

Gospel Music from the Great Migration to the End of Jim Crow

Museum Connection: Art and Enlightenment

Purpose: In this lesson students will explore events that led to the development of gospel music in America. Also, students will examine the lives and music of Baltimore native Charles Albert Tindley and Washingtonian Pearl Williams Jones.

Course: High School General Music Classes, with cross-curricular connections to Reading and English Language Arts.

Time Frame: 2-3 class periods

Correlation to State Standards: High School General Music ELOs

II. A. 1 – The student will identify various roles in society performed by musicians and will describe contributions of representative individuals for each role.

IV.B.2 – The student will critique the performance of others within the classroom setting using pre-determined criteria.

Reading and English Language Arts Standards:

Indicator

- **1.3.5** The student will explain how common and universal experiences serve as the source of literary themes that cross time and cultures.
- Public Release
- PDF

Assessment limits:

- Identifying the experiences, emotions, issues and ideas in a text or across texts that give rise to universal literary themes
- Considering the influence, effect, or impact of historical, cultural, or biographical information on a text (will not be dependent on student's prior knowledge)

Objective(s):

- Students will evaluate the role of music, specifically gospel music, in society and its influence on history and the human experience in order to learn about Marylander Charles Albert Tindley and Washingtonian Pearl Williams Jones. Students will learn about their influence on today’s music through gospel.

Vocabulary and Concepts:

Jim Crow Laws	state and local laws enacted in the Southern and border states (including Maryland) that were enforced 1876- 1965. The laws created “separate but equal” status for African Americans.
Segregation	the policy and practice of imposing the social separation of races, as in schools, housing and industry.
Great Migration	the movement of over one million African Americans out of the rural Southern United States from 1941 to 1950.
Vanguard	the foremost or leading position of a trend or movement.
Sexton	a person who is in charge of the maintenance and custodial services at a church.
Innovative	when one is able to introduce something new or creative.
Improvisation	the spontaneous creative process of making music while it is being performed.
Scholarship	research in a particular field.
Binary Form	music composed of two different parts, sometimes known as AB form.
Pentatonic Scale	a musical scale made up of five notes.

Materials:***For the Teacher:***

Selection of “Oh Happy Day” by Edwin Hawkins Singers from

<http://www.youtube.com/watch?v=CNQXQKfIJNA>
<http://www.poemhunter.com/song/oh-happy-day-2/>
<http://www.stlyrics.com/lyrics/secretariat/ohhappyday.htm>

Teacher Resource 1: Charles Albert Tindley web biographical sketch & music

Teacher Resource 2: Pearl Williams Jones web biographical sketch & music

For the Students:

Student Resource Sheet 1: Great Migration Article

Student Resource Sheet 2: Describe the music of Charles Albert Tindley and Pearl Williams Jones

Student Resource Sheet 3: Article about Charles Albert Tindley

Student Resource Sheet 4: Article about Pearl Williams Jones

Student Resource Sheet 5: Scoring Tool for Group Performance

Student Resource Sheet 6: Self-Reflection for Group Performance

Resources:

Publications:

Reagon, Johnson Bernice. *If You Don't Go, Don't Hinder Me*. London: University of Nebraska Press, 2001.

Kilkenny, Niani. *We'll Understand It Better By and By: A National Conference on African American Gospel Music Scholarship, In tribute to Pearl Williams Jones*. Washington, D.C.: National Museum of American History Smithsonian Institution, 1993.

Williams Jones, Pearl. *Afro-American Gospel Music: A Crystallization of the Black Aesthetic*. *Ethnomusicology*, Vol.19,No.3 (Sept.,1975), pp.373-385.

Sanders, Jeanne Cheryl. *Saints in Exile: The Holiness-Pentecostal Experience in African American Religion and Culture*. London: Oxford University Press, 1996,p.121.

Pettis, Yvonne. *Pearl Williams-Jones: Gospel Music Pedagogue, Performer, and Preacher of Sermon in Song*. National Museum of American History, 1993.

Web Sites:

Short biographical sketch of Charles Albert Tindley with song titles.

http://www.cyberhymnal.org/bio/t/i/tindley_ca.htm.

<http://library.thinkquest.org/10854/tindley.html>

<http://www.listube.com/Artist/Charles%20A.%20Tindley/>

<http://www.cyberhymnal.org/htm/w/e/welunder.htm>

MIDI recordings, and lyrics of Charles Albert Tindley's gospel hymns, as well as "Jesus Lover of my Soul (Jesu, Joy of Man's Desiring)" can be found at:

<http://www.cyberhymnal.org>

Short biographical sketch of Pearl Williams Jones (can only be read from this site):

<http://books.google.com/books?id=VCiqUCopoEsC&pg=PA121&lpg=PA121&dq=pearl+williams+jones+gospel&source=web&ots=AGoySxaQ3h&sig=uU1II8tXGQCgEp6n2YdLB-VJA>.

Goines, Leonard. *Gospel Music and the Black Consciousness*.

<http://afgen.com/gospel21.html>

"Oh Happy Day" by Edwin Hawkins

<http://www.youtube.com/watch?v=CNQXQKfIJNA>

<http://www.poemhunter.com/song/oh-happy-day-2/>

<http://www.stlyrics.com/lyrics/secretariat/ohhappyday.htm>

Discography

Smallwood, Richard, *Testimony*. Verity Records, 1992. “Jesus, Lover of My Soul (Jesus, Joy of Man’s Desiring)” a recording of his signature piece in tribute to Pearl Williams Jones, available on iTunes.

<http://www.youtube.com/watch?v=hfKQEqEZ1UI>

Wade in the Water: African American Sacred Music Traditions. Smithsonian Folkways, 1996. Recorded Selections written by Charles Albert Tindley.

An Introduction to Gospel Song. Folkways Records. 1962.

Listen to an excerpt of Charles Albert Tindley’s “Leave It There” at:

<http://www.youtube.com/watch?v=s3MDib9O6K8>



Charles Tindley
(July 7, 1851-July 26, 1933)

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Historical Background:

African American music traditions contain messages of survival, protest and transcendence. The African American spiritual evolved into the gospel music of the 1930’s. The changed lyrics of gospel songs evolved into the Civil Rights songs of the 1950’s and 1960’s. Marylander Charles Albert Tindley composed “I’ll Overcome Someday” which served as the basis for the Civil Rights anthem of protest “We Shall Overcome.”

Gospel music can be viewed as a synthesis of West African and Afro-American music, dance, poetry, oratory and drama. According to gospel singer and historian **Pearl Williams Jones** it is at the same time “a declaration of black selfhood which is expressed through the very personal medium of music.” Music in traditional African culture served as a powerful instrument of psychological actions, a means of communicating with the supernatural, as well as a means of conveying an interpretation of the external world and expressing a particular world view. The process of creating spirituals and gospel music allowed for simultaneous individual and communal creativity and expression.

Some confusion exists in reference to gospel music and its relationship to the African American spiritual. There are significant differences between the spiritual and gospel. Spirituals are a product of the slave experience in the United States and have been passed down through oral tradition. Gospel music dates back to the early 1930s and is in most instances an arranged or composed music. Secondly, unlike the spiritual, gospel utilizes instrumental accompaniment as an integral part of its performance.

The early Holiness Church is where gospel first became prominent around the turn of the century. **Charles Albert Tindley**'s creations were the prototypes of the gospel songs of the post-World War I era.

Gospel Music during the Great Migration

The Jim Crow Laws were state and local laws enacted in the Southern and Border States of the United States and were enforced between 1876 and 1965. The laws mandated "separate but equal" status for African Americans. In reality, this led to treatment and accommodations that were inferior to those provided to white Americans. African Americans moved to Northern states to escape segregation, racism, and lack of opportunity.

African American gospel music began as the exciting newly-composed sacred and congregational music of the urban Pentecostal, Baptist, and Methodist churches. The congregations of these churches were made up of people who had moved to the northern cities from the rural South. By mid-century, the once old home country churches whose families had been impacted by migration to the north began to organize their gospel choirs. Philadelphia, Pennsylvania had a large African American community whose twentieth-century expansion had been based on the Great Migration.

One of the founding fathers of the earliest form of composed gospel music, the gospel hymn, was a Methodist minister serving a congregation in Philadelphia as the stream of migrants from the South became a flood. Charles Albert Tindley still remembered what it was like to leave the South in search of a better life. Tindley's father was a slave in Berlin, Maryland, and was married to a free Black woman. Because his mother was free, Tindley was a freeman; however, he grew up among slaves. After the Civil War, Tindley went to live in Philadelphia. He taught himself Hebrew and Greek and eventually earned a doctoral degree. Under his leadership the church he led grew from 130 members to a multiracial congregation of 10,000. Tindley wrote some 47 hymns; among them are *The Lord Will Make A Way Somehow*, *Nothing between Me and My Savior*, *Leave It There*, *We'll Understand it Better By and By*.

Bringing Gospel to the Academy

The story of African American sacred music is much more than a story of how song and singing developed within the African American community. It is a story of how a cultural community in motion at the turn of the century created a new and powerful music tradition.

African American gospel music is a twentieth-century phenomenon born of a people moving from the rural communities of the South to the urban communities in the North.

They brought dreams of change and traditions of the past to provide solid ground for uprooted families in strange, often cold, new environments. The sound of Black America expanded to embrace this migration. The new dimensions of this expansion are most evident in the development of the urban church music that became known as gospel. Pearl Williams Jones was born in Washington, D.C., to a Pentecostal preacher and a musician mother. She grew up in segregated public schools and played the piano for her father's church. Pearl was moved by the music of the church and while attending college, saw a need for all people, especially musicians, to understand and study African American gospel music.

In 1970, Williams-Jones collaborated with Dr. Vada Butcher, Dean of Howard University's College of Fine Arts, on a pioneering project in ethnic music. Primary and secondary school instructors were trained to teach the music of the world's major cultural groups. African American gospel music was included in the curriculum.

In 1974, Pearl began collaboration with Dr. Bernice Johnson Reagon, then director of the Smithsonian Institution's Program in Black American Culture. They organized the nation's first major research team to reconstruct the story and assess the importance of the gospel matriarchs and patriarchs who composed and published classical gospel music.

Lesson Development:

Motivation:

Show Edwin Hawkins Singers' version of "Oh Happy Day" to the students.

<http://www.youtube.com/watch?v=CNQXQKfIJNA>

<http://www.poemhunter.com/song/oh-happy-day-2/>

<http://www.stlyrics.com/lyrics/secretariat/ohhappyday.htm>

After the class listens to the song, the teacher will provide the following prompt: "What do you know about the development of African American gospel music?"

1. Place the vocabulary words on the board with definitions. Ask the students, "What relationship do these words have to Gospel music?"
2. Distribute **Student Resource Sheet 1: Great Migration (African American)**. Assign groups of 4-6 students each to analyze one paragraph.
3. Students share what they learned from their part of the article about African American Migration.
4. Distribute **Student Resource Sheet 2: Describe the music of Charles Albert Tindley and Pearl Williams Jones**.
 - Students will listen to the music of Charles Albert Tindley
<http://www.listube.com/Artist/Charles%20A.%20Tindley/>
<http://www.cyberhymnal.org/htm/w/e/welunder.htm>
http://www.cyberhymnal.org/bio/t/i/tindley_ca.htm
 - Students will listen to the music of Pearl Williams Jones
<http://soundcloud.com/royalhighnessrecordings>

- For a further resource, students may listen to the music of Richard Smallwood to complete the outline.

<http://www.youtube.com/watch?v=hfKQEqEZ1UI>

5. Divide the class into groups of 4-6 people. Distribute **Student Resource Sheets 4 & 5: Charles Albert Tindley and Pearl Williams Jones**. Instruct students to complete **Student Resource Sheet 2: Describe the music of Charles Albert Tindley and Pearl Williams Jones** for each musician and discuss findings as a class.

6. Distribute **Student Resource Sheet 4: Scoring Tool for Group Performance**. Discuss the project and guidelines. The theme is “How Charles Albert Tindley and Pearl Williams Jones affected the development of African American gospel music.”

7. Students should compose a song, rap, poem or skit expressing how they believe Mr. Tindley and Ms. Jones affected the development of gospel music. They must use information from this lesson as a guide for the project. They must provide background music or use classroom instruments. Words in the background music must not be sexually explicit, or degrading in any way to any race or gender.

Assessment:

Using **Student Resource Sheet 5: Scoring Tool for Group Performance**, students will critique each group with the scoring tool as they present their performance.

Closure:

Students will complete the **Student Resource Sheet 6: Self-Reflection for Group Performance** individually and then discuss the group assignment as a class.

Thoughtful Applications:

The song “Oh Happy Day” (used in a motivation part of this lesson) had crossover appeal. It was recorded in 1968, by the Edwin Hawkins Singers. This song opened the doors for the commercialization of gospel music. The song was heard as both contemporary gospel and soul music. Through mass-media exposure, gospel music slowly penetrated every artery of American life.

Open a discussion with your students about the role gospel music plays in the music world today using the following questions:

- Do you think gospel music and gospel-style singing are now a part of mainstream music, or are they still found solely in churches as they were in the past?

- Can you think of any singers in pop or R&B who have been influenced by gospel music?
- Would singers such as Aretha Franklin, Fantasia Barrino, and Beyoncé Knowles have been more or less successful in the music market if gospel had not influenced their style of singing?

Lesson Extensions:

As a writing assignment, students should consider and respond to the following scenario. Imagine that you are a composer of African American gospel music during the 1940's in Philadelphia, Pennsylvania.

You moved to Philadelphia one month ago from Prince George's County in Maryland because you were not able to earn a good living wage due to racial discrimination. In Maryland you could not achieve your dream of becoming a performing musician and support yourself.

Write an entry in your diary describing the past month. Write about:

- The people you met in Philadelphia.
- Job opportunities you have found to help you make a living.
- Musicians/ composers of gospel music in the new city.
- How you feel about moving from Maryland to Philadelphia.
- Other interesting information.



Teacher Resource Sheet 1 Web Biographical Sketch and Music

Charles Albert Tindley

Charles Albert Tindley is one of the earliest and most influential writers of gospel music. His most well-known song is "I'll Overcome Someday" (which is now popularly known as "We Shall Overcome," the anthem for the Civil Rights movement).

Charles Tindley was born in Berlin, Maryland. As a child, he never received any formal schooling. In fact, he taught himself to read and write. He married Daisy Henry around the age of seventeen then moved to Philadelphia to make a better life for both of them. In Philadelphia, Tindley worked as a hod carrier and a sexton in John Wesley Methodist Episcopal Church. He wanted to become a minister but lacked a formal education. How could he earn enough money to take care of his family and get an education?

Tindley took correspondence classes so that he could keep his job and support his family. The classes he took enabled him to pass his examination to become a minister. Afterwards, he pastored congregations in New Jersey and Delaware. In Wilmington, Delaware, Tindley was appointed elder of the Wilmington District. Then a wonderful thing happened! Tindley was asked to become the minister of the church where he had been a sexton when he first moved to Philadelphia! He accepted this position as the new minister of Bainbridge Street Methodist Church, as the church was now called. Starting with 200 members, Tindley used his intellectual ability, eloquence, and spiritual singing to amass a congregation of over ten thousand members. During this time he worked for civil rights, took care of Philadelphia's poor and disadvantaged, and wrote over forty-five hymns.

I'll Overcome Some Day.

"Ye shall overcome if ye faint not."

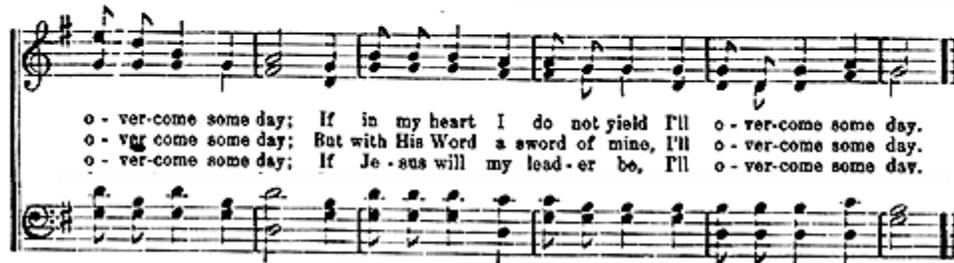
Charles A. Tindley

The original hymn which
was the basis for the 1960's
civil rights anthem
"We Shall Overcome".

CHORUS.



I'll o - ver-come some day, I'll
I'll o - ver-come some day, I'll
I'll o - ver-come some day, I'll



o - ver-come some day; If in my heart I do not yield I'll o - ver-come some day.
o - ver-come some day; But with His Word a sword of mine, I'll o - ver-come some day.
o - ver-come some day; If Je - sus will my lead - er be, I'll o - ver-come some day.

Copyright, 1901, by Hall-Mack Co.

Some of Tindley's well known hymns are "We'll Understand It Better, By and By," "Leave it There," "Lord, I've Tried," "What Are They Doing In Heaven?," "I'm Going to Die With the Staff In My hand," "Let Jesus Fix It For You," "I Know the Lord Will Make a Way, Oh Yes He Will," and "Some Day" (better known as "Beams of Heaven As I Go.") His hymns are now standard gospel songs in churches across the United States.

Although Charles Albert Tindley's name is not well known outside of gospel music, his contribution to music cannot be ignored.



<http://library.thinkquest.org/10854/tindley.html?tql-iframe>



Teacher Resource Sheet 2

Pearl Williams Jones Web Biographical Sketch and Music

Pearl Williams-Jones was born in Washington, D.C. in 1931 to the late Bishop and Mrs. Williams. Her father founded the Bible Way Church of Christ which was the District of Columbia's leading Pentecostal Church. At the time of his death, he was the director of the Bible Way Church World Wide, with 330 churches, more than 100,000 members, and a radio ministry.

Dr. Williams-Jones was educated in the Washington, D.C. public schools and graduated Magna Cum Laude from Howard University, from which she earned Bachelor and Master Degrees in Music. In 1972, she was awarded an honorary doctorate degree by Lycoming College that is located in Williamsport, Pennsylvania. Growing up with such a powerful, religious father and family, Dr. Williams-Jones transformed, translated, and transmitted the principles of black gospel music to scholars and to lay people. She was a leading authority on gospel music history, theory and practice.

She lived in Philadelphia for fifteen years and played a major role in launching the famed Overbrook Singers which was the first Black Gospel Choir in the Philadelphia School System. Dr. Williams-Jones also played a major role in the careers of such luminaries as Richard Smallwood and DaVonne Gardner.

During her illustrious career she recorded just one album and its title was Songs of the Soul and Spirit which included such songs as The Lord's Prayer, Jesus Lover of My Soul, We Shall Overcome and several other songs. For the past fifty years, Songs of the Soul and Spirit has been a rare and coveted collector's item. Dr. Williams-Jones died in 1991.



<http://soundcloud.com/royalhighnessrecordings>

Student Resource Sheet 1

The Great Migration

The **Great Migration** was the movement of over 1 million African Americans out of the rural Southern United States from 1914 to 1950. African Americans moved to escape the problems of racism in the South and to seek out better jobs and an overall better life in the North.

Overview

When the Emancipation Proclamation was signed (1863) less than 8 percent of the African-American population lived in the Northeast or Midwest. Even by 1900, approximately 90 percent of all African-Americans still resided in former slave-holding states.

Most African Americans who participated in the migration moved to large industrial cities such as New York, New York; Philadelphia, Pennsylvania; Baltimore, Maryland; Minneapolis, Minnesota; Detroit, Michigan; Chicago, Illinois; Milwaukee, Wisconsin; St. Louis, Missouri; Oakland, California and Los Angeles, California, as well as to many smaller industrial cities. People tended to take the cheapest rail ticket possible; this resulted in, for example, people from Mississippi moving to Chicago and people from Texas moving to Los Angeles. The North saw its black population rise about 20 percent between 1910 and 1930. Cities such as Chicago, Detroit, New York, and Cleveland saw some of the biggest increases.

African Americans moved as individuals or small groups. There was for the most part no government assistance. They migrated because of a variety of push and pull factors. The number one push factor was the racial climate in the South:

1. There were better schools for African-American children in the North.
2. Many African Americans wanted to avoid the racial segregation of Jim Crow laws in the South and sought refuge in the supposed "Promised Land" of the North where there was thought to be less segregation.
3. The boll weevil infestation of the cotton fields of the South in the late 1910s, forced many sharecroppers to search for employment opportunities elsewhere.
4. The enormous growth of war industries created new job openings for blacks—not in the factories but in the service jobs that new factory workers vacated.
5. World War I effectively put a halt to the flow of European immigrants to the emerging industrial centers Northeast and Midwest, causing shortages of workers in the factories.
6. Anti-immigration legislation after the war similarly resulted in a shortage of workers.
7. Anti-immigration legislation after the war similarly resulted in a shortage of workers.
8. The Great Mississippi Flood of 1927 and its aftermath displaced hundreds of thousands of African-American farm workers.

9. After 1940, as the U.S. rearmed for World War II (see Homefront-United States-World War II), industrial production in the Northeast, Midwest and West increased rapidly.
10. The postwar economic boom offered additional opportunities for black workers in northern cities.

The scope of the mass migration is best seen in Detroit. In 1910, the African American population of Detroit was just 6,000, but this jumped to 120,000 by 1929, the start of the and New York City also experienced surges in their African American population.

In the South, the departure of hundreds of thousands of African Americans caused the black percentage of the population in most Southern states to decrease. In Mississippi and South Carolina, for example, blacks decreased from about 60% of the population in 1930 to about 35% by 1970.

The Great Migration caused some whites to use mortgage discrimination and redlining in inner city areas of the US after the development of suburbs, which begun after World War II ended. However, it also helped educated African Americans obtain good non-menial jobs as well. This allowed many African Americans to rise to the lower middle class. Overall, the great migration helped African Americans as a whole. This migration provided a better life for the later African American generations. As African Americans migrated, they became integrated into all parts of society. As they moved increasingly closer to Caucasians, the divide that was there remained increasingly large. It also became more apparent that African Americans needed to not only be as good, but better than, their Caucasian counterparts in order to be considered as being equal to them. During the World Wars, African Americans were no longer considered "Black farmers" but "Black industrial workers." Basically, as Blacks migrated North in the United States, they became integrated into all parts of American life. It was harder for them to be treated differently because they went about their lives in the same fashion; however, they were given less rights. For example, in the World Wars they were drafted, but they may have been forced to do the more dangerous jobs.

During the migration, it was very popular to move with an entire community rather than as an individual or family. This actually caused the racial divide to remain because so many traditions remained from "down South." Many people then, and still do today, try to establish unity through diversity. Some people do not think the races can be drawn closer by examining differences and maintain it would be better off to focus on how similar they are. There appears to be no consensus within the Black community (especially among younger Blacks born between 1980 and the present) about the issue of integration. Although our histories are different, all races in American today have been living the same way, whether they want to believe they are still discriminated against or not." "It does not seem as if the racial divide we face will ever be erased by setting ourselves apart. Instead of trying to become integrated because of it, we are simply pulling ourselves further apart."

References

- [The African-American Mosaic](#)
- [Humanities and Social Sciences Online. Michigan State University.](#)
- Alkalimat, Abdul. *The African American Experience in Cyberspace*. London: Pluto P, 2004. 73
- Arnesen, Eric. *Black Protest and the Great Migration: A Brief History with Documents* (2002).
- Grossman, James R. *Laⁿd of Hope: Chicago, Black Southerners, and the Great Migration* (1991).
- Lemann, Nicholas. *The Great Black Migration and How It Changed America* (1992), on the 1940-60 migration.
- Scott, Emmett J., *Negro Migration during the War* (1920).
- Sernett, Milton. *Bound for the Promised Land: African Americans Religion and the Great Migration* (1997).

Student Resource Sheet 2

Describe the music of Charles Albert Tindley and Pearl Williams Jones

Listening

Describe the music with objective terms such as *fast, slow, instrumental*. Do not include words that describe your feelings such as *good, bad*.

Charles Albert Tindley's Music

Pearl Williams Jones's Music

Student Resource Sheet 3

Charles Albert Tindley (1851- 1933)

Charles Albert Tindley was born around 1851 in the Eastern Shore community of Berlin, Maryland. He was a songwriter, preacher, publisher of songs and sermons, and a pivotal force in the development of composed gospel songs.

His songs “Stand By Me,” “The Storm is Passing Over,” “Leave It There,” and many others have become classics in the African American sacred music tradition. The songs continue to be an important part of African American culture and song repertoire.

The Great Migration of African Americans to the north created a need for music that they could relate to and that helped them feel hope in the new environment. Tindley, who came from a segregated environment in Maryland, could relate to his church members. He composed songs specifically for his congregation and attempted to speak directly to them. Tindley sang his songs during his sermons. Many people from the south were poor and illiterate, and they needed the simple direct and emotional style in which Tindley composed his songs. Many of his songs had a call and response refrain for audience participation. He also left space in his songs for improvisation so the congregation could express themselves. Tindley’s songs told a story or proposed a situation. A storyline is established in the first part of the song with a problem and solution, or moral of the story is given in the refrain of the song. Most of his songs were written in binary form.

In the lyrics of Tindley’s songs, there was a focus on the important concerns of the African American Christian. The lyrics were about victory over worldly sorrow, blessings from God, and joy in the after life. Songs such as “I’ll Overcome Someday” expressed hope for a better life. Some people believe that this song is the basis for the Civil Rights anthem “We Shall Overcome.”

Tindley’s first song was published in 1901. He was musically illiterate and needed someone to transcribe the songs to sheet music. Some of his music was pentatonic which was unusual for church music at that time. He had five transcribers over the course of his career. Three of his sons--Charles Jr., Frederick, and Elbert--were literate musicians and transcribed his music.

Charles Albert Tindley’s music is represented in four major African American church hymnals: *The New National Baptist Hymnal*, *Songs of Zion*, *Lift Every Voice and Sing*, and *Yes, Lord*.

Student Resource Sheet 4

Pearl Williams Jones (1931-1991)

Pearl Williams Jones was born in Washington, D.C. in 1931. She was a music educator, gospel music historian, singer, and classically-trained pianist. Jones was a pioneer in African American gospel music scholarship. She was among a vanguard group during the 1960's to call for serious attention to gospel music in research and pedagogy within the academy and the public at large.

Jones's personal history included a rich and unusual struggle to blend church and education. She was committed to finding ways to bring together the best of church music and classical music. Her signature work is the brilliant arrangement and performance of Charles Wesley's hymn "Jesus Lover of my Soul" to the piano rendition of Johann Sebastian Bach's "Jesu, Joy of Man's Desiring." She sang the hymn while playing the classical piece on the piano. It is a true marriage of church music and worship with one of the great European classical compositions.

Jones was the daughter of Pentecostal preacher Smallwood E. Williams. He began The Bible Way Church in Washington, D.C., in 1927. Pearl grew up in segregated Washington where the gospel music of her mother Verna L. Williams and the preaching of her father were fused together as an expression of hope during the years of Jim Crow. Her parents taught her about achieving excellence in all areas of her life. Excellence was a word she repeated often as she talked about the importance of musicianship, practicing, and understanding the history and background of gospel music. She once said "when we get through shouting and fanning ourselves, we'd like to be able to say what it is. What is it about? Who are the musicians? What makes gospel distinctive?" Gospel music is an art form with its own standards for excellence, its own repertoire, and its own performance practices.

Jones was an outspoken advocate for proper recognition of gospel music. Performing and teaching activities gave her a chance to share her personal religious commitment and share the African American culture with a continually growing audience. She wrote many articles on the subject of gospel music, which were published in professional music journals. She hoped that those shaping the future of gospel music performance and scholarship would preserve the integrity and vitality of the music.

Pearl Williams Jones not only pioneered the historiography of gospel music, but was a supporter and mentor to young composers and performers of gospel music.

Student Resource Sheet 5

Scoring Tool for Group Performance

Every group member participated in composing _____/ 10

Every group member participated in rehearsal _____/ 10

Every group member participated in performance _____/ 10

Students used rhythm instruments or body percussion _____/ 10

Presentation was original and effective _____/ 10

Teacher Comments:

Total _____/50

Student Resource Sheet 6

Self-Reflection for Group Performance

**What is one thing about your music that you felt you did really well?
Explain your answer.**

**What is one thing about your music that you felt the group did really well?
Explain your answer.**

**What is one thing about your music that you feel could have been better?
Explain your answer.**