY. THIS, IN TURN, HELPED THE ABOLITIONIST CAUSE.

EMANCIPATION

(January 1, 1863)

President Lincoln issued the Emancipation Proclamation on January 1, 1863, freeing all slaves in the rebelling states. In many ways it was only symbolic. Slavery was not actually abolished until the Civil War was won, and the Thirteenth Amendment to the Constitution was passed. In 1865, however, the Proclamation was an important political step because it provided a moral justification for fighting that was in addition to its original intention of fighting to preserve the Union. It also unified the Republican Party under the banner of a righteous cause and influenced the strong anti-slavery sentiments of the French and English people, making it harder for their governments to provide any assistance to the Confederacy. News of the Emancipation greatly excited the Southern slave population who called this day the "Jubilee."

RECONSTRUCTION

(1865-1877)

Once the Civil War was over, Union Troops governed much of the South. The process of bringing the Southern states back into the Union began with rules and regulations determined by Congress. The Thirteenth, Fourteenth, and Fifteenth Amendments to the Constitution were passed to abolish slavery, make former slaves American citizens, and ensure their right to vote. The Freedmen's Bureau was set up in March 1865 to assist the newly-freed slaves in starting new lives. The Freedmen's Bureau had some success on the education front, improving literacy rates and starting several black colleges, but many of their other initiatives, such as land distribution, failed. The occupation of the defeated Southern states by the Union Army did give blacks some measure of political freedom, and some black citizens were elected to legislative offices. But the end of the war did not bring the newly-freed slaves the freedom they had hoped for. White landowners were able to restrict the rights of blacks through laws called black codes. The ex-slaves were still economically dependent on whites, and the vast majority became sharecroppers leading lives of virtual slavery.

TURN OF THE CENTURY

(1880-1920)

The economic and social conditions that existed in the years after the Civil War grew continually worse in much of the South. The heavy hand of Reconstruction made white Southerners increasingly bitter while the reality facing black Americans grew increasingly grim. Many whites could not accept the changes forced by civil war and found ways to circumvent the Fourteenth and Fifteenth Amendments to the Constitution eroding the rights black Americans had fought so hard to win. "Jim Crow" laws were passed to limit the freedoms of black Americans, and legal segregation of the races was upheld by the Supreme Court-as long as the facilities were "equal." Some black Americans were able to overcome these inequities and be successful enough to enter the middle class. However, the great majority of blacks remained trapped in rural poverty in the South, unable to break away from the unequal and unfair circumstances of their lives. Without equal protection under the law, blacks were vulnerable to mob violence, and the lynching of black men became a common atrocity. The Ku Klux Klan, an organization dedicated to white supremacy and the terrorization of blacks, became very powerful. As a result, there was a growing exodus of blacks from the rural South to the industrial cities of both the North and South. Tens of thousands of black Americans moved to the industrial North seeking a living wage and a better life. The situation in the North was an improvement over what could be expected in the South, but there was still considerable racial bigotry. There was routine discrimination in public places and in public accommodations. Unions refused to admit blacks, the drawing of district lines segregated many schools, and there was widespread inequity in the workplace. During World War I, most black leaders urged black Americans to support the war effort, and many blacks joined the Army even though it was segregated. Some whites resented black participation in the war effort, and there was an increase in racial strife and conflict in areas where black troops were stationed. There was also an increase in black migration to northern industrial cities during the war to meet the increased need for workers to fulfill war contracts. One result of the black migration northward was the emergence of an area in New York City called Harlem as the social and cultural center of black America.

HARLEM RENAISSANCE

(1920-1932)

In the decade after the First World War, Harlem became a mecca for blacks looking for a better life. It was seen as a refuge, a place where black people could escape the ubiquitous white control, and as a place of opportunity and excitement. Tens of thousands of blacks migrated and made their home in Harlem joined by thousands of blacks from the West Indies. It was rapidly becoming a city within a city, a place where more than ninety percent of the population was black. It was a symbol for the experience of black America as Harlem became increasingly urbanized. Among the people drawn to this exciting environment were writers, intellectuals, artists, and musicians who lived and worked together in a mix that knew no class boundaries. The young writers were drawn to established black intellectuals who were members of the Urban League, the NAACP, and various universities. These older, established figures served as advisors, critics, and liaisons with the white literary establishment. The people who made up this literary and intellectual movement and the emerging culture they wrote about in their creative endeavors became known as the Harlem Renaissance. Their work allowed them to vent their disappointment and impatience with the slowness of black integration into American society and helped to call attention to the reality of racial inequities. The “city” itself provided the setting and the material for many of the literary works created by young writers such as Langston Hughes, Claude McKay, and Rudolf Fisher. Art forms influenced each other in ways that expressed the very soul of the black experience in America. Langston Hughes, in particular, used jazz and other forms of black music to set the tempo and rhythms of his poetry. Some other names associated with the Harlem Renaissance are James Weldon Johnson, Jean Toomer, Zora Neale Hurston, Wallace Thurman, Countee Cullen, and Jessie Fauset. The flowering of creativity and self-affirmation that was the hallmark of the Harlem Renaissance began to recede in Harlem during the Depression but resurfaced and flourished in Chicago during the 1930’s and beyond.

DEPRESSION AND WAR

(1930-1945)

The severe economic problems of the 1930’s hit the black population especially hard, and many of the government relief programs were of no benefit. This was particularly true for small farmers and domestic workers. However, black factory workers were able to gain a toehold in a few unions, strengthening their position in several industries. The NAACP fought a vigorous battle against racial discrimination, especially in public education. In 1938, the NAACP won a court case in which the University of Missouri was forced to admit a black man because the state did not have equal facilities for blacks. Just before the beginning of World War II, the government ordered an end to racial discrimination in government jobs. As a result, thousands of blacks sought these jobs and migrated west to work in the defense factories. World War II helped bring about change. Blacks were needed to help the war effort, and black men volunteered to fight in the armed forces. Even though the military was segregated and there was widespread discrimination, over 500,000 black Americans fought in the war. In 1945, President Truman integrated the armed forces. Additionally, the fight against fascism made whites realize the danger of racist ideas and made blacks more intent on changing their lives at home. In the South, black Americans wanted to see an end to separate water fountains, separate bathrooms, and specially designed seats on public transportation. They wanted equal access to hotels, restaurants, and lunch counters, and they wanted the right to vote without restrictive rules or intimidation. Whites began to gain a new appreciation and understanding of the black experience, and racial attitudes began to undergo significant changes. The stage was being set for a full assault on legal segregation and the acceptance of the now outdated “separate but equal” doctrine.

CIVIL RIGHTS MOVEMENT

(1950-1970)

In the years after the war, blacks made economic gains that translated into greater political power. Black voters were becoming a significant voting block, favoring those candidates who supported civil rights reforms. The first major victory in this struggle occurred in 1954 with the Supreme Court decision that began the process of reversing 58 years of legal segregation. In a case concerning public schools, the doctrine of “separate but equal” was struck down. The Supreme Court decision stated that separate facilities were “inherently unequal.” This paved the way for desegregating public facilities. In 1955, in Montgomery, Alabama, a black woman named Rosa Parks defied Alabama law by refusing to give up her seat on a bus to a white man. She was arrested. In

response, Dr. Martin Luther King, Jr., a black civil rights leader, organized a nonviolent boycott of the Montgomery bus system. A federal court eventually ruled that Alabama's segregated bus laws were unconstitutional. In the wake of this victory, groups formed to challenge segregated public facilities in other states by using various methods of civil disobedience. There was also strong interest in voting rights that had been severely restricted for blacks in many states. In Mississippi alone, only seven percent of the black population could vote. Federal civil rights legislation was introduced in 1963 and supported by a march on Washington, D.C. where Dr. King gave his famous "I Have a Dream" speech. The Civil Rights Act finally passed in 1964 barring any further discrimination in public services. Voting rights legislation passed in 1965, following widespread demonstrations in Selma, Alabama. The effort to bring about change in the treatment of black Americans, particularly in the South, involved thousands of committed people, both black and white, and spanned many years. Some died, many were jailed, and others were knocked over by water from fire hoses or terrorized by police dogs. Amid the hostility, these individuals held firm, united by the songs they sang, by the knowledge that their cause was just, and by the belief that their fight was one that had to be won.

THE MUSIC OF *Oh Freedom!*

Music has played a central role in the lives of black Americans from the beginning of their history in America. Africans brought to America as slaves came from many different areas. The co-mingling of slavery blended the musical practices of a variety of African tribes. Common characteristics included complex rhythms, communal involvement, and an improvisatory spirit. The captured Africans might not speak the same language, but they could communicate and find solace through song and the use of instruments such as the drum. The use of drums was eventually outlawed in some areas because it was suspected that they were being used to send messages about escapes and rebellions. Without drums, many slaves used their feet to pound out rhythms. Songs were also used as a form of communication and sometimes had hidden meanings or messages contained in their lyrics. For the most part, however, songs were sung to help the work move along faster, to brighten spirits, and to express feelings of sorrow or spiritual joy.

SPIRITUALS

Music accompanied all types of work. The work songs and field “hollers” usually followed the call and response form, a style in which individual singers sang solo verses alternating with a chorus sung by a group. Call and response was also used in the more religious songs the slaves sang as part of church services or to express feelings of sorrow. These songs, called “spirituals”, are true American folk songs and sprang from the slaves’ African musical heritage, their exposure to Christianity and Protestant hymn singing, and their reaction to the reality of captivity. No one person can be credited with the creation of any particular spiritual. This rich body of music grew spontaneously out of the black slaves’ experience in America, containing beautiful melodies, distinctive rhythms, and deep, poignant, emotional energy. Some spirituals have solo lines that are immediately answered by the group. Others make use of strong syncopation. The words of spirituals relate the suffering and death of Christ directly to the slave’s own suffering. The spiritual was also used in a ritual, which had its roots in West Africa, called the “ring shout”. Participants moved around in a circle and used dance, drum and song to express themselves in ever-increasing levels of religious intensity and emotion.

Although expressed through sacred and biblical ideas, the main subject of spirituals was freedom from slavery. The songs expressed deep sorrow over the condition of slavery, great jubilation at the promise of a better future, and a fervent desire to be free. In many ways spirituals served as early protest songs. While under the domination of their white owners, slaves had to submit and keep their feelings under control. Singing spirituals in church or during a ring shout allowed them to release their emotions and cry out against their captivity.

The process of acquainting the wider American public with this music began with the first published collection of spirituals in 1867, entitled *Slave Songs of the United States*. The music for this book was collected in 1861 on the Sea Islands off the coast of South Carolina. However, the principal credit for introducing spirituals to the American public goes to a black singing group called the Fisk Jubilee Singers.

Fisk University, located in Nashville, Tennessee, was founded within six months of the end of the Civil War by the Freedmen’s Bureau, a government agency formed in March 1865, to help the newly emancipated slaves start lives as free men and women. One of the main objectives of the Freedmen’s Bureau was to improve education at all levels and, as a result, many institutions of higher learning were established, including Fisk in Nashville, Hampton Institute in Virginia, and Howard University in Washington, D.C.

By 1871, Fisk University experienced a great shortage of funds and was in danger of closing. A decision was made by the treasurer and music director, George L. White, to form a chorus and go on tour giving performances to raise money for the school. He chose a group of ten women and eight men who gave concerts of art songs, ballads and popular songs of the day. White had named the group the Jubilee Singers, in honor of the Emancipation. They were politely received, but it was not until some spirituals were included in the program that audiences really began to take notice.

At first the singers did not want to perform spirituals. They associated the songs with the recent past that they would rather forget, or they thought of them as sacred pieces their parents sang in church. Under the encouragement of George White, the group performed some spirituals, and it became obvious that these songs really resonated with the public. Money began to flow in and an invitation to sing in New York in the church of the famous abolitionist Henry Ward Beecher soon followed. The New York newspapers gave them rave reviews and the Fisk Jubilee Singers became famous. That year their concerts raised over \$20,000, which was sufficient to pay the debts of their university and ensure it would not close down. The following year, the Jubilee Singers traveled to Europe repeating their triumphant success. In seven years of touring the group raised about \$150,000. Eventually the Fisk Jubilee Singers toured around the world and spawned many imitators among other traditionally black schools. In the hands of the Jubilee Singers the traditional spiritual was transformed by their European classical training into a new form called the “concert spiritual”.

In the quest for recognition of the concert spiritual as “serious” music, there was an effort on the part of classically trained African-American musicians and composers to write arrangements for these songs that would enhance their status. Harry T. Burleigh, Hall Johnson, Margaret Bonds, William Dawson, Nathaniel Dett and Florence Price are all composers and arrangers who contributed to elevating the status of the concert spiritual. Great singers like Paul Robson, Roland Hayes and Marian Anderson included concert spirituals in their repertoire of art song and arias to establish further the concert spiritual’s place in serious musical literature.

By the beginning of the twentieth century the interest of black Americans in the traditional spiritual began to change. There was less emphasis on the “sorrow” aspect and more on the hopeful, “good news” aspect of the songs. The need to be free from slavery was no longer relevant. As the new century progressed, the style of the spiritual was evolving into a religious form of music that would be called “gospel,” a “twentieth-century spiritual” that celebrated the human spirit and gave credit to a higher power.

THE BLUES

In the realm of “sorrow” songs, spirituals have a close relative also rooted in slavery. “The blues,” secular sorrow songs, evolved from early slave laments. These songs belong to the individual and depict their experiences in slavery. As a secular form, the blues is concerned with worldly thoughts and concrete ideas rather than notions of heaven and the spiritual life to come. Where the spiritual is an intensely religious style and is frequently sung as a group effort, the blues is a solo expression of the trials of everyday life.

Musically, the blues has some special characteristics. The form developed into a three-line stanza structure (AAB) in a call-and-response format. The first line asks a question or makes a statement, the second line repeats the first, and the third responds to the first two lines. The incorporation of a lowered or “blue” note on the third and/or seventh steps of the scale produces a melancholy sound and helped give the style its name. The harmonic progression is a very specific combination of I, IV, and V chords and helps identify the style as specifically as the “blue” notes used in the melodies. Blues music was a major component of one of the most significant musical developments of the twentieth century – jazz. Great names associated with the blues are “Ma” Rainey, Charlie Patton, Huddie Ledbetter, Bessie Smith, and W.C. Handy.

W.C. Handy is called the “father of the blues” not because he developed it, but because he was the first to catch its spirit and write it down. Handy published his first blues song in 1912, called the *Memphis Blues*, followed by *St. Louis Blues* in 1914. He saw the commercial possibilities of this music and created a publishing company along with his brother called Handy Brothers Music Company that is still in business today and still run by the Handy family. *St. Louis Blues* has been sung in almost every country and language. Handy continued to compose blues – *Joe Turner Blues*, *Yellow Dog Blues*, and *Beale Street Blues* among them – for many years. He compiled several anthologies of blues and spirituals. It was his arrangement of the spiritual, *I’ll Never Turn Back No More* that was sung by the great gospel singer Mahalia Jackson at the dedication of a statue honoring his memory in St. Louis in 1960. The singing of this song sent a powerful message during the Civil Rights Movement concerning the steadfastness of black Americans in their quest for equal rights.

CLASSICAL MUSIC

In the drive to transform the concert spiritual into “serious” music worthy of the classical concert stage, there was a pronounced effort by composers and arrangers to use their classical training to enhance the spiritual to the greatest degree possible. In 1898, European composer Antonin Dvořák used authentic spiritual melodies to represent American folk music in his symphony *From the New World*. By the late nineteenth century, black composers were using their skills to write songs in the European classical tradition that were independent of the spiritual. This budding effort was further spurred in 1904 by the visit to America of Samuel Coleridge-Taylor, a black English composer who was a professor at the Royal College of London and the conductor of the Handel Society of London. His three visits to America before his death in 1912 served as an inspiration to many aspiring black composers. He had a pronounced effect on composer Harry T. Burleigh who, in a career that spanned fifty years, added greatly to the repertoire of songs sung by the finest singers in America.

The cultural flowering among black writers, artists, musicians and intellectuals that occurred after the First World War in Harlem, New York, added to the expression of a black aesthetic in music. During the 1920s the Harlem Renaissance represented the center of black intellectual life. Among these talented and creative people was a growing discontentment with the treatment of black people in this country. It had been fifty years since the Emancipation Proclamation and the time for equal rights was long overdue. As a result, there was an outpouring of literature, poetry and art that reflected this dissatisfaction. Black musicians responded by setting poetry of Harlem Renaissance writers to music. The rhythms, harmonies and melodies of spirituals, blues and jazz became fully utilized in concert music. Black performers made an effort to include works of black composers in their recitals. The first symphony composed by a black American, the *Afro-American Symphony* by William Grant Still, was completed in 1930 and performed in 1931. Still’s work fulfilled the ideals of the Harlem Renaissance, effectively blending African and European musical values, while being true to each individually.

The ideals of the Harlem Renaissance did not fade away after the full flowering of that period came to an end. A concert in June 1933 performed by the Chicago Symphony Orchestra entitled “Negro Music and Musicians” demonstrated these ideals. Featured was the African-American soloist Roland Hayes singing an excerpt from a well-known black composer’s cantata, the pianist Margaret Bonds performing an extended piece by white composer John Alden Carpenter, and the premiere of the *Symphony in E Minor* written by black female composer, Florence B. Price. Margaret Bonds won prizes for her art songs, set poems by Langston Hughes to very evocative music, and wrote a ballet, *The Migration*, about the Great Migration of blacks out of the rural South. Black composer William Dawson wrote many orchestral works, including *The Negro Work Song for Orchestra* commissioned by the Columbia Broadcasting System in 1940. In December 1937 the Chicago Civic Opera Company featured two black opera singers, La Julia Rhea, and William Franklin, in the roles of Aida and Amonasro in Verdi’s opera *Aida*. There are abundant examples of rich concert music activities involving black singers, composers and musicians that continue through the years of the 1930s and 1940s.

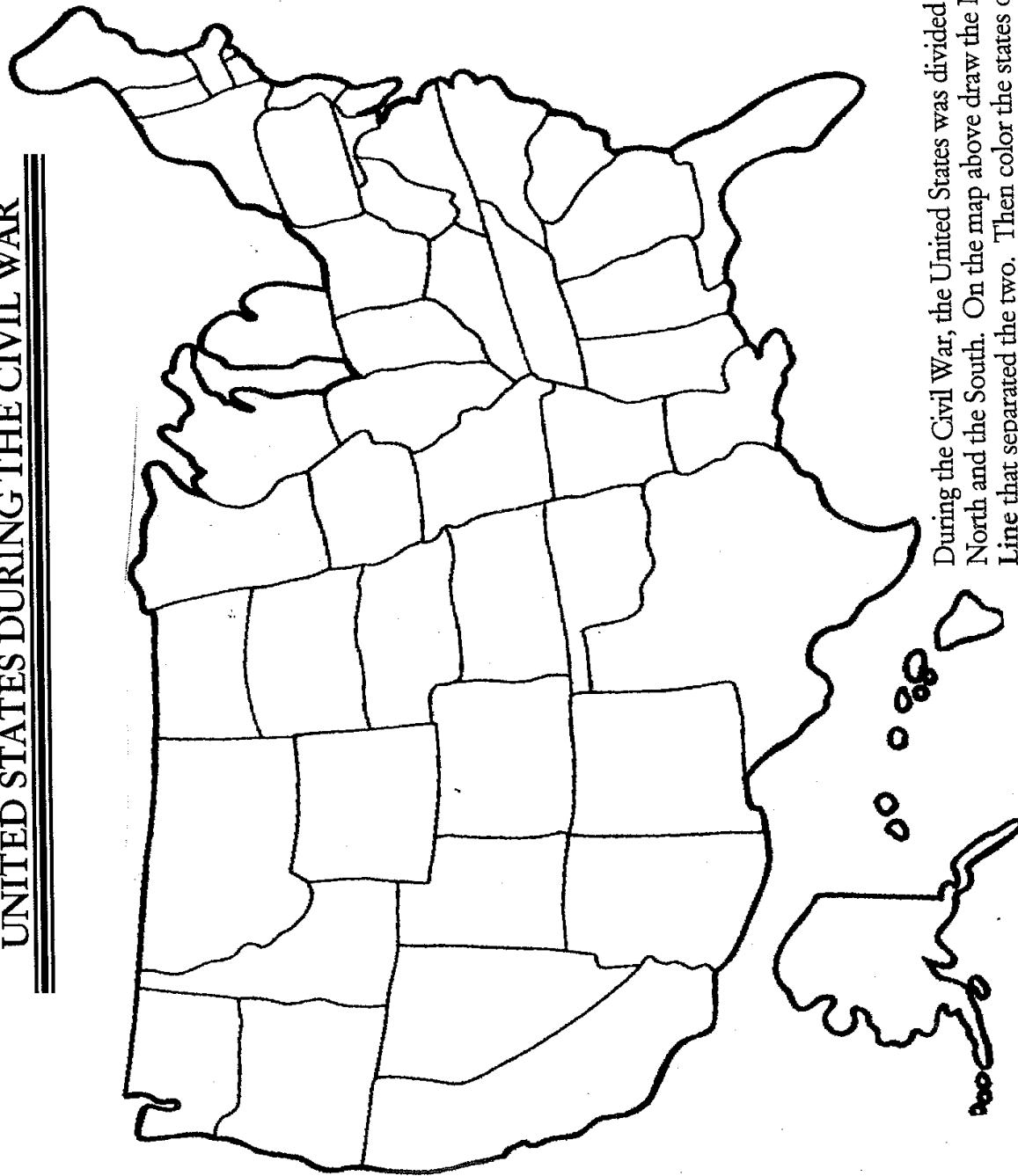
PROTEST SONGS

The earliest protest songs were the spirituals themselves. It was the music of the spirituals, with words changed to fit the occasion that led the vanguard of the Civil Rights Movement. Other musical styles such as blues, gospel, and rock ‘n’ roll, also provided the framework for lyrics of anger, determination, and militancy. Ending the segregation and unequal treatment that plagued the lives of black Americans took many years of protests, demonstrations and court actions. Music, with lyrics sometimes improvised on the spot, was a pivotal force in maintaining unity, bolstering courage, and forging a sense of purpose among people facing formidable, even fearful, opposition. Many protest songs feature the same call and response style of the work songs sung during the period of slavery. It is interesting to note the similarity of purpose in the two types of songs, as each served to foster a sense of unity against oppression. The importance of protest songs came from the fact that they helped change the course of history.

ESSAY QUESTIONS

1. *Oh, Freedom!* addresses the struggles of Black Americans from slavery through the Civil Rights Movement. Is there total equality today? Share your thoughts on equality, racism, discrimination and the changes in the new millennium.
2. Martin Luther King, Jr. cited Mahatma Ghandi as a major influence. Compare and contrast Dr. King's efforts in America and Ghandi's work in India.
3. From the 1600's through the 1800's, slavery was prevalent throughout the world. Research the deconstruction of the institution of slavery across the world during this time and comment on current slavery conditions.
4. Music has played an important role in the African-American struggle for freedom. What role, if any, does contemporary music play in addressing discrimination and inequality?
5. Identify and discuss current leaders in the fight for equality.

UNITED STATES DURING THE CIVIL WAR

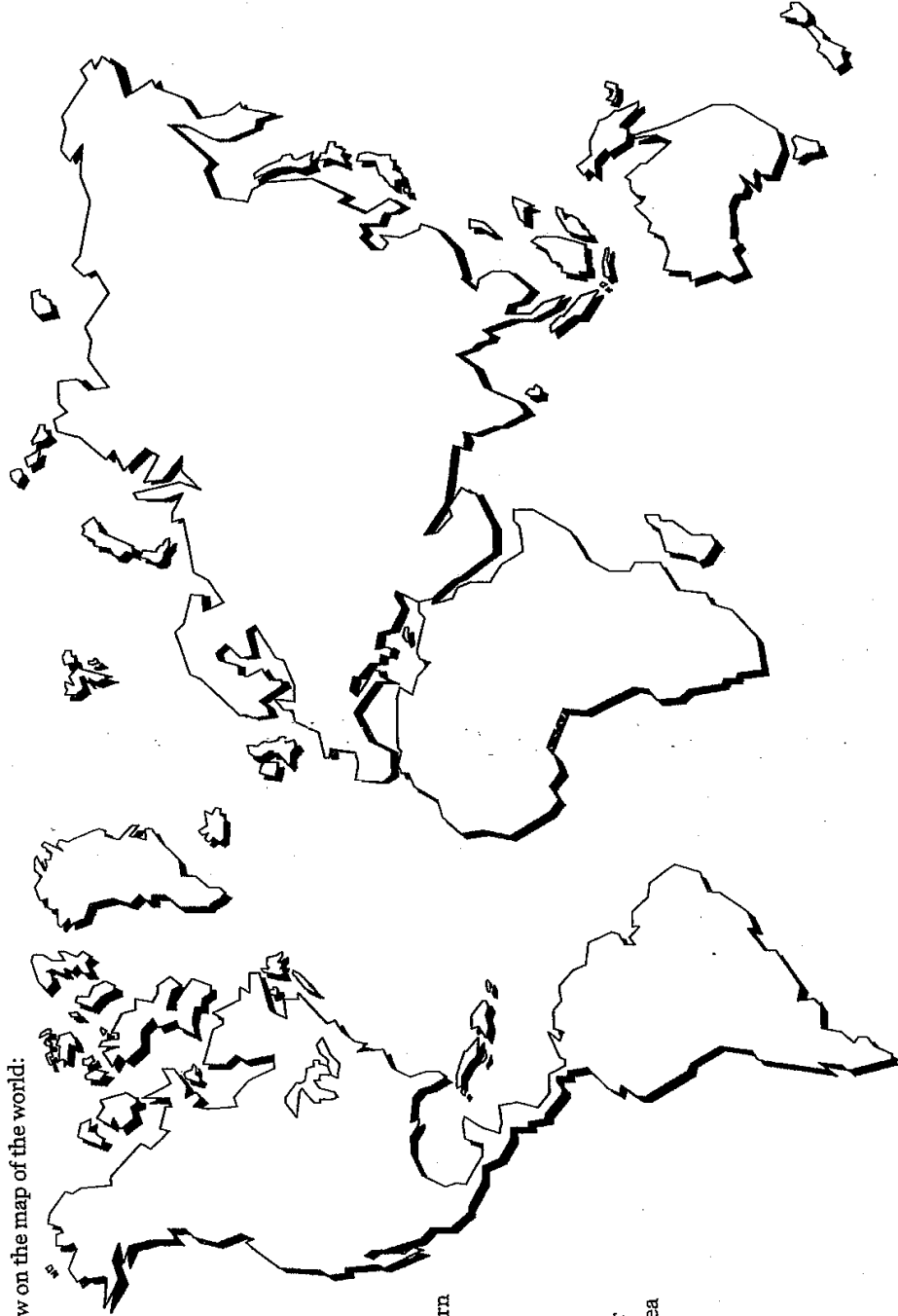


During the Civil War, the United States was divided between the North and the South. On the map above draw the **Mason Dixon Line** that separated the two. Then color the states of the Union in **Gray** and the states of the Confederacy in **Blue**. Color those states that were **Border States** in **Red**.

WORLD

Label the places below on the map of the world:

1. North America
2. South America
3. Europe
4. Africa
5. India
6. Atlantic Ocean
7. Arctic Ocean
8. Pacific Ocean
9. Caribbean Sea
10. Equator
11. Tropic of Cancer
12. Tropic of Capricorn
13. Prime Meridian
14. Ivory Coast
15. Greenland
16. Iceland
17. Strait of Gibraltar
18. Mediterranean Sea
19. Indian Ocean
20. Virginia
21. Asia
22. Gulf of Mexico
23. The Great Lakes
24. Hudson Bay
25. Australia



Trail Blazers of the American Civil Rights Movement

Martin Luther King, Jr:

Born: _____ Died: _____

Birthplace: _____

Individuals who influenced Dr: King's ideas: _____

Importance to Civil Rights Movement: _____

Mahatma Gandhi:

Born: _____ Died: _____

Birthplace: _____

Individuals who influenced Ghandi's ideas: _____

Importance to Civil Rights Movement: _____

Rosa Parks:

Born: _____ Died: _____

Birthplace: _____

Individuals who influenced Ms. Parks ideas: _____

Importance to Civil Rights Movement: _____

Harriet Beecher Stowe:

Born: _____ Died: _____

Birthplace: _____

Individuals who influenced Ms. Stowe's ideas: _____

Importance to Civil Rights Movement: _____

Frederick Douglas:

Born: _____ Died: _____

Birthplace: _____

Individuals who influenced Mr. Douglas' ideas: _____

Importance to Civil Rights Movement: _____

Oh Freedom!

Matching Game

Select the correct match from the lettered list and place it next to the description.

- | | |
|--|------------------------------|
| 1. _____ He wrote plays, novels, and poetry that earned him the title of “Poet Laureate of Harlem.” | A. Freedmen’s Bureau |
| 2. _____ She sang for seventy-five thousand people on the steps of the Lincoln Memorial. | B. Thirteenth Amendment |
| 3. _____ In 1955, he asked everyone to peacefully boycott buses in Montgomery, Alabama. | C. Henry “Box” Brown |
| 4. _____ A song with a message for fugitive slaves to use the Big Dipper Constellation as a compass directing them north. | D. Harriet Tubman |
| 5. _____ The constitutional amendment ensuring African-Americans the right to vote. | E. Underground Railroad |
| 6. _____ The constitutional amendment abolishing slavery. | F. Fourteenth Amendment |
| 7. _____ The constitutional amendment granting citizenship to African-Americans | G. Emancipation Proclamation |
| 8. _____ Slave who escaped to freedom in a shipping crate. | H. Martin Luther King, Jr. |
| 9. _____ A system which helped fugitive slaves reach safety in the free states or Canada. | I. Follow the Drinking Gourd |
| 10. _____ She was called “the Moses of her people” | J. Reconstruction |
| 11. _____ This Presidential statement provided moral justification for the Union States to fight the Civil War. | K. Great Migration |
| 12. _____ The period of American History just after the Civil War when Southern States were being brought back to the Union. | L. Marian Anderson |
| 13. _____ This agency was set up after the Civil War to assist newly-freed African-Americans. | M. Harlem Renaissance |
| 14. _____ The period of American History when many black Americans moved to Northern States due to economic and social hardships in the Southern States | N. Langston Hughes |
| 15. _____ The literary and intellectual movement following World War I when African-American writers, artists, musicians, and political activists vented their Disappointment and impatience with discrimination | O. Fifteenth Amendment |

CIVIL RIGHTS WORD SEARCH

Find and circle the hidden words. For Grades 6-8.

E	M	A	N	C	I	P	A	T	I	O	N	P	R	O	C	L	A	M	A	T	I	O	N
Y	Y	I	G	H	I	A	V	E	S	D	N	O	B	T	E	R	A	G	R	A	M	E	O
A	R	E	R	A	D	V	N	K	K	U	K	L	U	X	K	L	A	N	R	E	A	C	S
D	E	C	E	M	T	H	I	A	M	A	T	O	S	N	E	I	T	O	O	H	D	N	K
I	V	I	A	A	R	Y	T	L	A	H	I	S	B	N	A	T	W	I	I	A	O	A	C
L	A	R	T	S	O	N	G	N	R	C	G	N	O	S	T	S	E	T	O	R	P	S	A
O	L	P	M	P	S	W	U	I	T	I	P	L	Y	L	R	E	B	C	H	R	I	S	J
H	S	E	I	I	A	E	A	S	I	V	G	E	C	U	P	H	D	U	F	I	M	I	A
E	W	C	G	R	P	E	E	A	N	I	N	H	O	D	L	G	U	R	R	E	I	A	I
I	A	N	R	I	A	L	R	I	L	L	V	E	T	O	U	U	B	T	E	T	N	N	L
L	L	E	A	T	R	I	U	T	U	W	T	T	T	S	H	H	O	S	E	T	S	E	A
L	W	R	T	U	K	B	B	E	T	A	T	R	U	U	M	N	I	N	D	U	T	R	H
I	O	O	I	A	S	U	S	E	H	R	M	W	E	O	A	O	S	O	O	B	R	M	A
B	R	L	O	L	N	J	N	I	E	N	G	O	C	F	H	T	V	C	M	M	E	E	M
L	C	F	N	S	D	E	E	P	R	I	V	E	R	H	I	S	T	E	S	A	L	L	C
U	M	R	H	Y	T	H	M	R	K	Y	E	E	D	Z	A	G	G	R	M	N	M	R	W
E	I	E	H	O	L	T	D	D	I	R	T	H	E	S	Z	N	E	N	T	E	A	A	R
S	J	U	T	H	S	T	E	O	N	T	B	E	S	E	L	A	D	F	I	E	N	H	V
I	N	O	I	T	A	G	E	R	G	E	S	D	E	N	T	L	J	Y	T	R	H	T	A
T	A	L	U	N	D	E	R	G	R	O	U	N	D	R	A	I	L	R	O	A	D	L	M
E	N	A	R	E	C	R	F	E	A	P	N	O	S	N	H	O	J	L	L	A	H	T	E
T	H	I	R	T	E	E	N	T	H	A	M	E	N	D	M	E	N	T	D	E	Q	U	A
S	G	N	O	S	K	R	O	W	N	O	S	R	E	D	N	A	N	A	I	R	A	M	L

Art Song
Billie Holiday
Blues
Bus Boycott
Civil Rights Movement
Civil War
Deep River
Emancipation
Proclamation
Florence Price
Freedmen's Bureau
Great Migration
Hall Johnson
Harlem
Renaissance

Harriett Tubman
I Too
Jazz
Jim Crow Laws
Ku Klux Klan
Langston Hughes
Mahalia Jackson
Margaret Bonds
Marian Anderson
Martin Luther King
Minstrel Man
NAACP
Oh Freedom
Poetry

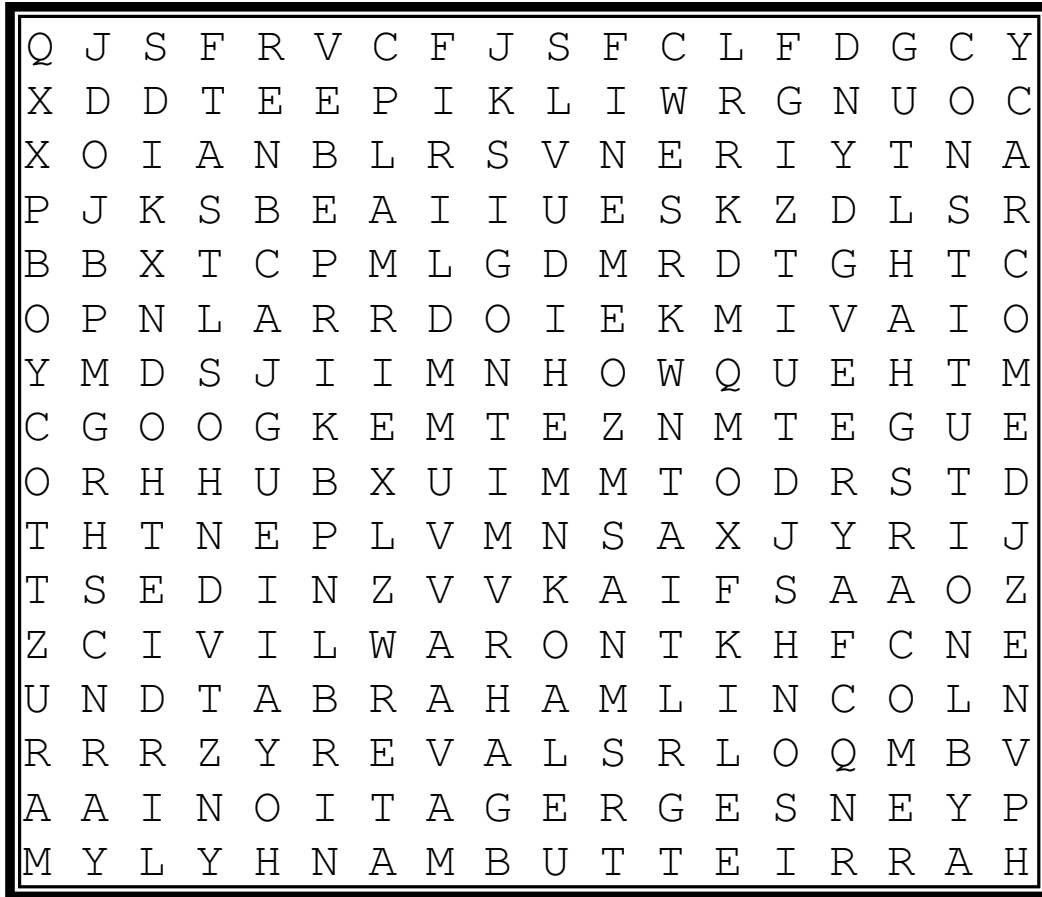
Protest Song
Reconstruction
Rhythm
Ring Shout
Rosa Parks
Segregation
Slavery
Spirituals
The Jubilee
Thirteenth Amendment
Underground Railroad
WC Handy
Work Songs
WEB DuBois

Oh Freedom!

Word Search

Locate the words listed below and circle them in the puzzle. After you have found the terms, discuss their meaning and significance to American history.

For Grades 3-5.



Abraham Lincoln
Amendments
Boycott
Civil Rights
Civil War
Constitution

Democracy
Discrimination
Freedom
Harriet Tubman
Martin Luther King

Music
Religion
Rosa Parks
Segregation
Slavery

Oh Freedom Timeline

Fill in the timeline worksheets using the list below. Then add other dates, events, and people that you found to be significant during this time period. For Grades 3-8.

TIME PERIODS

Slavery	1600-1865
Civil War	1861-1865
Reconstruction	1865-1877
Civil Rights Era	1950-1970

MOVEMENTS

Underground Railroad	1780-1860
Great Migration	1880-1920
Harlem Renaissance	1920-1932

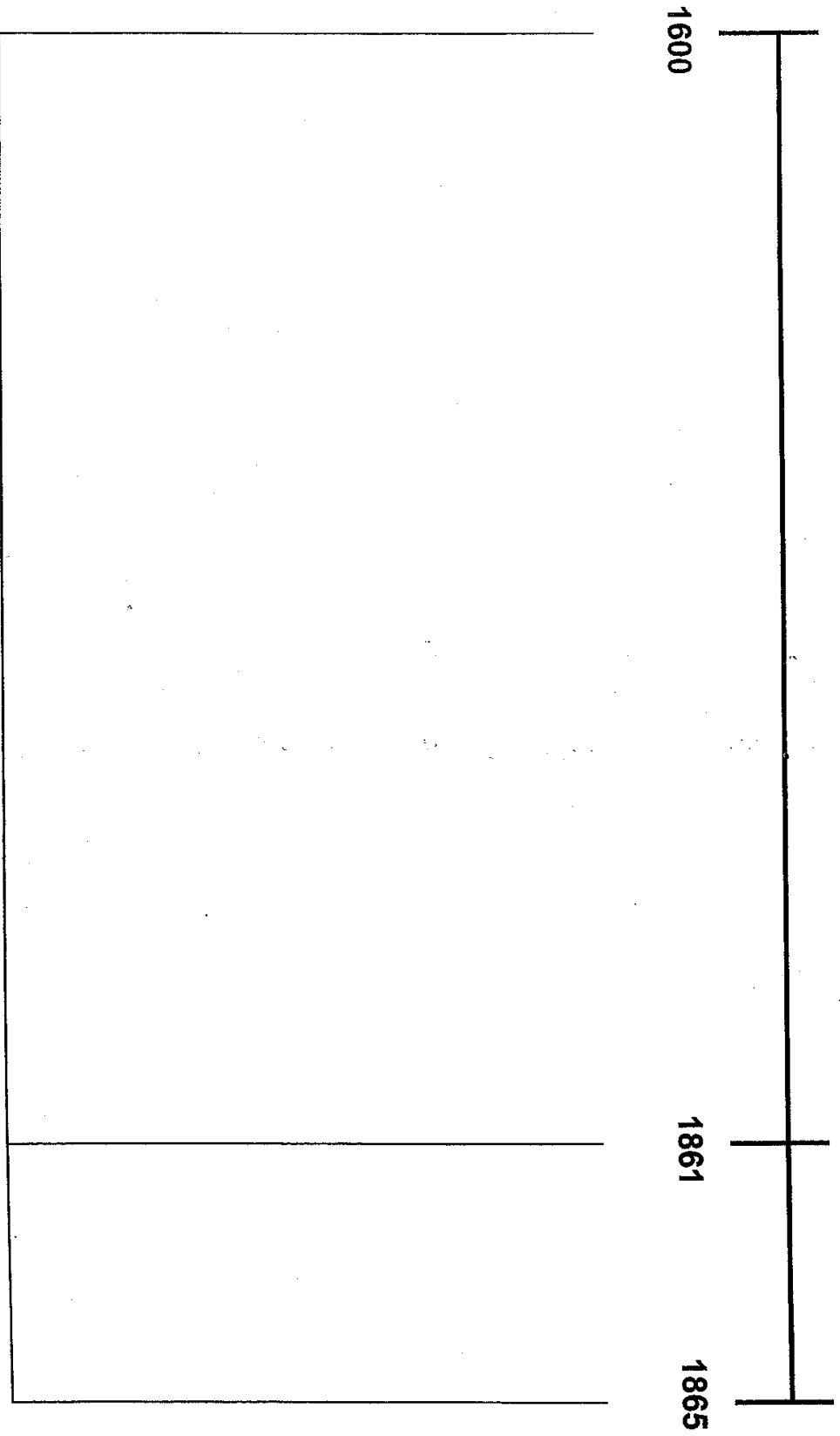
PRESIDENTS

Abraham Lincoln	1861-1865
Andrew Johnson	1865-1869
Ulysses S. Grant	1869-1877
Woodrow Wilson	1913-1921
Franklin D. Roosevelt	1933-1945
Harry S. Truman	1945-1953
Dwight D. Eisenhower	1953-1961
John F. Kennedy	1961-1963
Lyndon B. Johnson	1963-1969

PEOPLE & EVENTS

Emancipation Proclamation issued	1863
Freedmen's Bureau established	1865
Thirteenth Amendment	1865
Fourteenth Amendment	1868
Fifteenth Amendment	1870
W.C. Handy writes <i>Memphis Blues</i>	1912
William Grant Still composes the first African-American symphony	1930
Marian Anderson sings at the Lincoln Memorial	1939
Rosa Parks refuses to give up her bus seat	1955
Montgomery Bus Boycott	1955
Martin Luther King gives his "I Have a Dream" speech	1963
Civil Rights Act passed	1964

Oh Freedom!

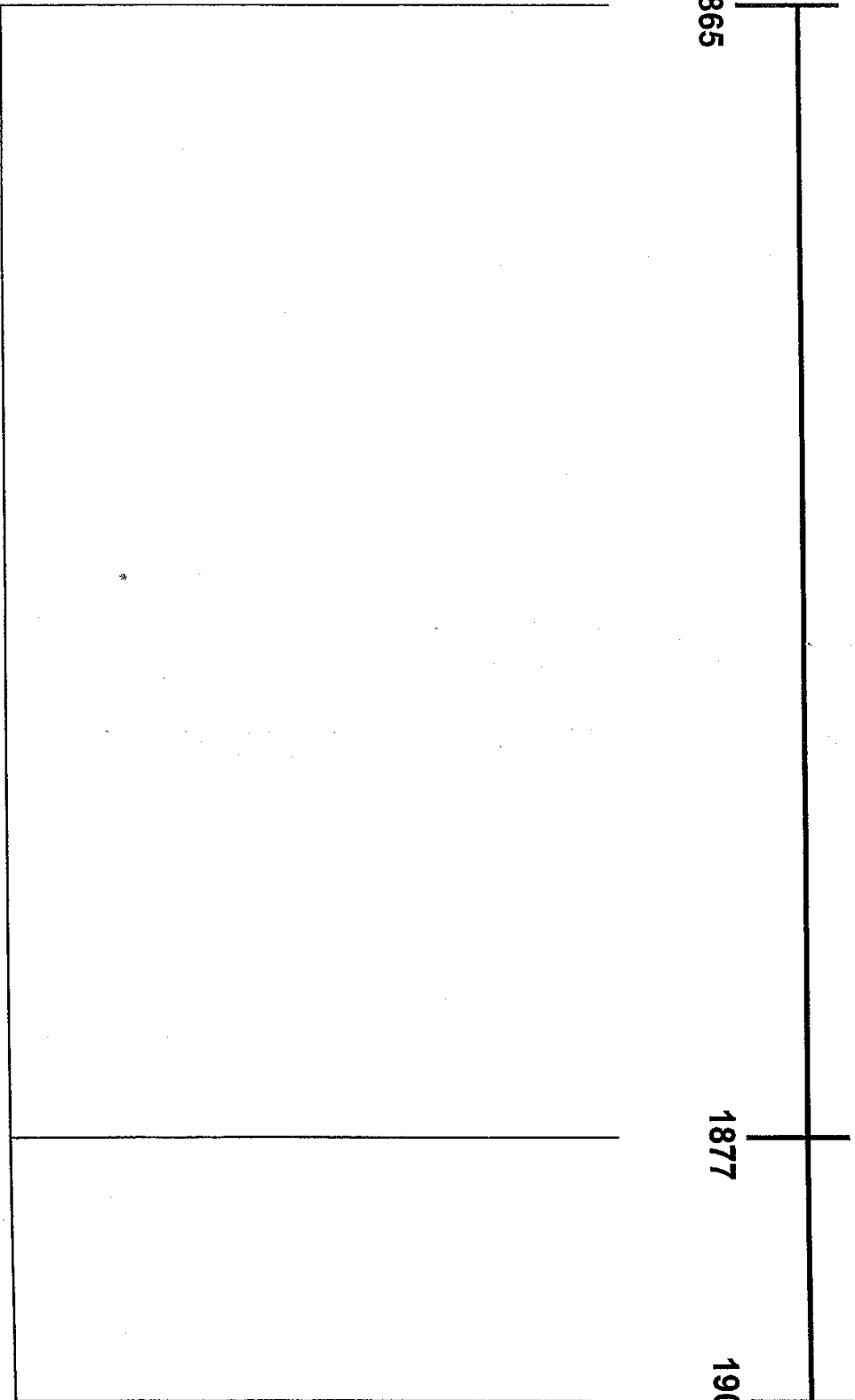


Ob Freedom!

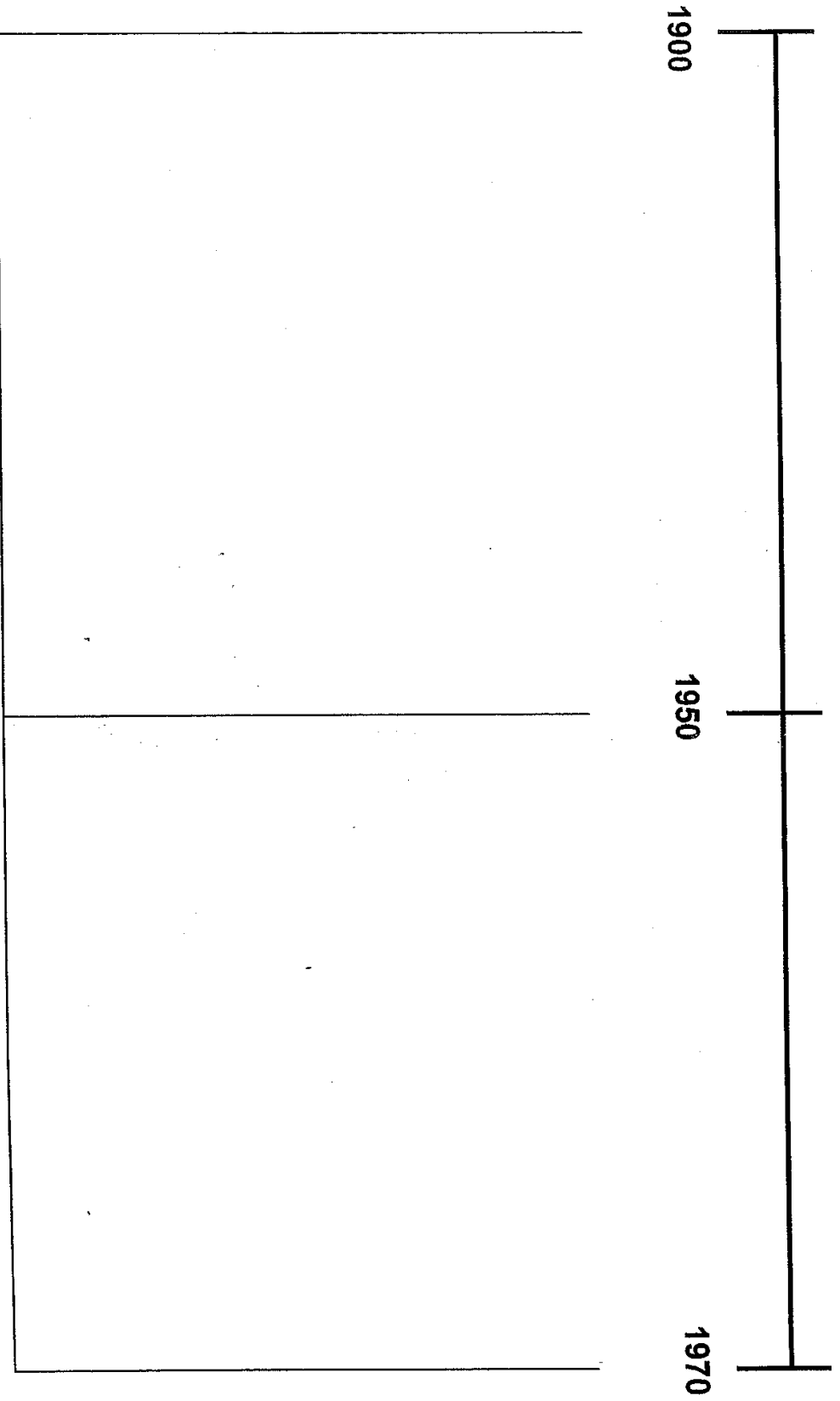
1865

1877

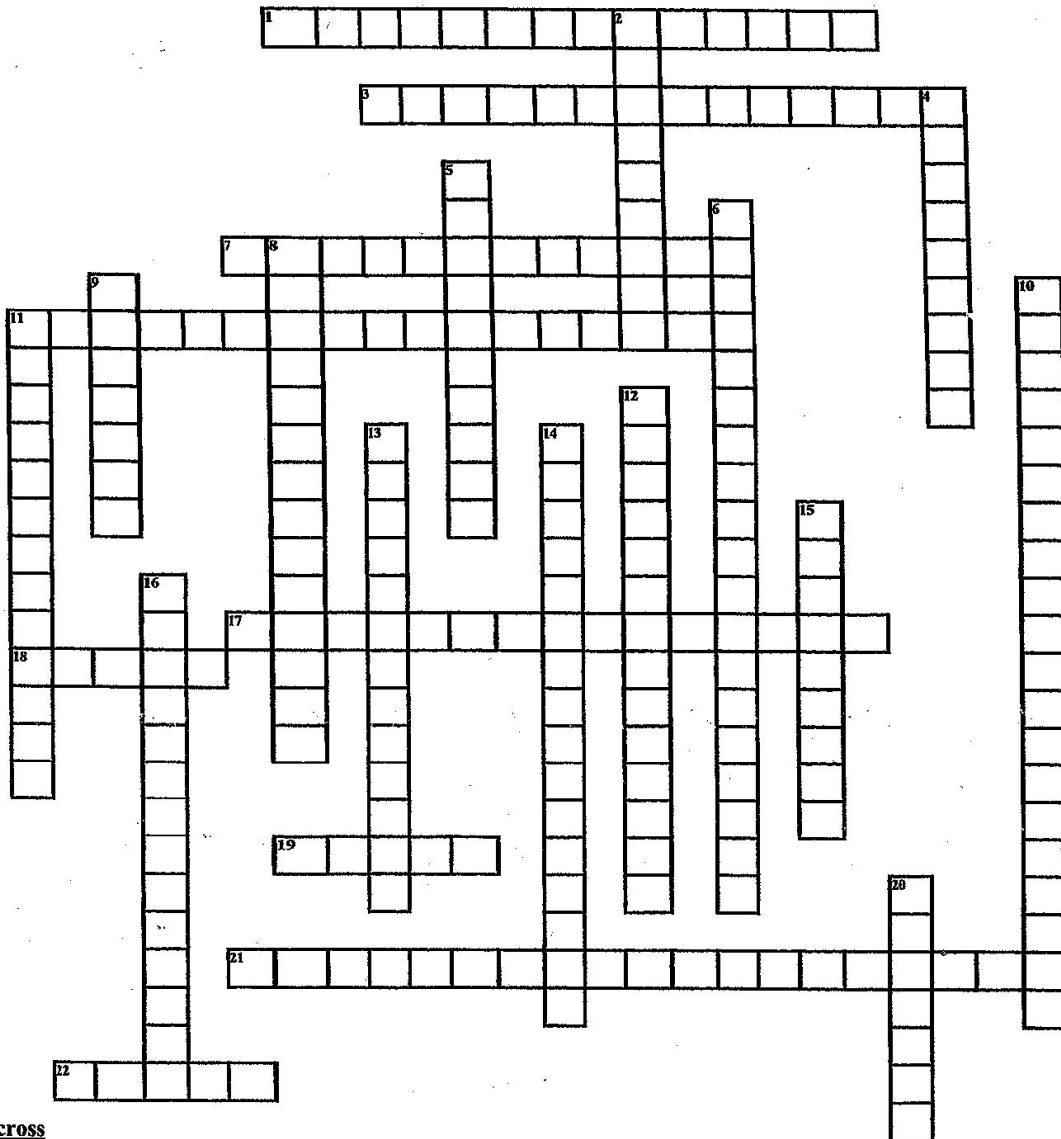
1900



Ob Freedom!



Oh Freedom! Crossword



Across

1. Sang gospel with the Johnson quintet (2 words)
3. "Poet Laureate of Harlem" (2 words)
7. The _____ Proclamation was issued January 1, 1863
11. A creative and intellectual movement against racism
17. Established during the Reconstruction period to assist former slaves in starting their lives
18. Secular sorrow songs
19. Oldest and largest civil rights org. in the U.S. est. 1909
21. Constitutional change which abolished slavery (2 words)
22. Last name of the "Father of the Blues"

Down

2. The effort to do away with slavery
4. Word meaning to separate the races
5. Spontaneous songs of intense religious fervor
6. System for aiding slaves to escape to freedom (2 words)

8. First African-American to sing at the Metropolitan Opera (2 words)
9. Guaranteed by the 13th Amendment
10. The arrest of Rosa Parks mobilized this event (3 words)
11. Called the "Moses of her people" (2 words)
12. Grandson of a former slave famous for his spirituals (3 words)
13. Called "Lady Day" she was one of the great jazz singers (2 words)
14. Winner of the 1964 Nobel Prize in Peace (3 words)
15. Well respected seamstress who refused to give up her seat (2 words)
16. The mass movement of rural Southern African-Americans to Northern cities after WWI (2 words)
20. Separate but equal laws which limited the freedoms of African-Americans



Investigate..... the opera!!

WHAT DOES THE WORD OPERA MEAN?

The meaning of the word "opera" comes from the Latin word "opus" which means a "work." What is a "work?" It is something that a person makes or thinks up. It is a poem or a song or a drawing or a composition or any other creative thing a person makes. The plural of opus is opera. "Opera" means "works" in the Latin language. Today we use the word "opera" to describe one large work of performing art that combines many kinds of performances. Opera = many works that are combined together. In opera there is a symphony orchestra, a dramatic play or comedy, singing and acting, scenery, costumes, special lighting and sometimes dancing.

WHERE DID OPERA BEGIN?

Opera was created over 400 years ago in Florence, Italy. In 1597 a composer named Jacopo Peri wrote a play that was sung throughout instead of spoken. He did this because he was trying to write a play the way the ancient Greeks did. During this time period educated people were trying to learn all they could about the world of ancient Greece and imitate it. This first opera was about a character in Greek mythology and was called Daphne. The idea of presenting plays that were sung became very popular and more and more composers began to combine music and drama. Love of opera spread all over Europe and eventually the world. Operas have been written in every language and their popularity shows no signs of slowing down.

As in a play, designers must be called in to create the costumes, lights, sets and makeup for an opera production. As the actual performance approaches, the singers have dress rehearsals where they get to wear their new costumes and perform in front of the newly crafted scenery. Rehearsals give the singers an opportunity to practice their music and their acting with each other.

In opera, the composer sometimes writes both the words and the music. However, the person who usually writes the words is the librettist.

HOW IS THE OPERATIC VOICE DIFFERENT?

Operatic singing is different from popular singing. There is more vibration in an opera singer's voice. This vibration is called vibrato, an Italian word. It helps the singer hold notes for a long time without taking a breath. Proper breathing is very important because the air in the lungs must be let out very slowly in a controlled way. Opera singers must be able to sing very high and very low, in a wide range and sing fast runs, which are many notes in a row, sung very rapidly. They do not use microphones or amplifiers to project their voices. All the power in their voices must come from inside their bodies. It takes years of study and breath control to learn how to do this. The highest singing voice is called soprano and the lowest voice is bass. Opera singers must also be able to sing in different languages because most operas are performed in the language in which they were originally written.



SHORT HISTORY OF OPERA

The word *opera* is the plural form of the Latin word *opus*, which translates quite literally as *work*. The use of the plural form alludes to the plurality of art forms that combine to create an operatic performance. Today we accept the word *opera* as a reference to a theatrically based musical art form in which the drama is propelled by the sung declamation of text accompanied by a full symphony orchestra.

Opera as an art form can claim its origin with the inclusion of incidental music that was performed during the tragedies and comedies popular during ancient Greek times. The tradition of including music as an integral part of theatrical activities expanded in Roman times and continued throughout the Middle Ages. Surviving examples of liturgical dramas and vernacular plays from Medieval times show the use of music as an “insignificant” part of the action as do the vast mystery and morality plays of the 15th and 16th centuries. Traditional view holds that the first completely sung musical drama (or opera) developed as a result of discussions held in Florence in the 1570s by an informal academy known as the *Camerata* which led to the musical setting of Rinuccini’s drama, *Dafne*, by composer, Jacopo Peri in 1597.

The work of such early Italian masters as Giulio Caccini and Claudio Monteverdi led to the development of a through-composed musical entertainment comprised of *recitative* sections (*secco* and *accompagnato*) which revealed the plot of the drama; followed by *da capo arias* which provided the soloist an opportunity to develop the emotions of the character. The function of the *chorus* in these early works mirrored that of the character of the same name found in Greek drama. The new “form” was greeted favorably by the public and quickly became a popular entertainment.

Opera has flourished throughout the world as a vehicle for the expression of the full range of human emotions. Italians claim the art form as their own, retaining dominance in the field through the death of Giacomo Puccini in 1924. Rossini, Bellini, Donizetti, Verdi, and Leoncavallo developed the art form through clearly defined periods that produced *opera buffa*, *opera seria*, *bel canto*, and *verismo*. The Austrian Mozart also wrote operas in Italian and championed the *singspiel* (sing play), which combined the spoken word with music, a form also used by Beethoven in his only opera, *Fidelio*. Bizet (*Carmen*), Offenbach (*Les Contes d’Hoffmann*), Gounod (*Faust*), and Meyerbeer (*Les Huguenots*) led the adaptation by the French which ranged from the *opera comique* to the grand full-scale *tragedie lyrique*. German composers von Weber (*Der Freischütz*), Richard Strauss (*Ariadne auf Naxos*), and Wagner (*Der Ring des Nibelungen*) developed diverse forms such as *singspiel* to through-composed spectacles unified through the use of the *leitmotif*. The English *ballad opera*, Spanish *zarzuela* and Viennese *operetta* helped to establish opera as a form of entertainment which continues to enjoy great popularity throughout the world.

With the beginning of the 20th century, composers in America diverged from European traditions in order to focus on their own roots while exploring and developing the vast body of the country’s folk music and legends. Composers such as Aaron Copland, Douglas Moore, Carlisle Floyd, Howard Hanson, and Robert Ward have all crafted operas that have been presented throughout the world to great success. Today, composers John Adams, Philip Glass, and John Corigliano enjoy success both at home and abroad and are credited with the infusion of new life into an art form which continues to evolve even as it approaches its fifth century.



The Operatic Voice

A true (and brief) definition of the “operatic” voice is a difficult proposition. Many believe the voice is “born,” while just as many hold to the belief that the voice is “trained.” The truth lies somewhere between the two. Voices that can sustain the demands required by the operatic repertoire do have many things in common. First and foremost is a strong physical technique that allows the singer to sustain long phrases through the control of both the inhalation and exhalation of breath.

Secondly, the voice (regardless of its size) must maintain a resonance in both the head (mouth, sinuses) and chest cavities. The Italian word “*squillo*” (squeal) is used to describe the brilliant tone required to penetrate the full symphony orchestra that accompanies the singers. Finally, all voices are defined by both the actual voice “type” and the selection of repertoire for which the voice is ideally suited.

Within the five major voice types (*Soprano, Mezzo-Soprano, Tenor, Baritone, Bass*) there is a further delineation into categories (*Coloratura, Lyric, Spinto, Dramatic*) which help to define each particular instrument. The *Coloratura* is the highest within each voice type whose extended upper range is complimented by extreme flexibility. The *Lyric* is the most common of the “types.” This instrument is recognized more for the exceptional beauty of its tone rather than its power or range. The *Spinto* is a voice which combines the beauty of a lyric with the weight and power of a *Dramatic*, which is the most “powerful” of the voices. The *Dramatic* instrument is characterized by the combination of both incredible volume and “steely” intensity.

While the definition presented in the preceding paragraph may seem clearly outlined, many voices combine qualities from each category, thus carving an unique niche in operatic history. Just as each person is different from the next, so is each voice. Throughout her career Maria Callas defied categorization as she performed and recorded roles associated with each category in the soprano voice type. Joan Sutherland as well can be heard in recordings of soprano roles as diverse as the coloratura Gilda in *Rigoletto* to the dramatic Turandot in *Turandot*. Below is a very brief outline of voice types and categories with roles usually associated with the individual voice type.

	<i>Coloratura</i>	<i>Lyric</i>	<i>Spinto</i>	<i>Dramatic</i>
	Norina (Don Pasquale) Gilda (Rigoletto) Lucia (Lucia di Lammermoor)	Liu (Turandot) Mimi (La Bohème) Pamina (Magic Flute)	Tosca (Tosca) Amelia (A Masked Ball) Leonora (Il Trovatore)	Turandot (Turandot) Norma (Norma) Elektra (Elektra)
Mezzo-Soprano	Rosina (Barber of Seville) Angelina (La Cenerentola) Dorabella (Così fan tutte)	Carmen (Carmen) Charlotte (Werther) Giulietta (Hoffmann)	Santuzza (Cavalleria) Adalgisa (Norma) The Composer (Ariadne auf Naxos)	Azucena (Il Trovatore) Ulrica (A Masked Ball) Herodias (Salome)
Tenor	Count Almaviva (Barber of Seville) Don Ottavio (Don Giovanni) Ferrando (Così fan tutte)	Alfredo (La Traviata) Rodolfo (La Bohème) Tamino (Magic Flute)	Calaf (Turandot) Pollione (Norma) Cavaradossi (Tosca)	Dick Johnson (Fanciulla) Don Jose (Carmen) Otello (Otello)
Baritone	Figaro (Barber of Seville) Count Almavira (Le nozze di Figaro) Dr. Malatesta (Don Pasquale)	Marcello (La Bohème) Don Giovanni (Don Giovanni) Sharpless (Madama Butterfly)	Verdi Baritone Germont (La Traviata) Di Luna (Il Trovatore) Rigoletto (Rigoletto)	Scarpia (Tosca) Jochanaan (Salome) Jack Rance (Fanciulla)
Bass	Bartolo (Barber of Seville) Don Magnifico (Cenerentola) Dr. Dulcamara (Elixir of Love)	Leporello (Don Giovanni) Colline (La Bohème) Figaro (Marriage of Figaro)	Buffo Bass Don Pasquale (Don Pasquale) Don Alfonso (Così fan tutte)	Basso Cantate Oroveso (Norma) Timur (Turandot) Sarastro (Magic Flute)

Opera Production

Opera is created by the combination of myriad art forms. First and foremost are the actors who portray characters by revealing their thoughts and emotions through the singing voice. The next very important component is a full symphony orchestra that accompanies the singing actors and actresses, helping them to portray the full range of emotions possible in the operatic format. The orchestra performs in an area in front of the singers called the orchestra pit while the singers perform on the open area called the stage. Wigs, costumes, sets and specialized lighting further enhance these performances, all of which are designed, created, and executed by a team of highly trained artisans.

The creation of an opera begins with a dramatic scenario crafted by a playwright or dramaturg who alone or with a librettist fashions the script or libretto that contains the words the artists will sing. Working in tandem, the composer and librettist team up to create a cohesive musical drama in which the music and words work together to express the emotions revealed in the story. Following the completion of their work, the composer and librettist entrust their new work to a conductor who with a team of assistants (repetiteurs) assumes responsibility for the musical preparation of the work. The conductor collaborates with a stage director (responsible for the visual component) in order to bring a performance of the new piece to life on the stage. The stage director and conductor form the creative spearhead for the new composition while assembling a design team which will take charge of the actual physical production.

Set designers, lighting designers, costume designers, wig and makeup designers and even choreographers must all be brought “on board” to participate in the creation of the new production. The set designer combines the skills of both an artist and an architect using “blueprint” plans to design the actual physical set which will reside on the stage, recreating the physical setting required by the storyline. These blueprints are turned over to a team of carpenters who are specially trained in the art of stage carpentry. Following the actual building of the set, painters following instructions from the set designers’ original plans paint the set. As the set is assembled on the stage, the lighting designer works with a team of electricians to throw light onto both the stage and the set in an atmospheric as well as practical way. Using specialized lighting instruments, colored gels and a state of the art computer, the designer along with the stage director create a “lighting plot” by writing “lighting cues” which are stored in the computer and used during the actual performance of the opera.

During this production period, the costume designer in consultation with the stage director has designed appropriate clothing for the singing actors and actresses to wear. These designs are fashioned into patterns and crafted by a team of highly skilled artisans called cutters, stitchers, and sewers. Each costume is specially made for each singer using his/her individual measurements. The wig and makeup designer, working with the costume designer, designs and creates wigs which will complement both the costume and the singer as well as represent historically accurate “period” fashions.

As the actual performance date approaches, rehearsals are held on the newly crafted set, combined with costumes, lights, and orchestra in order to ensure a cohesive performance that will be both dramatically and musically satisfying to the assembled audience.



MUSIC VOCABULARY & PRONUNCIATION GUIDE

ALTO (It.)

The lowest female voice. Also called contralto.

ARIA (It.)

pronounced (AH-ree-ah) - A song for solo voice.

BARITONE

pronounced (BARR-ah-tone) - The middle range male voice, between tenor and bass.

BASS

pronounced (BASE) - Lowest of the male voices.

COSTUME

Clothing a singer wears to portray a character.

COMPOSER

The person who writes the music.

DESIGNER

The person who creates the scenery, costumes and lights.

DUET

pronounced (do-ET) - Music written for two people to sing together, usually to each other.

ENSEMBLE

Two or more singers singing at the same time to express their emotions and tell the story.

LIBRETTO (It.)

pronounced (lih-BRET-oh) - The word literally means "little book." The text or words of an opera.

MELODY

A series of musical tones that make up a tune.

MEZZO-SOPRANO (It.)

pronounced (MEDZ-oh soh-PRANH-oh) - The middle female voice, between soprano and contralto.

OPERA

pronounced (AH-per-ah) - A play that uses singing instead of speaking and is accompanied usually by piano in rehearsals and orchestra in performances.

PIANO (It.)

pronounced (pee-AN-oh) - A musical instrument used to accompany singers in rehearsals when there is no orchestra. The orchestral score is reduced from parts for many instruments to one part for the pianist, which combines all the important music that must be played to give a complete sound for the singers.

RECITATIVE

pronounced (ress-it-uh-TEEVE) - A type of music using words sung with the rhythm of natural speech with some melody added. Recitative can come before an aria or stand alone and it gives information or moves the story along.

REHEARSAL

The time singers and musicians spend practicing before a performance.

PROPS

Objects placed on the stage, excluding scenery. Short for “properties.”

SCORE

The book which contains both the music and the text of the opera.

SET

The scenery used on the stage to show location for the action.

SOPRANO (It.)

pronounced (soh-PRANH-oh) - The highest female voice.

STAGE DIRECTOR

The person who decides how the singers will move on stage and how they will act while they are singing their parts.

TENOR

pronounced (TEH-nor) - The highest male voice.

TRIO (It.)

pronounced (TREE-oh) - Music written for three characters to sing together.

VIBRATO (It.)

pronounced (vi-BRAH-toe) - The natural way for a voice or instrument to enlarge its sound through a very rapid but very tiny waver in pitch.

VOCAL RANGE

The scope of the human voice from its highest to its lowest sounds. Voices fall into these categories:

female:	soprano-high	male:	tenor - high
	mezzo-soprano - middle		baritone - middle
	alto or contralto - low		bass – low

Opera Fill in the Blanks

Now that you know all about opera, see if you can fill in the blanks below with the correct answer. Refer back to the previous page for the answers. For Grades 3-6.

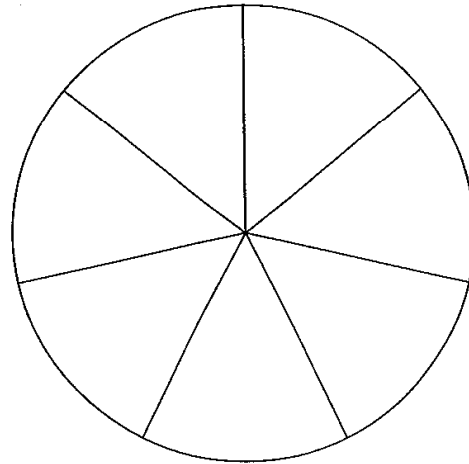
1. The person who writes the music is the _____.
2. The first opera was about _____, a character in Greek mythology.
3. The person who writes the words to an opera is called a _____.
4. Opera was first performed in _____.
5. The person who creates the sets and costumes is a _____.
6. _____ composed the first opera when he wrote a play that was sung instead of spoken.
7. The singers have _____ so they can practice their music.
8. A play that is sung throughout is an _____.
9. The Italian word for the vibration of an opera singer's voice is _____.
10. Many notes in a row that are sung very rapidly are called _____.

*Virginia
Opera*

The Opera Pie

Make your own opera pie by listing the different kinds of performing arts that make up one whole opera.

Make each pie piece a different color. Color in the boxes next to the different components of opera.



PIE

<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____
<input type="checkbox"/>	_____

The 5 W's of Opera History

WHO	wrote the first opera?	_____
WHAT	was the name of the first opera?	_____
WHERE	was the first opera?	_____
WHEN	was the first opera?	_____
WHY	was the play sung not spoken?	_____

Opera Word Search

Find and circle the hidden words. For Grades 5-8.






ARIA
BARITONE
BASS
COMPOSER
COSTUME
DESIGNER
DUET
ENSEMBLE
LIBRETTO

MELODY
MEZZO
OPERA
ORCHESTRA
PIANO
PROPS
REHEARSAL
SCENERY

SCORE
SET
SINGER
SOPRANO
STAGE
TEMPO
TENOR
VIBRATO

Musical Fractions

Each measure (each box on the scales) should have a total of four beats. Using the guide to your right, use the notes to make each measure contain four beats.

	Whole Note - Four Beats
	Half Note - Two Beats
	Quarter Note - One Beat

CAN YOU SEE SOUND?

Sound is all around. Wind whispering through the trees, birds singing, music playing, and people laughing are all examples of things that reach our ears as sound.

Sounds are produced when objects vibrate or shake back and forth. These vibrations make the air around the object move. This movement of air is called sound waves. When a sound wave reaches another object, it makes that object vibrate as well. If you could see sound waves, they would look like rounded shapes spreading out from the source of the vibration, like the ripples that spread out when a penny is dropped into a well. Try the observation experiments below to hear and see how sound waves travel.

The Wishing Well Experiment

Materials:

- ❖ A large pan of water
- ❖ Pennies

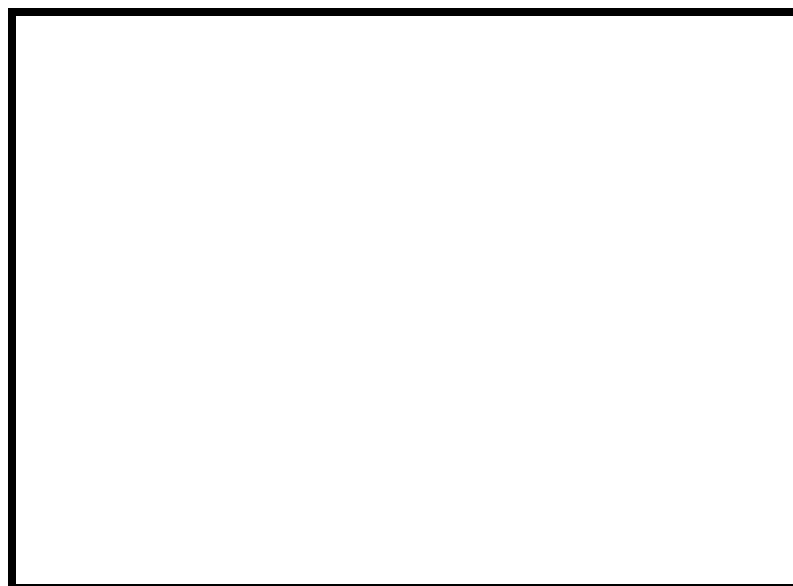
Directions:

Place the large pan of water on the ground. Stand above the pan and drop one penny at a time into the water.

- ❖ Describe what happens.
- ❖ What do you think causes this to happen?
- ❖ Draw what you see in the space provided below.

Try this experiment using different size coins. Describe what happens and why.

Next, try breathing deeply and blowing air at the center of the pan of water. Blow softly, and then blow hard. Describe what happens. Do you use more air or less air when you sing softly? Do you use more air or less air when you sing loudly?



WHAT IS RESONANCE OR CAN YOU FEEL SOUND?

When you dropped the penny into the water, you saw waves. You can also see objects vibrate and feel their movement as they produce sound.

Materials:

-Tuning Fork
-Water
-Ping pong ball

-Tape
-Ruler
-Rubber band

-Thread
-Craft Stick
-Pencil

Directions:

Hold one edge of a ruler tightly against your desk. Pluck the other end of the ruler tightly.

Listen.

Describe what you hear.

What did you see?

Clench the craft stick in your teeth. Pluck the end of the stick and listen.

Change the length and try again.

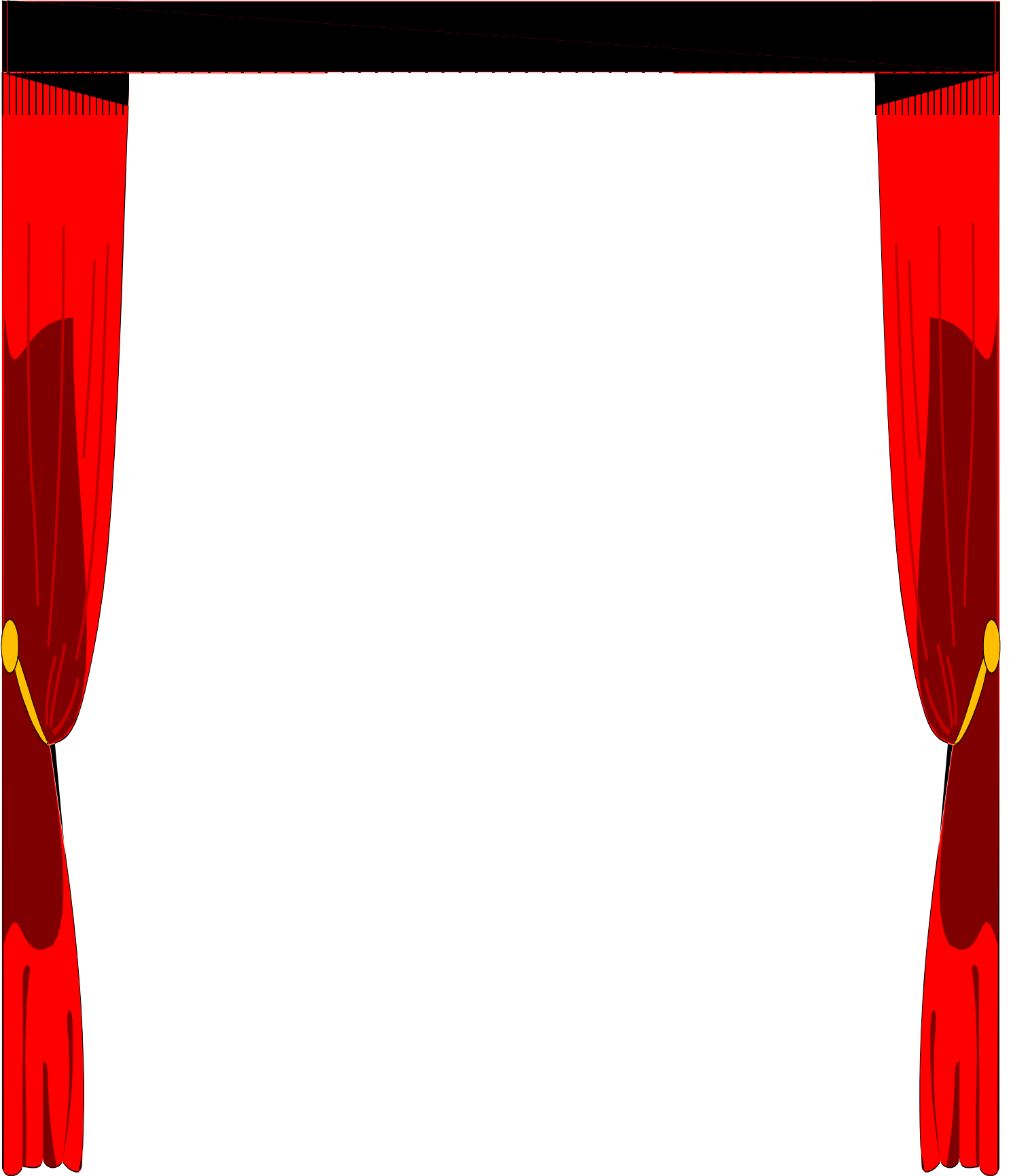
What did you hear?

What did you feel?

Strike a tuning fork and hold it to your ear. Slowly draw it away from and towards your ear. Draw a picture of what you think was happening between the tuning fork and your ear.

Tape a ping pong ball on a thread. While holding the thread, strike the tuning fork and touch the ball with it. Observe what happens. What makes all these activities the same?

Draw The Virginia Opera!



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INTERNET SOURCES

Afrocentric Voices in Classical Music by Randy Jones

A large source of information on many African American composers and performers; Also has links to U.S. history and African American history.

www.afrovoices.com

The Poetry of Langston Hughes (1902-1967)

A bibliography and list of poems from the author.

www.poets.org

Archives of African American Music and Culture, Indiana University Bloomington

A list of links to access information on African American music.

www.indiana.edu/~aaamc/

Southern Folklife Collection: Gospel and Spiritual Music, UNC Chapel Hill

Information on individual and group singers with links to musical samples and The Digital Tradition

Folksong Database

www.lib.unc.edu/mss/sfc/ncfolk.html

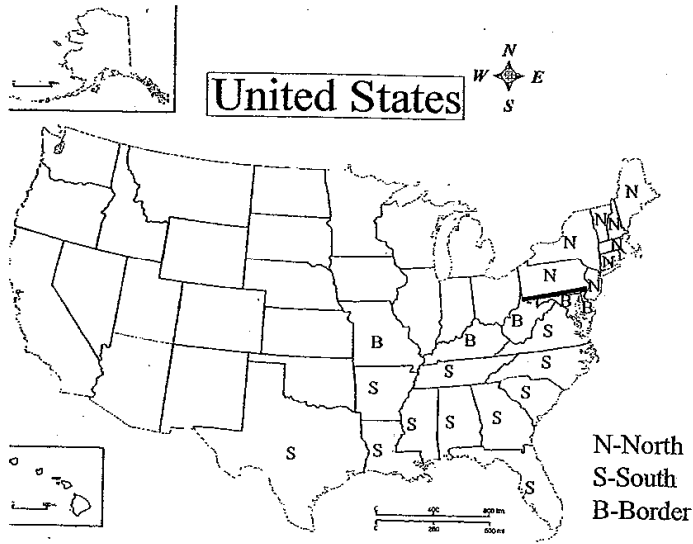
African American Art Song Alliance

Listings of African American composers, performers, and recordings of choral and symphonic music.

www.uni.edu/taylord/alliance.html

Worksheet Answer Keys

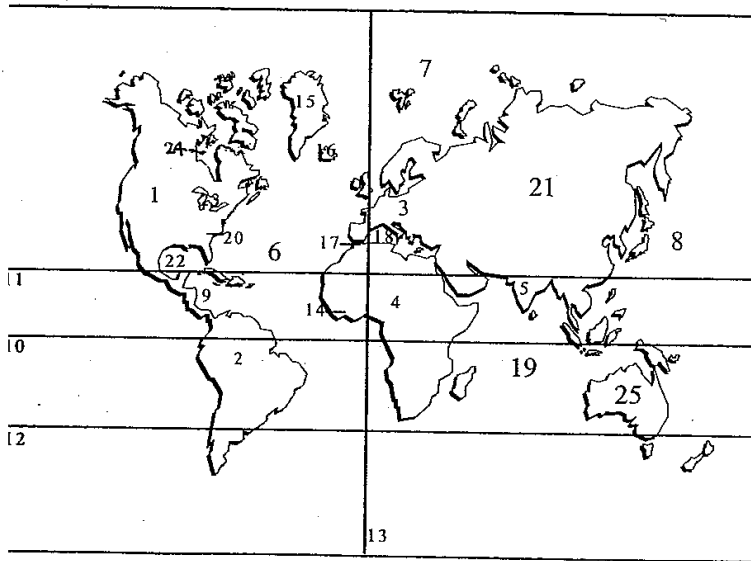
United States during the Civil War



Trailblazers of the American Civil Rights Movement

1. Martin Luther King, Jr.
Born: 1-15-1929 Atlanta, GA Died: 4-4-1968
2. Mahatma Ghandi
Born: 11-2-1869 Porbandar, India Died: 1-30-1948
3. Rosa Parks
Born: 2-4-1913 Tuskegee, AL Died: 10-24-2005
4. Harriet Beecher Stowe
Born: 6-14-1811 Litchfield, CT Died: 7-1-1896
5. Frederick Douglas
Born: 2-7-1817 Tuckahoe, MD Died: 2-20-1895

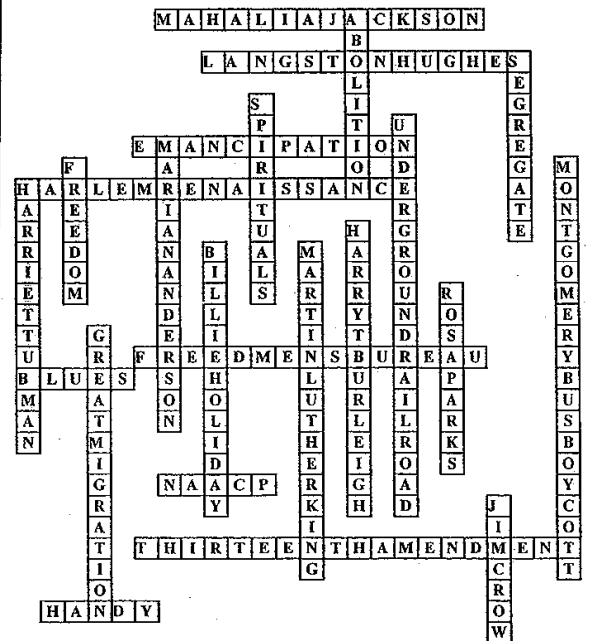
World Map



Oh Freedom! Matching Game

- | | |
|------|-------|
| 1. N | 9. E |
| 2. L | 10. D |
| 3. H | 11. G |
| 4. I | 12. J |
| 5. O | 13. A |
| 6. B | 14. K |
| 7. F | 15. M |
| 8. C | |

Oh Freedom! Crossword



Worksheet Answer Keys

Civil Rights Word Search

EMANCIPATION PROCLAMATION
 YI GHI AVES DNOBTERAGRAM EOD
 ADECEMADHTAVNKKUKLEBKKLANOHDNKA
 HVAARARYTNGNEHISBNATWIOAOPASCA
 HLPMPDNGNIPGNGO LREBECHRI MAAJ
 HSEGRPAEAEIIVSSECUPLPHDURREIMAIL
 HANERATRALRERITUVNETDOUUBHRETTNS
 LLWRATUASUBBETARTROUMNINDDUTERR
 HODLOJANUNIBEHRRMWECSANSSOCOMMEL
 HBRFONSDBEPRIYBERNIGOCENITGRSMAL
 UMREHOLTTHMRKRYEEDKZAGENTENAAHR
 SJUTHSTEDONTTBESESELLEFFTTRHVA
 INOITAGCERCESSDENTLJYTRRHVA
 TALGNDBERGRDUNDBRAILRCAADLEME
 ENARECRFEAPNOSNHOSJLLAHTUE
 THIRTEENTHAMENDMENTDEAQUA
 SGNOSKROWNOSREEDNANAI RAML

Opera Pie

- symphony orchestra
- play
- singing and acting
- scenery
- costumes
- special lighting
- dancing

5 W's of Opera History

- WHO-Jacopo Peri
- WHAT-Daphne
- WHERE-Florence, Italy
- WHEN-1597
- WHY-to write a play the same way as the Ancient Greeks

Oh Freedom! Word Search

QJSFRVCFJSEFLFDGCIY
 XDDYEEPIKLIWRGNUDC
 XOTANBLRSYNERYTNA
 PJKSBEAALUESKZDLBR
 HBXTGFMLEDMRDTGHTC
 QPNLARKEBOKFKMIVAIO
 YMDBSJIMNHQWQUEHTM
 CGOOSKEMTEZNMTEGUE
 CKHHUBXDMMTODRSTDD
 THNEPLVMNSAXJYRIJ
 TSEDINZVVKAIFSAADZ
 ZCIVLEWARONFKHFCNE
 UNDTABRAHAMLENCOLN
 RRRZYKEVALSRLOQMVBV
 AAINOITAGERGESENEY P
 MYLYHNAMBUTTEIRKAH

Opera Word Search

WQJTEHO OAI FAS CDVSM
 KFNRRENTREERRRPPJWSIL
 DEORANIKLPEFTOPPSSNC
 ECMRTADBAANZSRQOZGD
 SCFUVRSBSMCEPIYXEE
 SOJHERBEUMYHJDTKRS
 SOMVASMSABCWQCIUI
 AAMEQBOTVIBRATOZOG
 NTHFLVNCMXXONFAQYN
 OEKEOMLAREPPLFOURE
 RNAOESPFSTIGTAGEER
 AOYLBXEPZYBQHPRBNW
 JRCQMSRYUKMBXLKEP
 TCFMLAYRRCQARXTTCX
 OTTERBILBARITONES
 YXVSNLMECBARVQDSZY

Opera Fill in the Blanks

- | | |
|--------------------|----------------|
| 1. composer | 6. Jacopo Peri |
| 2. Daphne | 7. rehearsals |
| 3. librettist | 8. opera |
| 4. Florence, Italy | 9. vibrato |
| 5. designer | 10. runs |