

# ATLANTA PUBLIC SCHOOLS MUSIC DEPARTMENT PROJECTED PERFORMANCE SCHEDULE

Music Teacher					School						
Performing Group					Principal						
Event	Date		Time	Location	Video		CD		DVD		
	Month	Day			Yes	No	Yes	No	Yes	No	
Winter Holiday (In Music Office by first Monday in November)											
Spring Concert (In Music Office by first Monday in April)											
Marching Band Festival (In Music Office by first Friday in September)											
Marching Band Jamboree (In Music Office by first Friday in March)											
Invitational Concert											
PTA Meeting											
Black History Concert (In Music Office by first Friday in January)											
Other											
Other											
Other											

*Be sure you are familiar with the attached Atlanta Public School policy regarding religious/sacred/patriotic music  
Copies of all CD and/or DVD recordings should be placed on file in the Music Coordinator's office.*

*Teaching or performing a musical selection to show or encourage a particular religious belief is a violation of the law and Atlanta Public Schools Board of Education policy.*

## GUIDELINES

- Teach the musical selection from an **historical perspective**.
- Provide program notes on the printed program. These program notes should be read aloud before the selection is performed.
- Get your principal's approval of the program content.
- Choosing religious music is not recommended unless it is required for participation in the Georgia Music Educators Association Performance Evaluation.

The Music Educators National Conference suggests that the following questions be considered when selecting musical selections:

- Is the music selected on the basis of its musical and educational value, rather than its religious context?
- Does the teaching of music with sacred text focus on musical and artistic considerations?
- Are the traditions of different people shared and respected?
- Is the role of using sacred music one of neutrality, neither promoting nor inhibiting religious views?
- Are all local and school policies regarding religious holidays and the use of religious music observed?
- Is there sensitivity to the various religious beliefs represented by the students and their parents?

Music educators have an obligation to provide a quality and complete music curriculum. This obligation must be met with good judgment and common sense, keeping in mind the students, community, and the law.

## EXAMPLES OF SONGS AND PROGRAM NOTES THAT ARE APPROPRIATE

***America the Beautiful*** .....Katherine Lee Bates  
This patriotic song describes the picturesque nature of our country. It is a song that inspires us as we learn to appreciate all that this wonderful country has to offer. Katherine Lee Bates, an instructor at Wellesley College in Massachusetts, wrote the lyrics to this beautiful song in 1893, after an inspiring trip to the top of Pike’s Peak, Colorado. She reflected on her journey with these words: “*I was very tired, but when I saw the view, I felt great joy. All the wonder of America seemed displayed there, with the sea-like expanse.*”

***Let Us Break Bread Together***.....Traditional  
As we study the struggle of African Americans during their enslavement, we cannot separate the music that helped them survive and gave them hope for a better day. Some label this song as a Negro spiritual, while others call it a folk song. Regardless of how you describe it, it is a song that was created by the people. *Let Us Break Bread Together* is a coded call for a secret meeting or gathering in the morning (at or before sunrise) to discuss issues of concern, plans of escape, or for a time of prayer.

***Go Down Moses***.....Traditional  
As we study the struggle of African Americans during their enslavement, we cannot separate the music that helped them survive and gave them hope for a better day. Some label this song as a Negro spiritual, while others call it a folk song. Regardless of how you describe it, it is a song that was created by the people. Slaves understood the message of the Bible story of Moses leading his people to freedom in a way that slave owners often overlooked. In a marvelous example of coded language, they could sing about this story right in front of the master. The name MOSES might refer to the biblical character, or to a CONDUCTOR (Harriet Tubman, John Brown, or others). PHARAOH (the slaveholder) would not expect ISRAEL (the slaves) to make an attempt to leave EGYPT (bondage) for the PROMISED LAND (freedom).

***Lift Every Voice and Sing***.....James Weldon Johnson/J. Rosamond Johnson  
This hymn was composed over a century ago by two African American brothers, James Weldon and J. Rosamond Johnson. Written in the days of the Jim Crow south, *Lift Every Voice and Sing* inspired African Americans to persist in their struggle for equal rights. During the 1920’s, the song was being pasted into the backs of hymnals and had become known as the “Negro national anthem.” The hymn opens with an injunction to “ring with the harmonies of Liberty,” calling for those constitutional rights which were being denied to African Americans, and closes by affirming God and country. These sentiments frame the hopes for a better future, “the white gleam of our bright star.”

***The Ninth Symphony***.....Ludwig van Beethoven  
Probably no single composer has influenced the course of musical events more than Beethoven. His evolving style had a profound effect on the musicians of his time, and the music he left to the world has continued to influence musicians and to have great public appeal.

For many years, Beethoven had held a fascination for Schiller’s Ode to Joy. Although the Ninth Symphony was completed in 1824, there is evidence that Beethoven made sketches as early as 1815. The words of Schiller’s poem appeared in Beethoven’s sketch books in 1798, and he possibly contemplated setting the poem as early as 1793. The Ninth Symphony has been regarded as the ultimate in symphonic achievement of Beethoven, and the final movement, which includes the setting of Schiller’s Ode to Joy, may be considered the work’s crowning glory. Although its length, difficulty, and novelty of a vocal finale prevented the work from being popular in its day, the symphony is now universally recognized as a great masterpiece of all time.

By the time the Ninth Symphony came to fruition, Beethoven was completely deaf. The touching account of how, after the first performance, the alto Caroline Unger turned Beethoven around to face a wildly cheering audience, is well known.

