Middlebury College  
Monday-Thursday 1:00pm-3:00pm  
Mead Chapel

Professor François S. Clemmons--

......If you do not want your slave to speak freely, you should also forbid him to sing.!!!!!!!......Against all odds, the slave opened his mouth and began to sing, and continued to sing, pouring forth new songs like magic apples from a heart bursting with love, faith, and adoration for the love of God. His efforts filled one of the grandest pages in musical history for all time: the glorious and unique American Negro Spiritual. Hall Johnson

_In Black American Music_
Ed. By Eileen Southern
pp. 269-270 SBN 393 09892 3

Course Objectives

1. To understand how the American Negro Spiritual was created, formed, and developed.

2. To develop historical imagination and curiosity, i.e., cultivate the ability to understand the circumstances and perspectives of Black Americans and gain a critical perspective on Black musical history while standing within the larger arena of American cultural history.

3. To participate in the art of singing the American Negro Spiritual. (Choral and solo traditions)

4. We will have an ongoing discussion as to who should sing American Negro Spirituals? Where and When?

Course Readings
The following are required readings:

Southern, Eileen, T
he Music Of Black Americans
Part I Chapter 1-8, pp.3-366.
Part II Chapter 8-11 pp. 367-456
Southern, Eileen, _Readings In Black American Music_
Clemmons, François S. _Songs For Today_
Hayes, Roland _My Songs_
_Songs of Zion_ A Supplemental Worship Resource
Part I Preface--pp. ix; Keys to Musical Interpretation, etc. Pp.xiii,
A Historical Account of the Hymn in the Black Worship Experience
#1
Part II A Historical Account of the Negro Spiritual Pg. 73
Part III A Historical Account of the Black Gospel Song Pg. 172
Jones, Arthur C. _Wade In The Water_
Parish, Lydia _Slave Songs Of The Georgia Sea Islands_
Forward, & An Explanation, & Introduction
Chapters 1 & 2 p 3-45.

Course Format
The format is as follows.
1. Presentation and discussion of themes, ideas, situations, etc. of
   American Negro Spirituals.
2. Presentations of research subjects (biographies) in papers by students.
3. Field trip to Manhattan, New York for Broadway Show—Dinner in
   Harlem---Sylvia’s Restaurant.
   songs, hymns, etc. by professor and students (of the class).
5. Mid-term and Final Examinations—Group Presentations.

Course Evaluation
I. Class participation --40%--Attendance and oral contribution!!!!!!!!!
II Prepared research papers (2) --- 30% (5%--1st, & 25% --2nd)
III Mid-term and Final Examinations -- 10% and 20% respectively
   This may change depending on activities of the class and projects that
   may come up during the actual class duration.

Course Schedule and Readings

All assigned books, video tapes, and CD’s have been placed on library
reserve. Books are available in the bookstore
Notebook Required!!!!!!!!!!!!!!
Portable tape recorder suggested/can be helpful for class.

_Governing questions_, for your final paper & for the class in general.
1. Context: What is the social and historical context of the
   American Negro Spiritual, or of the historical figure, or of America at the