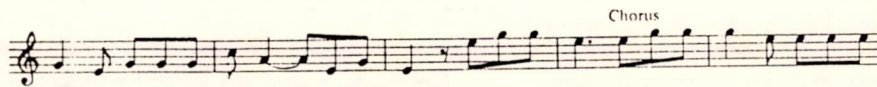


PAMPHLET FILE



VOL. I, NO. 3

OCTOBER 1992



UNCHAINED MELODY

By Michelle Carr

Music, the common link of Africa and America. "Bah-da-bah! Bah-da-bah! Bah!" Hear the beat of the drums of our fathers? "Ummmm, 'Go down, Moses, wa-ay down in Egypt lan-and, Tell ole, Pharaoh, "Let my people go." Feel the emotion of our ancestors, through spirituals, as they made it through a hard day? "Skeee-weee de bop!" Catch the sultry jazz sounds as our people communicated their feelings from deep inside. The echo of the rhythms of our father's father, and his father's father can still be heard today. The beats of yesterday are the roots of gospel, folk music, bebop, jazz, rhythm and blues, and rap. Though tested and put through many trials and tribulations, music provided hope and strength for Africans and African-Americans.

"Precious Lord, take my hand, Lead me on, Let me stand. I am tired, I am weak, I am worn; Through the storm, through the night, Lead me on to the light, Take my hand, precious Lord, Lead me home."

This spiritual, by Thomas A. Dorsey, is one of the most famous because it expresses intense religious devotion and reaction to realism. Dorsey wrote this prayer upon the death of his wife in childbirth. The baby died shortly after birth. This song of tragedy could have been written hundreds of years ago by our forefathers as Africans were taken away from their land, or when family members were being sold, or the lynching of a love one, or continuing efforts of Martin Luther King, Jr., Malcolm X, and other civil rights activists to mend the broken chains. Can you imagine the defeated feeling?

"When my way grows drear, precious Lord, linger near, When my life is almost gone, Hear my cry, hear my call, hold my hand lest I fall; Take my hand, precious Lord, Lead me home."

Can you hear the cries of our ancestors for equality, justice, understanding? Dorsey not only feels the pain of his loss, but I imagine he experiences what many slaves, and free blacks felt . . . there is no hope. The African stripped of his worth. Once a King in the Motherland, now a slave in a new land. The African woman left to provide, support, and be strong for her family. Hear the cry of yesterday and today? Hear the cries from South Africa to America?

"When the darkness appears and the night draws near, and the day is past and gone, At the river I stand, guide my feet, hold my hand. Take my hand precious Lord, Lead me home."

Can you imagine being branded and chained, rowed out to the slave ships for the Middle Passage across the Atlantic, packed like books on shelves into holds, which were no higher than eighteen inches for six to ten weeks? Can you feel the dark shadows and emptiness of Africans and African-Americans as they worked in the fields and in the houses? Can you feel the need to mend the broken chains of those who died for us? Music, yesterday and today, continues to be the common thread of unity, strength, and pride.

Through this publication, we would like to whet your appetite, to make you aware of the importance of black history, and to challenge you to learn something to mend the links of the chain.

This issue is dedicated to music.



FROM THE DIRECTOR'S CHAIR

Robert C. Watson

A HISTORICAL NOTE

Hildred Roach in *Black American Music: Past and Present*, relates that, in order to define Black American music, we must first consider Africa as the source of the talents developed in compositions from the earliest to the present. For throughout slavery, the proofs of an African heritage were evident in the elements of early African-American music. As the slaves steadily produced successive

generations of offspring, the influence of their African characteristics and those of Europe merged to create the modern era of Americanism. Consciously or subconsciously, Old Africa, the Mother Country of civilization, remained the most important source of originality for blacks, and eventually for many musical attempts in American nationalism.



One of the first Africans whom historians know something about was Olaudah Equiano who wrote about Africa and Africans' love for the arts. As Equiano relates,

"that part of Africa known by the name of Guinea to which the trade for slaves is carried on extends along the coast above 3,400 miles, from the Senegal to Angola, and includes a variety of kingdoms. Of these the most considerable is the kingdom of Benin, both as to extent and wealth, the richness and cultivation, the power of its king, and the number and warlike disposition of the inhabitants . . . This kingdom is divided into many provinces or districts, in one of the most remote and fertile of which, called Eboe, I was born in the year 1745, situated in a charming fruitful vale named Essaka. The distance of this province from the capital of Benin and the seacoast must be very considerable, for I had never heard of white men or Europeans, nor of the sea, and our subjection to the king of Benin was little more than nominal; for every transaction of the government . . . was conducted by the chiefs or elders of the place . . . My father was one of those elders . . . and was styled

Embrenche, a term as I remember importing the highest distinction, and signifying in our language a mark of grandeur. This mark is conferred on the person entitled to it by cutting the skin across the top of the forehead and drawing it down to the eyebrows, and while it is in this situation applying a warm had and rubbing it until it shrinks up in a thick weal across the lower part of the forehead . . . My father had long borne it.

We are almost a nation of dancers, musicians (*ours*) and poets. Thus every great event such as a triumphant return from battle or other cause of public rejoicing is celebrated in public dances, which are accompanied with songs and music suited to the occasion . . . We have many musical instruments, particularly drums of different kinds, a piece of music which resembles a guitar, and another much like a stickado . . . I was named Olaudah, which in our language signifies vicissitude or fortunate; also, one favoured, and having a loud voice and well spoken.

In the eighteenth century, as well as in the nineteenth and twentieth centuries, music continues to be an important medium of aesthetic expression for the African diaspora. Music is a common thread that unites people of African descent whether those persons live in Bahia, New Orleans, Accra, Nairobi, Los Angeles, Amsterdam, Cape Town, Paris, Moscow, Toronto, Tokyo, or Williamsburg.

The music of Africa and African-Americans will continue to evolve as it has throughout history, that is, from African work songs to African-American work songs, early folk music to spirituals, minstrels to blues, blues to jazz, classical music to rhythm and blues, and raggaee to rap.

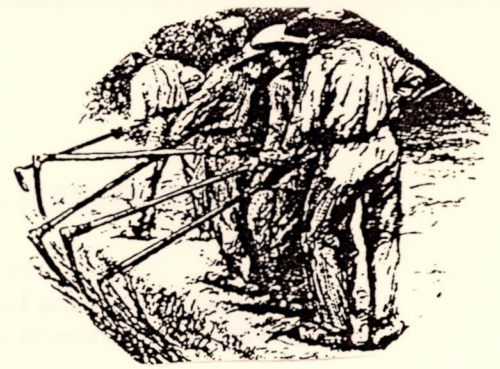
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Rex Nettleford, *Race Identity and Protest in Jamaica*
Hilard Roach, *Black American Music, Past and Present*
J. A. Rogers, *Great Men of Color*
Eileen Southern, *The Music of Black Americans*



ECHOES FROM THE PAST . . .

Important Dates in Black History



October 5, 1872	Booker T. Washington entered Hampton Institute in Hampton, Virginia.	October 15, 1883	U. S. Supreme Court declared Civil Rights Act of 1875 unconstitutional.
October 6, 1871	Fisk Jubilee Singers began first national tour.	October 16, 1984	South African Bishop Desmond Tutu won Nobel Peace Prize.
October 12, 1793	"The Baptist Church of black people at Williamsburg," under the leadership of Gowan Pamphlet, was accepted into the Dover Baptist Association. The Williamsburg congregation had organized by 1781.	October 29, 1929	Collapse of stock market and the beginning of the Great Depression. By 1937, 26 percent of black males and 32 percent of black females were unemployed.
October 14, 1964	Martin Luther King, Jr., won the Nobel Peace Prize.	October 30, 1974	Muhammad Ali defeated George Foreman for heavyweight boxing title in Zaire.

MEET . . .

CAESAR AND SARAH



Caesar managed the stable and cared for horses of customers at Wetherburn's Tavern. He drove the tavern wagon around town and to nearby plantations like Carter's Grove where Wetherburn bought produce. Caesar always carried a travel permit from Wetherburn if he went as far away as Norfolk or Richmond because an unaccompanied black might be stopped and questioned.

Wetherburn's most valuable slave, Caesar had been appraised at seven pounds in the inventory taken after his master's death in 1760. Wetherburn's widow, Anne, then took over the business. She depended heavily on slave labor to do much of the work at a busy tavern like Wetherburn's.

Sarah, Caesar's wife, managed the dairy. She milked the cows, separated and skimmed the milk, and churned butter. Sarah was valued at forty-five pounds.

Caesar and Sarah worshipped at Bruton Parish Church. Slaves sat apart in the north gallery. After divine services blacks could talk with one another and pass along the latest news and gossip.

Caesar and Sarah's two sons, William and Pompey, were both baptized in Bruton Church, William in 1762 and Pompey in 1764. The widow Wetherburn may have insisted that the boys be baptized, or perhaps it was done at Sarah's request. Records show that more than one thousand slaves were baptized in the church after mid-century.

(Source: *Official Guide to Colonial Williamsburg*)

AFRICAN PROVERB: (Senegal) "Don't try to make someone hate the person he loves, for he will still go on loving, but he will hate you."



WE'VE GOT A VISITOR

Guest Writer

Annette Parham, Acquisitions Librarian
Colonial Williamsburg Foundation Library

It is not so strange that a diverse group of African peoples could come together in an alien land and produce an incomparable sound that forever reminds us of the never-broken spirit of our forefathers.

Taken from various tribes of the nation of Africa, the habits, languages, and kinds of music of these uprooted people were multifarious. But the exchange of slaves among plantations and colonies eventually created a oneness within the ranks as divergent groups of people shared their cultures with each other, kindling a harmonious existence.

The joining of these cultures is evident in the music of the African-American people of yesterday and today. An excerpt from the book, *American Negro Songs and Spirituals*, compiled by John W. Work, vividly attests to the connection of the music of native Africans and the music of a race of people disrupted from a home they never knew:

"Dr. (Lorenzo) Turner relates that he learned a song on the islands off Charleston, South Carolina which when sung before African students at the University of London was immediately familiar to them. They actually sang the song with him."

Another excerpt recounts a passage from the book, *The Great South*, by Edward King, that says:

". . . a gentleman at Port Royal is said to have been struck with the resemblance of some of the tunes sung by the watermen there to boatmen's songs he had heard on the Nile."

And even more recently, in a salute to the outstanding choreographer, the late Alvin Ailey, it was demonstrated how closely connected the rhythms and movements of our African foreparents' music and dance are to the current music and dance styles of African-Americans today. Movement and rhythms thought to have originated with the new artists of today were easily found evident in the styles and sounds of African tribes long in existence.

The unbroken spirit of our ancestors is forever present in the many styles of music that sprang from a disjointed people—spirituals, blues, jazz, rap, ballads. How much of our African heritage actually remains in our music is up for debate but I choose to believe that the roots of our musical existence remain alive each time one of us sings the tunes so familiar to our people.

"Black music then, is not an artistic creation for its own sake; rather, it tells us about the thinking of African people and the kinds of mental adjustments they had to make in order to survive in an alien land." James H. Cone,

The Spiritual and the Blues

This statement certainly holds true as we listen to today's contemporary gospel and rap music and as we reflect upon the sometimes controversial lyrics and the meaning behind them; for these songs indeed speak volumes as to the thinking of some African-American people and the kinds of mental adjustments we have to make in order to survive in what used to be an alien land, while still struggling for acceptance in a world that initiated the rift in our link to Africa.

As a performer of sacred music, I draw upon the inherent feelings of sorrow, desolation, and especially the joyous hope that these songs impart! The lyrics allow me to articulate the intrepidation of an enslaved people and express the continued struggle of African-Americans as we strive to maintain the freedom we have gained. The same mood present in the songs of our ancestors is present in the music of today, only expressed differently.

As I consider the brokenness of my own heritage, I realize that my physical chains to Africa may be forever broken, but spiritually that chain is forever intact. We can all keep that spiritual link alive by consciously seeking to cease being afraid to confront the past and begin to accept it, learn from it, and recognize the strength of it.

As long as there exists the presence of a disenfranchised people whose past is evident in the music of today and whose never broken spirit remains intact, the once broken chains to Africa cease to be broken and need only to be strengthened.

And so I continue to sing.



MICROPHONE CHECK

An Interview with a Great Jazz Musician

Kenneth Piggott, Security
DeWitt Wallace Gallery
Colonial Williamsburg Foundation

Carr: *Why has African-American music been so important in the cultural life in Africans as well as African-Americans?*

Piggott:

African-American music is something that blacks can say it is their own and the origin. Music was a way of life, way of speech, hunting, way they celebrate, grieve, entertain, and pleasure. Also as far as the craftsmanship, they took pride in their music and their instruments. They taught their children how to communicate and survive through music. Their instruments are tuned to their (individual) pitch. They fought with music through sounds made by instruments. It was a way of life, daily communication.

We use music today for commercial purposes. We play to and for the audience. We have jam sessions for competition.

Carr: *What is the common thread that ties Africa to African-American music?*

Piggott:

Africans and African-Americans sing for all occasions. Africans sing while working, using their voices and tools as instruments. It helped them get through the day. Gospel music is similar, with the use of the call and response method in churches. Music, today, comes from beats used in Africa. It is also used for politics such as the WATTS riots and South Africa situations.

African music did not use a lot of melodies as European music. Drums and beats are the common thread to express our feelings of situations and ways to solve it.

Carr: *What is the importance of jazz and negro spirituals?*

Piggott:

The importance of jazz is, it is our own. It came from the African culture. Jazz opened many doors for African-Americans. It allowed African-Americans to show the whole world how musical we were. It was first received by blacks. It drew a lot of criticism, and everyone wanted to imitate it.

The importance of spirituals was that they were used as a motivator for African-Americans. Spirituals were used as a healer for hurt on long, hard, work days.

You could let your feelings go because they (whites) were really cruel. Spirituals helped them to talk to God.

I believe that blues came before spirituals, jazz to rock, rock to rhythm and blues, to soul, disco and funk, and rap/hip-hop.

Carr: *Who are some of the outstanding classical musicians of African origin?*

Piggott:

Leontyne Price, Wynton Marsalis, a classical trumpet player, Joe Kennedy, a violinist for the Richmond Symphony, and Jessica Davis, a violinist. Did you know Wynton Marsalis began his career in classical music?

Carr: *Is rap music?*

Piggott:

Rap is poetry. Poetry and mostly a remix of old music.

Carr: *Is there a message in rap music?*

Piggott:

Rap music has a message, some good and bad.

Carr: *Is gospel music the sacred counterpart of the city blues?*

Piggott:

Yes. If you look at gospel and blues, it's the same thing. After a hard day's work, it changed from spirituals to blues.

Carr: *Why has gospel music been so readily accepted?*

Piggott:

Ain't nothing like black gospel music in the world. It is energetic and very emotional. Gospel was passed down from predecessors.

Carr: *What is folk music and what is the importance?*

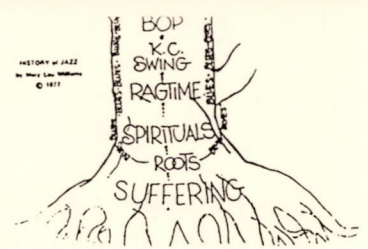
Piggott:

Like a solo with a story.

Carr: *What is the importance of having a program on urban and rural churches in Williamsburg?*

Piggott:

It is very important. People would like to know how we express ourselves in church, instruments used, etc. Did the church have a choir? School systems should get involved, as well as the community, and become supportive of area churches.



IF WALLS COULD TALK

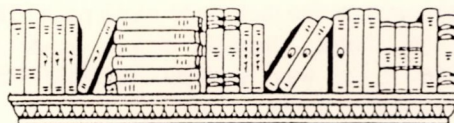
On-Site Report by Michelle Carr

Ah-choo! Ah-choo! Oh, excuse me. I didn't realize you were back. Ah-choo! Excuse me! Child, between my cold, asthma, this change of weather, and trying to break my neck to keep up with the gossip, I don't know what will get me first. Ah-choo! Excuse me! I guess you're wondering where I'm snooping this time? I'm in the EMERGENCY ROOM. That's right, where else can you get good scoop and quick service (sometimes)?

You see, I rushed here because of my asthma but while waiting, I overheard somebody talking about **ROBERT C. WATSON**. And what do you know? I was breathing fine but my ears . . . Did you hear? Well you know I don't repeat gossip, but I heard there's a new addition to the world! Congratulations to the **WATSONS** on the birth of **Ashari Ashaki** on September 23rd. WE did it, finally! Welcome my Nubian princess.

Shoot, here comes the nurse. I don't know why she's coming, I feel fine now. Shh . . . I hear someone mentioning **LARRY EARL'S** name. What! A NEW FATHER! Nurse, bring me my inhaler! Let me get closer to get this news right. (I don't want to give any misdiagnosis.) It's true! Congratulations on the birth of **Liela Blidge** on September 20th. Welcome my Nubian princess.

All these new additions, gosh, I better take two Tylenol and go home. This place is contagious. Shh . . . I hear someone talking about the . . . Naw, I'll tell ya later. Ah-choo! Excuse me!



THE BOOKSHELF

Singing The Master

By Roger D. Abrahams

In the American South before the Civil War, a harvest celebration developed surrounding the shucking of the corn each autumn. This event brought together both slave and master, with the slaves encouraged to perform. Thanks to the reports of visitors and foreigners, the cornshucking ceremony became a representative scene of plantation life. In *Singing the Master*, Roger Abrahams reconstructs the genesis of the celebration—and offers a controversial and radical interpretation of the occasion.

Tracing the origins of the ceremony to the English custom of harvest home, Abrahams shows how the slaves, encouraged to express their African cultural heritage, transformed a chance for performance and self-expression into an opportunity for moral and social commentary—an occasion to mock and ridicule their masters.

Abrahams also analyzes the corn-shucking ceremony's fascinating dual cultural legacy—how the African American performance style influenced white culture as it was adapted and imitated by whites in minstrel and vaudeville shows; and also how the bardic role of the performer, the subversive treatment of authority, and interplay with the audience are present in African-American performance style today.

Noted historian Henry Louis Gates, Jr., praises Abrahams as "one of the preeminent scholars of Afro-American vernacular culture, and this fascinating, richly detailed study reminds us why." Eugene D. Genovese applauds, "once again, Roger Abrahams has demonstrated his extraordinary ability to penetrate to the heart of cultural life by an imaginative study of a few particulars that others have too readily taken for granted. His reexamination of life in the slave quarters is fresh, illuminating, and timely."

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SPIRITUALS

The spirituals were developed among slaves in the South before the Civil War, but the songs were not written or collected until the 1860s. The first systematic collection of spirituals, *Slave Songs of the United States*, appeared in 1867. This book helped to introduce the songs to a wide audience. In 1871, a group of students from Fisk University, in Tennessee, went on tour, singing slave songs they had learned from their parents, in order to raise money for their school. These Jubilee Singers became famous, and after appearing in New York, carried the tour to Europe.

Spirituals are a form of folk literature. There are no known composers of these songs, and since they were transmitted by word of mouth, many of them have come down in several different versions. In *The Book of Negro Folklore*, Sterling A. Brown describes how they might have been composed:

"It is unlikely that any group of worshipers and singers, as a group composed spirituals. Single individuals with poetic ingenuity, a rhyming gift, or a good memory "composed" or "remembered" lines, couplets, or even quatrains out of a common storehouse. The group would join in with the refrain or the longer chorus. When one leader's ingenuity or memory was exhausted, another might take up the "composition."

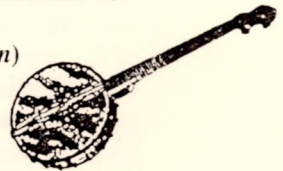
Even though individuals may have composed the spirituals, the ideas and language came from the group, from the "common storehouse" of images and idioms. As the songs were passed down by word of mouth, lines would be changed and new stanzas would be added.

Many spirituals had a double meaning. They expressed desire for spiritual salvation. At the same time, they expressed a desire for freedom on earth. According to accounts by fugitive slaves, the spiritual "Go Down, Moses" became a censored song. Parallels between the slavery of the Israelites and the oppression of the Southern slaves were evident to the slaveholders. Certain religious leaders of the Bible, like Moses, became popular in spirituals. Harriet Tubman, a conductor on the Underground Railroad who brought many runaway slaves to freedom, was to become known as the Moses of her people.

Some spirituals were known as "signal" songs. They were used to carry messages that overseers would not understand. "Follow the Drinking Gourd," for instance, told the fugitive slaves to follow the Big Dipper in the night sky, which pointed to the North Star, the way to freedom.

Many writers have paid tribute to these beautiful and moving songs. In his poem "O Black and Unknown Bards," James Weldon Johnson says that the spirituals were born of oppression but became a poetry of hope, both for spiritual salvation and for freedom on earth.

(Source: *The African Literary Tradition*)



THE BLUES

W. C. Handy, the first man to popularize the blues, was struck with the possibilities of utilizing it in musical composition in 1903 when he heard a man singing a song in a Mississippi train station. The singer was a "lean, loose-jointed Negro" clothed in mere rags, whose face reflected the "sadness of the ages." As he sang, he plunked on a guitar, producing some of the "weirdest music" Handy had ever heard. Handy recognized the song type, an earthy kind of music that he had known as boy in Alabama.

The earliest professional blues singer, Gertrude "Ma" Rainey (1886-1939), remembered first hearing the blues in 1902. She was touring in Missouri with the Rabbit Foot Minstrels when she heard a local girl sing a song about the man who had deserted her. Its plaintive poignancy haunted Ma, who learned the song and used it in her act, where it became so popular with audiences that Ma began to specialize in the singing of such songs. She claimed that it was she who gave to the songs the name "blues" after being asked time and time again about the kind of song she was singing and having finally answered in an inspired moment, "It's the blues."

But old-timers who sang and played the blues in tenderloin districts across the country scoffed when asked about its origins. In New Orleans an old fiddler said, "The blues? Ain't no first blues! The blues always been." Eubie Blake answered, "Blues in Baltimore? Why, Baltimore is the blues!" Bunk Johnson, a pioneer bluesman, told an interviewer, "When I was a kid [i.e., in the 1880s] we used to play nothing but the blues." In New Orleans, even the street vendors used the blues, advertising their wares by playing blues on toy horns bought from Kress's dime stores.

As an aural music, the blues has few absolute features; it is intended to take on its shape and style during the performance. Generally, but not always, the blues reflects the personal response of its inventor to a specific occurrence or situation. By singing about his misery, the blues singer achieves a kind of catharsis and life becomes bearable again.

(Source: *The Music of Black Americans*, by Eileen Southern)





EACH ONE, TEACH ONE

THE THINK TANK

1. Q: Queen Ann Nzinga was the female Angolan leader who, in the mid-1600s, successfully resisted, for 40 years, colonization by what European country?
A. England C. France
B. Portugal D. Spain
2. Q: In 1863, President Abraham Lincoln issued an important document that declared that all slaves in rebellious areas be free. What was this document called?
3. Q: Rising from a brutalizing background, this singer became the leading jazz vocalist of the 1940s. Some of her big hits included "Lover Man" and "Gloomy Sunday." At one time or another virtually every major musician of the day appeared with her during her career. She was known as "Lady Day."
4. Q: Who was the legendary African-American cowboy who was given the title "Deadwood Dick" for his bronco-busting, calf-roping and riding techniques displayed at Deadwood, South Dakota, in 1876?
A. Nat Love C. James Beckworth
B. Bill Pickett D. Sam Jones
5. Q: In 1964 in New York City, Malcolm X resigned from the Black Muslim Movement to form a new organization. What was the name of that new organization?
6. Q: Name the woman who, in 1905, invented hair softener, grower, and straightening comb, that revolutionized the cosmetics industry in the African-American community. Her ingenuity and ability helped her to become the first African-American, self-made millionaire in America.
7. Q: In 1947, this baseball star became the National League's "Rookie of the Year" and in his third season he earned the Most Valuable Player. He eventually became the first African-American elected to Baseball's Hall of Fame.
8. Q: Who was the controversial saxophonist whose revolutionary "sheets of sound" technique influenced an entire school of avant garde jazz musicians? He played with such greats as Dizzy Gillespie, Miles Davis, and Theolonious Monk. He died in 1967.

THE HARLEM RENAISSANCE - 1920s
FAMOUS AFRICAN-AMERICAN WRITERS
(Unscramble)

- | | |
|---------------------|------------------|
| 1. KMACCDUYEL | 4. ELONAKAILC |
| 2. NMOTOJREAE | 5. GGSSTNLUHHAOE |
| 3. NNOAREZELHSAUROT | 6. NUNUCLECLEOTE |

AFRICAN PROVERB: (Ashanti) "He who cannot dance will say: "The drum is bad."



CALENDAR HIGHLIGHTS

PEOPLE OF THE PAST Portrayal of people of the eighteenth century.

Meet . . .

Gowan Pamphlet, African-American Preacher, as he gives a short sermon and answers questions about slave religious life in the eighteenth century.. Tuesdays at 1 P.M. and 1:30 P.M. behind the Lumber House ticket office, weather permitting.

Hattie, Kingsmill Plantation Slave, Tuesdays at 10:30 A.M. to 12:30 P.M. on Market Square, weather permitting, and 3 P.M. to 4:30 P.M. at the Greenhow Store.

SPECIAL TOURS

The Other Half — Half of the population in Williamsburg during the eighteenth century was black. This ninety-minute walking tour gives an in-depth look at the black experience from the arrival of the first blacks in Virginia in 1619 through the abolition of the slave trade by the English in 1807. Tour given daily at 10:00 A.M. and 3:00 P.M. Patriot's Pass holders can participate in this special tour at no extra charge. Each tour limited to 25 participants.

SPECIAL EVENTS

Music Month — October is Music Month and, in celebration, special musical programs will be held throughout the Historic Area, including the Hennage Auditorium of the Wallace Gallery, the Governor's Palace, the Capitol, the Play Booth Theater, and Market Square.



SITES AND BUILDINGS that interpret or exhibit the black experience.

Brush-Everard Site — Tours of this property and original house feature the lives of Thomas Everard, immigrant and public official, and his family. Learn more about the African-Americans who lived and worked on the property. Mondays, Wednesdays, Thursdays, Fridays, and Saturdays 10, 11 A.M., 1, 3, and 4 P.M.

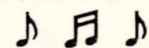
Carter's Grove Slave Quarter — Interpreters will welcome you to the slave quarter, rebuilt on its original location, and direct you through buildings and outdoor spaces that reveal much about the lives of the Africans and African-Virginians whose labors supported the eighteenth-century plantation. Open Tuesdays through Sundays.

George Wythe House and Domestic Activities — A large number of "black" artifacts are housed on this site. Inside the main house, on the second floor, is the southwest bedchamber, a room possibly used by one of Wythe's female slaves. Visit the laundry and kitchen as well as the stable.

Benjamin Powell House — Benjamin Powell was a carpenter and builder who lived next to Christiana Campbell's Tavern. Scenes of daily life are portrayed by people of the past representing family members, friends, and African-Americans who lived on the property.

UPCOMING EVENTS

History Forum — November 5 - 7, 1992 "Slavery and Freedom: An American Paradox." Guest faculty and Colonial Williamsburg staff members will examine the origins and development of one strand of America's cultural fabric — the African-American. Origins and evolution of slavery in North America; the formation of distinctive African-American culture and its impact on language, government, music, and religion are a few discussion topics.





A Selected Bibliography on African-American History



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For More Information:

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CHILDREN'S CORNER



Junior Think Tank

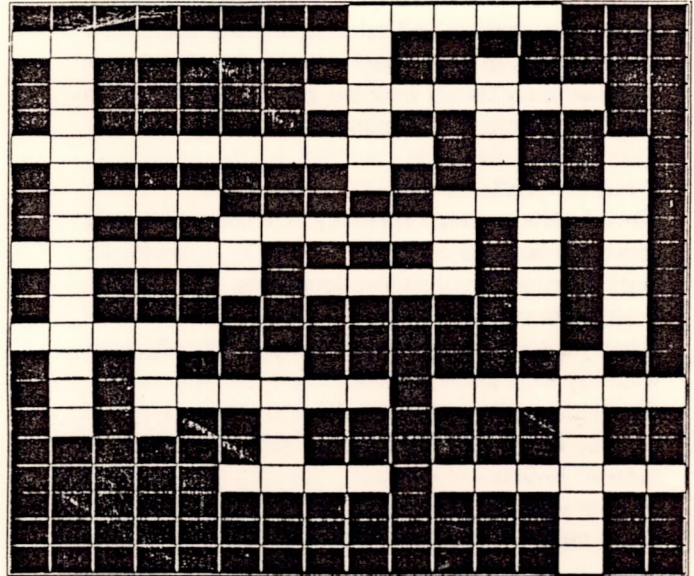
MUSIC OF THE AFRICAN DIASPORA

Musical Terms and Selected Words

(Puzzle/Fill-In)

Define:

A Cappella	Horn
Balafon	Jam Session
Banza	Jazz
Bell	Mbira
Bentwa	Note
Blues	Rap
Call and Response	Reggae
Drum	Rhythm
Ensemble	Sekere
Gospel	Soul
Harmony	Timbre
Heritage	Unison



Music is defined as the art of combining vocal or instrumental sounds resulting in a structurally complete and emotionally expressive unit. In Africa, every community is keenly interested in music—in melody, rhythm, harmony, and timbre—intrinsic parts of any piece of musical expression. African musicians use music to represent every aspect of life—working, weddings, funerals, festivals, religion, games, birth, love, initiation, and royal ceremonies. Someone has accurately noted that one of the bases of music in Africa is a conversation between the musical instruments and the men who made them, analogous to a conversation with nature.

In some societies certain instruments can only be played by a few chosen persons. Among the Baganda, for example, most women could not touch the drum (in South Africa and Zaire, however, they were allowed). Among the Hausa of Nigeria, musicians have been like a caste, and the profession hereditary, particularly among the Muslims.

Usually, however, music has been a community domain reflecting its concerns. The Ashanti song of insult, for example, is sung to bedwetting children. It may also be sung to children at a special corrective ceremony. Similarly, didactic songs (which teach a lesson or a moral) from circumcision ritual are sung by boys in Tanzania and the Wolof of Senegambia. Other songs appropriate for children included those embodied in stories and games, some of which require dancing. All reflect aspects of daily life. Among the Akan of Ghana, the puberty rite that prepares and presents the girls into adulthood is

celebrated by women, who sing and beat the drum. Their songs refer to the duties and expectations of motherhood. There are proverbial songs, patriotic and historic songs, designed to foster unity and solidarity. The Italians were so afraid of such songs in Ethiopia that they banned them among the Amhara. The women in Adangme (Ghana) also supervise the *dipo* puberty institution (an initiation of girls that may last several weeks) at which much singing and dancing take place. After graduation, girls go around performing *dipo* puberty music and dance for several days.

Some societies in Eastern, Central, and Southern Africa sing special songs for healing the sick or for correcting certain disorders. In the past an African was often expected to accompany certain tasks such as rain and sowing rites with music. The drum occupied an important place in people's daily life. Some societies allow competition among different singing groups. The group that attracts a larger crowd is declared the winner.

It seems clear from studies that African societies play and use music much more than any other societies. They use music for pleasure, to symbolize certain occasions, and quite often to convey a message. (Various sources by Michelle Carr)

AFRICAN PROVERB: (Kenya) "It is the duty of children to wait on elders, and not the elders on children."



RAP/HIP—HOP

The Lowdown on Hip—Hop: Kids Talk About the Music

Every rap song is a testament to the power of talk. So what better way to get into the music than to discuss it with a group of teenagers? *Newsweek* invited 12 New York City-area students—black and white, city dwellers and suburbanites—to share their views on rap at the magazine's Manhattan headquarters. Here's how the group came down on a number of rap-related subjects.

What rap's all about?:

(Dwight Chapman, 19, black) When people talk about hip-hop, all they think about is, it's violent. One thing that's often overlooked is that hip-hop music tells real-life stories. I see it the same way as country music, because country artists, they talk about what happens where they are. You live somewhere, all you have is just yourself, a harmonica and a guitar. The only thing you can talk about is what happens to you.

(Trevor Trotter, 18, black) I live in the Bronx. When rappers speak about being pulled over by the cops—it's like, whenever I walk out of my house, and I'm with a group of friends, the cops will come and ask you what you're doing, they'll search you, they'll hold you up against the wall. When I listen to [a rap song], I sometimes think back in my mind, yeah, that's happened to me a few times. Then again I hear another song like [Naughty By Nature's] "O.P.P.," and they'll say, "Are you down with it?" Rap is so vast, you can't really categorize it anymore.

(Deonna McWilliams, 15, black) Rap is scaring people now. But if you remember back to the '60s and '70s, when everybody became hippies and had their own dress and music, people got scared. It was just that kids wanted their own identity. They wanted to be noticed, they wanted to be understood. All of this [now] is just people crying out for help.

The media's role in shaping rap's image:

Trevor: There was one incident at my school. We got a lot of students together and we had a little rap session in the auditorium. We were rapping about what happened to Rodney King and people were rapping about stopping violence and preaching equality and things like that. We called up the newspapers to come and see. [One newspaper], they said, is there a riot? We said no, we're just having a peaceful get-together. Well, is anybody famous there? We said no. "I'm sorry," they said, "it's just not good enough."

(Erik Berkule, 18, white) If they're going to talk about the media helping us improve race relations, then they have to talk about everything, what's really happening, and not just the bad stuff.

The White audience:

(Daniel Morris, 16, white) I got into rap a couple of years ago because I have a lot of black friends who listened to it. I turn on the radio and [most] music, it's mindless, it drives me insane. The words are so stupid. Every song sounds like, "I love you, hon." [Rap] has like real stories and real things. It's interesting to listen to and I respect it as a form of music.

(Scott Smith, 18, white) I think whites are the people who really need to listen to rap because they're the ones who don't know the message.

(Dan) I've got one friend and he's sickeningly prejudiced. But he listens to rap because he likes that violent thing. He likes to hear about the guns, the violence. Then he'll say something terrible about another friend of mine who is black.

(Scott) But they go hand in hand almost. His racism is directly related to his interest in black people, the self-destruction in the black community.

Rap as a means of combating racism:

(Dan) I think it helps a lot. I know times when I've been walking down the corridors at school and I'll be singing, and there'll be a Hispanic kid, black kid, we'll all be singing the same song. That kind of helps because everyone is on one level.

(Jessica Jenkins, 16, black) The white kids at my school [when they're listening to] N.W.A. or whatever, they'll have a black friend with them and just chilling with them. It does form a bond with someone.

(Dwight) There was a time when you watch "Soul Train" and you would see nothing but Afros. Now you watch "Soul Train" and see blacks, whites, Asians, everybody dancing. People say white people can't dance, Asians can't dance. But you see them on "Soul Train" having a ball.

(Rob Steinberg, 18, white) Sometimes I wear my pants down, the hat backwards. I don't consider myself black when I do that. I think racism will stop when people stop identifying people by their skin color and what they wear.

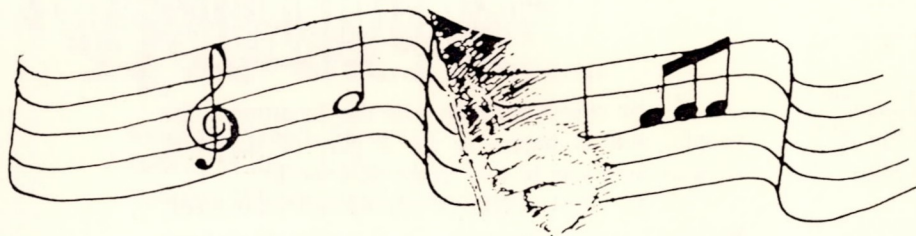
(Jessica) Racism won't end until people start to really understand what's going on and stop this bickering. I mean, rap definitely will help it heal. But it's got to take a lot more to end racism.

(Robert) No matter what it is, it's still just music. And if you try to put something else on that, then you're just setting up expectations that may not come true.

(Source: *Newsweek*: June 29, 1992)



JAZZ



Derived mainly from American folk sources, jazz is America's most complicated, most highly developed indigenous music. Jazz is intellectual or relaxed; classical or popular; base or lofty; delicate, sincere or hilarious. There is no other music which tells more of Americanism than jazz, or more of the kindred spirits of its makers. They synthesis of African and European inventions reflects the melding of cultures through its improvisation, its art forms and its messages.

Jazz has been defined as improvisation, blues, ragtime, soul or rhythm. Perhaps stemming from "jazz," the sexual term from Creole patois applied to the Congo dances of New Orleans, the derivatives and synonyms also included "razz," meaning to "tease, ridicule or heckle." Jazz, razz, jass and rag, as well as jig and should have long since been constituents and associated terms.

However, jazz was not only blues, or a shout, a jig or a clog. Yet it was greatly influenced by all of these elements, from the movement of a "shout" to the dotted rhythm of a jig. Jazz emerged from each of their developments, but neither form alone was jazz itself.

The birthplace of jazz is speculative. At first, historians and the publishing media ignored the art and relegated the responsibility of its promotion mainly to chance. Because similar musical activities began in Kansas, St. Louis, Chicago, New Orleans and New York, it is inaccurate to say that the center of greatest activity was developed in New Orleans, or that New Orleans was the birthplace of jazz. Eubie Blake indicated that he heard jazz at an early age, and Duke Ellington also stated that he heard jazz in Washington when only a child. Jazz participants included musicians of many other towns who performed in classical and popular orchestras, at church picnics and in the streets and parks, usually in the appropriately accompanying rhythms and shouts of the dancers. Original instruments were most often homemade or of modern western origin, depending on availability.

Jazz was publicized in the media around 1900. But the popularity of jazz and its origins must be distinguished. Its popularity reached a peak in the 1900s and drew the attention of more of the total populace than ever before. Speculation has since arisen concerning the originators of the name "jazz"

none is conclusive. Unlike the spirituals, the name just happened and no one could say who was responsible. Interviews printed by Rudi Blesh in *They All Played Ragtime* indicated that Blacks themselves named the music before newspapers began to use the term. Jelly Roll Morton also claimed to have originated the term "jazz," in spite of the work of his immediate predecessors.

The first stage of jazz using African inheritance as the primary source, would overlap with that of minstrelsy and early folk forms, for those minstrels before 1830 used those folk forms and continued to do so after the Civil War. For example, W. C. Handy and Willie (the Lion) Smith related to Leonard Feather the same facts as Eubie Blake. They stated that the music which they heard as children was the same jazz which they improved upon later.

The second stage of jazz, then, could well begin around Reconstruction when many more Black professionals emerged on stage as performers in their own right, and performed that which they had both heard and practiced themselves. This would be the era of Handy and Smith, George Milburn, James Bland, and Sam Lucas.

By early 1900, a third stage began whose era of achievements and personalities included Louis Armstrong, Duke Ellington, the Johnsons, the Smiths, and older musicians who molded jazz into an independent and recognized art form. They practiced dixieland blues and swing styles while continuing to improve upon the rags and other smaller forms.

The span of the 1940s and 1950s saw Charlie Parker, Lionel Hampton, Thelonius Monk, Coleman Hawkins and others who made significant changes in melodic, harmonic and other elemental structures, and who further developed jazz into a more sophisticated type of music. Some of the dance characteristics subsided and gave way to faster tempos and challenging timbres and techniques. However, the 1950s introduced cool, progressive and other modern styles which revolted against the trends of tempos and literal loquaciousness of bop and other forms, while retaining the difficulty of form, timbres and harmonic concepts. (Source: *Black American Music: Past and Present* by Hildred Roach)



EMPLOYEES' CORNER

Behind The Scenes

Spotlight

Larry Earl, Jr., was born in Hampton, Virginia, and attended Bethel High School. He is currently attending the College of William and Mary.

Before coming to the Department of African-American Interpretation and Presentations, he traveled extensively in Latin and South America and spent a brief study period at Amadu Bello University in Zaria, Nigeria. He participated on the PRO-AM tennis circuit.



He enjoys working with the department, the people, and is happy to be a part of depicting African-American history in the new world.

Mr. Earl is one of our newest employees. Welcome to our department. It is a pleasure to have you as a team member.

(Spotlight is a brief profile of a member of the Department of African-American Interpretation and Presentations.)

AFRICAN PROVERB: (Ashanti) "If you are in hiding, don't light a fire."

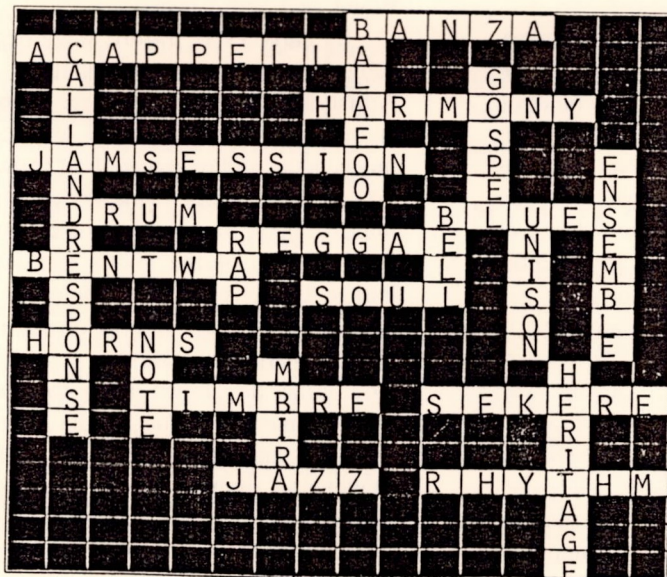
SOLUTIONS TO PUZZLES:

Each One, Teach One

1. (B) Portugal
2. Emancipation Proclamation
3. Billie Holiday
4. (A) Nat Love
5. Organization for Afro-American Unity
6. Madame C. J. Walker
7. Jackie Robinson
8. John Coltrane

Famous African-American Writers

1. Claude McKay
2. Jean Toomer
3. Zora Neale Hurston
4. Alain Locke
5. Langston Hughes
6. Countee Cullen



Suggestions, comments, questions, articles are welcomed.

Send to Franklin Street Annex, Room 106.

Editor Michelle Carr

Department Director Robert C. Watson

THERE'S A MESSAGE IN OUR MUSIC

"Lovin' you is easy 'cause you're beautiful"
I miss you, Minnie Rippleton. As I listen,
Listen to your voice go higher and higher
It takes me back, back down "Memory Lane."

Miles Davis blew "The Witches Brew,"
While John Coltrane saxed "My Favorite Things,"
Billie Holliday sang about "Strange Fruit,"
And Duke Ellington said "Take the A Train."

These are but a few, a few who paved the way.
Like James Brown, the Godfather of Soul,
And Little Richard, the True King of "Rock and Roll."
There's a message in our music.

Hammer says he's "Too Legit to Quit"
Chuck 'D' and Public Enemy speaks of fear,
"Fear of A Black Planet," they say.
Ice T's not for cop killers, but against killer cops.

There's a rhythm to the madness,
Like the beat to every song
From Rap to Blues to Jazz, from Gospel to Soul
There's a message in our music.

"R-E-S-P-E-C-T," sang Aretha,
Diana says, "Reach Out and Touch,"
Marvin Gaye asked, "What's Going On?"
And Sly Stone replied, "It's A Family Affair."

Mahalia sang to the "Precious Lord,"
And the Staple Singers said, "I'll Take You There."
They started in the church and crossed over.
There's a message in our music.

The slaves sang spirituals. They wanted to be free.
"Go Down Moses," "Steal Away," "Nobody Knows But Jesus."
The Civil Rights movement cried for equal opportunity.
"Deep in my heart, I do believe,
We Shall Overcome Someday."

There's a message in our music.
Listen carefully and you will hear
A message full of love and peace
And one that'll make you shed a tear.

There's a message in our Music
Yes, we write what we feel.
There's a message in our Music
Yes, a message that is real!

Jerrold W. Roy

LIFT EV'RY VOICE AND SING



The first performance of *Lift Ev'ry Voice and Sing*, widely regarded as the Black National Anthem, occurred on February 12, 1900, at a celebration of Abraham Lincoln's birthday. The song was written especially for the occasion by James Weldon Johnson and his brother, J. Rosamond Johnson. Johnson said later that he did not use pen and paper in composing the last two stanzas.

"While my brother worked at his musical setting I paced back and forth on the front porch, repeating the lines over and over to myself, going through all the agony and ecstasy of creating. As I worked through the opening and middle lines of the last stanza:

*God of our weary years,
God of our silent tears,
Thou who hast brought us thus far on our way,
Thou who hast by Thy might
Led us into the light,
Keep us forever in the path, we pray;
Lest our feet stray from the places, our God,
where we met Thee,
Lest, our hearts drunk with the wine of the world,
we forget Thee. . . .*

I could not keep back the tears, and made no effort to do so."

The anthem was sung for the first time by a chorus of five hundred schoolchildren.

James Weldon Johnson (1871-1938) was born in Jacksonville, Florida, and received his B.A. at Atlanta University in 1894. The first African-American admitted to the Florida bar, he served as American consul (1903-1912) in Venezuela and Nicaragua. Taking up residence in New York, he studied literature and drama at Columbia University, helped found the NAACP and served as its secretary (1916-1930), and contributed to the Harlem Renaissance.

His novel *Autobiography of an Ex-Coloured Man* (1912, anonymously, and 1927 in his own name) was followed by many poems, collected as *The Book of American Negro Poetry* (1922). In 1925 and 1926 he published collections of Negro spirituals, and in 1927 the verse sermons *God's Trombones*. Other works of his include *Black Manhattan* (1930) and his autobiography, *Along This Way* (1933).

In 1930, he became Professor of Creative Literature at Fisk University, and from 1934 to his death held his title as a visiting professor at New York University.

(Source: *Before The Mayflower* by Lerone Bennett, Jr. and
Afro-American Voices 1770's-1970's by Kendrick Levitt)



Lift Every Voice And Sing

JAMES WELDON JOHNSON

National Negro Hymn

R. ROSAMOND JOHNSON

1. Lift ev-'ry voice and sing, till earth and heav - en ring, Ring with the
2. Ston-y the road we trod, bit-ter the chast 'ning rod, Felt in the
3. God of our wea - ry years, God of our si - lent tears, Thou who hast

har - mo - nies of lib - er - ty; Let our re - joic - ing rise, high as the
days when hope un - born had died; Yet with a stead - y beat, have not our
brought us thus far on the way; Thou who hast by Thy might, led us in -

lis - tning skies, Let it re - sound loud as the roll - ing sea. Sing a
wea - ry feet, Come to the place for which our fa - thers sighed? We have
to the light, Keep us for - ev - er in the path, we pray. Lest our

song full of the faith that the dark past has taught us, Sing a song full of the
come o - ver a way that with tears has been wa - tered, We have come, tread - ing our
feet stray from the places, our God, where we met Thee, Lest our hearts, drunk with the

hope that the pres - ent has brought us; Fac - ing the ris - ing sun
path thro' the blood of the slaugh - tered, Out from the gloom - y past,
wine of the world, we for - get Thee; Shadowed be - neath Thy hand,

of our new day be - gun, Let us march on till vic - to - ry is won.
till now we stand at last Where the white gleam of our bright star is cast.
may we for - ev - er stand, True to our God, true to our na - tive land.

ON MYNE OWN TYME

The Department of African-American Interpretation and Presentations offers the following programs at various times. All programs are meant to provide unique glimpses into the lives of eighteenth-century African-Americans.

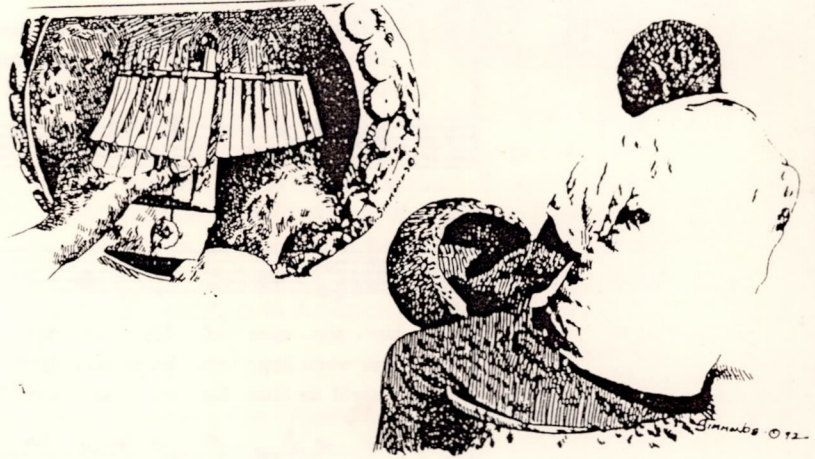
Music Month at Colonial Williamsburg

Black Music Program

A forty-five-minute program that explains how African and European musical concepts merged to create African-American music. Rhythms, storytelling, vocal music, and dance will be performed October 3, 7, 14, 21, 28 at 6 P.M. at the Play Booth Theater.

From Ear To Ear

A lively presentation of African and African-American music. The program includes traditional and non-traditional songs from the colonial period to the present. Join members of the Department of African-American Interpretation and Presentations as they sing songs that reminds us of this precious legacy. October 10, 24 at the Hennage Auditorium at 4 P.M.



Mbira (deze, sanza, likembe, kalimba), as played in southern Africa. The calabash acts as a resonator, increasing the volume of the instrument.

For further information about programs and cost, please telephone 1-800-HISTORY.

AFRICAN PROVERB: (Nigeria) "Before healing others, heal thyself."

The
Colonial Williamsburg
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