

BILL HARLEY PRESENTS
**I'M GONNA LET IT
SHINE**

*A Gathering of Voices
for Freedom*



PREFACE



his book is intended to be used along with the recording *I'm Gonna Let It Shine: A Gathering of Voices for Freedom*. We have written it in the hopes that the songs and what they stand for will have a life and purpose beyond the recording — music, as any art, only has a life when it becomes part of the individuals and groups that witness it. You are that audience.

In the pages of this book you will find the melodies, chords and words to all the songs on the recording. Along with the songs are some comments about the origin and function of the songs. We've also included some suggestions for different ways to use the recording and music, and a bibliography, discography and videography.

Can one person, or a small group of people make a difference? If one person finds some strength, sings out, or stands up because of this work, then none of it is in vain. We'd love to hear from you if you are using this recording. Comments, feedback, and suggestions are all welcome.

— Bill Harley

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WHY SING?

We don't sing as much as we used to. Mostly, we sing in the car all alone, with the windows rolled up, out of earshot of those music teachers who told us in our third grade pageant to mouth the words because we sounded so horrible.

But we still sing. We cannot help but do so, because singing is an expression of life, and when we don't sing, we lose part of ourselves. In Zimbabwe, they say, "If you can talk, you can sing, if you can walk you can dance." This singing is not to win any contests, or win a Grammy, but because it's part of who we are.

Singing with other people is an even stronger expression of our humanity. Songs in community have to do with the things that bind us together and make us human — we sing together about birth, death, marriage, struggle, work and spirit. When we sing in a group, our souls mingle and community takes root and grows. After getting subtle messages our whole life that we should only sing if we have a beautiful voice, it is sometimes difficult to sing with others, but like many other things in life, the rewards are worth the risks.

WHAT ARE FREEDOM SONGS?

Nowhere has the effect of song on a group been more marked than in struggles for freedom, and especially the period of activity in the late 1950's and 1960's in the American South on the part of African-Americans and the whites that joined them. It was a singing movement. Songs gave that group of people a reminder of what they were fighting for and a courage to continue the fight. It comforted them in their loss, strengthened them in their struggle, and was an expression of their victories.

Today, the songs that African Americans carried and changed in their struggle are part of the cultures of millions of other people. They were sung in Tiananmen Square and at the Berlin Wall, and they now belong to the world.

The Black church was the source for the Freedom Songs used in the struggle for change. In the hymns and spirituals of the Black church was a base on which the organizers and songleaders built their movement. The slavery experience provided ground for a body of song which recognized the cruelty and trials of everyday life and promised a better place. It was not a big step to take this heaven from out of the sky and suggest it be made here on earth.

But the music of the Black church was not just one of suffering. Black Christianity differed from its white cousin in that it carried with it the roots of African religions which taught the joys and beauties of this world, not the next; while recognizing cruelty and suffering, the Black church preached a message affirming life here on earth. That joy can be heard in the music, and stands in contrast to the veil of tears in traditional Catholicism or the sternness of Calvinist Protestantism.

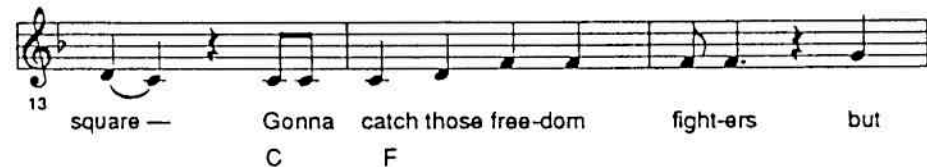
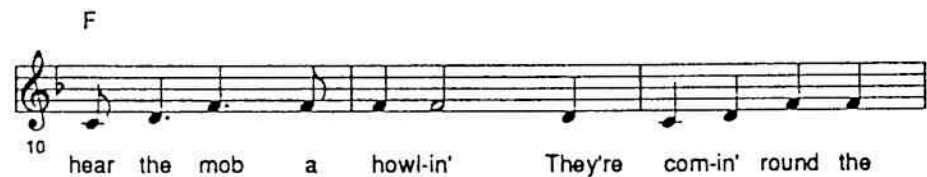
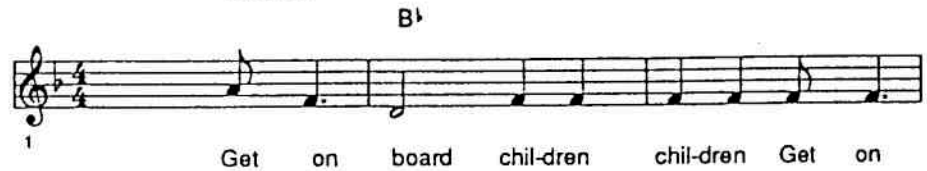
Simplicity of melody, structure, and language are important elements in Freedom Songs, whether they are based on traditional songs or are newly written. They are easy to sing — groups can learn them quickly. Because of their simplicity, they are also easy to modify — new words and verses can be added instantly, on the spot, depending on the situation. This spontaneity is another mark of Freedom Songs. Good songleaders are measured not just by their voices, but by their energy that encourages others to sing and their creativity in adding new verses at the moment. A songleader acts as a steward for the group, using his or her talents to encourage the group to participate and feel the song.

GET ON BOARD, CHILDREN

This traditional spiritual was adapted by Willie (now Wazir) Peacock, who sings on the recording, and Sam Block.

Traditional, new words

CHORUS



Let's fight as we go hungry, sometimes no sleep or eat,
But when you fight for freedom, the end — you'll be free...

Let's fight as we are aware of the fact that we may go to jail,
But when you fight for freedom, the Lord will do your bail...

HOLD ON (KEEP YOUR EYES ON THE PRIZE)

This is a traditional gospel song originally known as "Keep Your Hand on the Plow." Alice Wine, of Johns Island, South Carolina introduced the "Keep your eyes on the prize" line to organizers, which speaks more directly to the struggle for freedom.

One of the main tools for organizing blacks for equal rights in the South was voter registration. Sit-ins, marches, and Freedom Rides were all direct action tactics to break down the barriers of segregation, but the act of an individual going in to register to vote, and thus holding some political power, was at least as threatening to the white power structure. Ms. Wine attended a voter education school on Johns Island to prepare to register to vote.

Traditional, new words by Alice Wine

Dm

1 Paul and Si-las bound in jail _ Had no

4 mo-ney for to pay their bail _ Keep your eyes on _ the prize

C Dm C

7 _ Hold on _ Hold on Hold _

C Dm

10 on _ Hold _ on

C Dm C Dm

13 Keep _ your eyes on _ the prize _ Hold on Hold on.

Paul and Silas began to shout, the jail door opened and they walked out. . .

The only chain that we can stand, is the chain of hand in hand. . .

The only thing that we did wrong, stay in the wilderness a day too long. . .

The only thing that we did right, was the day we started to fight. . .

EVERYBODY SAYS FREEDOM

Everybody knows this song as "Amen," but the word "Freedom" sounds good, too.

Traditional, adapted

D

1 Ev-'ry bo-dy say Free _ - dom Ev-'ry bo-dy say

4 free _ - dom Ev-'ry bo-dy say free _ - dom _

G D A7 D

7 _ Free _ - dom, Free _ - dom.

Do you want your. . . Will you fight for. . . Will you die for. . .

In Honduras. . . El Salvador. . . Nicaragua. . .

In China. . . in Lebanon. . . in Israel. . .

In the classroom. . . in the neighborhood. . . on the school bus. . .

All the children want. . . all the people want. . . we all want. . .

Mississippi. . . California. . . Rhode Island. . .

Say it for your mother. . . say it for your father. . . your sister and brothers. . .

OH FREEDOM

This old spiritual has always carried a double meaning — of the prayer for release in heaven and the hope for freedom here on earth. One story tells of a group of Africans, recently brought to America, walking into the sea in chains, singing this song as they drowned themselves, rather than be held in slavery.

In this version, the traditional line, "And go home to my Lord and be free," has been replaced by "And fight for my right to be free."

Traditional

1 Oh _____ free-dom Oh _____ free-dom

5 Oh _____ free-dom o-ver me, o-ver me, and be-

9 fore I'll be a slave _____ I'll be bur-ied in my grave _____ and I'll

13 fight for my right to be free _____

Chords: F, C7, F, C7, G7, C7, F, F7, B^b, B dim, F, C7, B^b, F

No segregation...

No more weeping...

No more violence...

No more jail house...



I'M GONNA SIT AT THE WELCOME TABLE

This spiritual was perfect for sit-ins at lunch counters and in restaurants. Guy Carawan notes that its use came out of a song-swap session at Highlander Center, where many organizers for the movement were trained. Guy and Candie still work at the Highlander Center today.

Traditional

1 I'm _____ gon-na sit at the wel-come ta- _____ ble

5 I'm _____ gon-na sit at the wel-come ta-ble one of these days, hal-le-lu-jah

9 I'm _____ gon-na sit at the wel-come ta- _____ ble gon-na

13 sit at the wel-come ta-ble one of these days _____

Chords: G, G7, C, G, D7, G, B7, Em, C, D7, G

I'm gonna move those Jim Crow labels...

I'm gonna walk the streets of glory...

All God's children gonna sit together...

I'm gonna tell God how you treat me...

WOKE UP THIS MORNING WITH MY MIND ON FREEDOM

This song is based on the gospel song "Woke Up With My Mind Stayed on Jesus" and became popular in the voter registration drives in southern Mississippi and across the South. Hollis Watkins, who was there in southern Mississippi working with Bob Moses, sings the lead on this recording, almost thirty years later.

New words by Osby and Zellner

1 I woke up this morn - ing with my

3 mind (my mind it was) stayed _____ on

5 free - dom, (oh well I) woke up this morn - ing with my

7 mind _____ stayed _____ on

9 free - dom, (Oh well I) woke up this morn - ing with my

11 mind (my mind it was) stayed _____ on

13 free - dom, Hal - le - lu, ha le - lu, hal - le -

15 lu, hal - le - lu, hal - le - lu - _____

17 jah! _____ A well a walk walk

19 walk walk walk walk with my

21 mind on free - dom walk walk

23 walk walk walk walk well now



I'm walking and talking with my mind. . .

I'm preaching and teaching with my mind. . .

I'm singing and shoutin' with my mind. . .

You gotta walk, walk. . .

You gotta talk, talk. . .

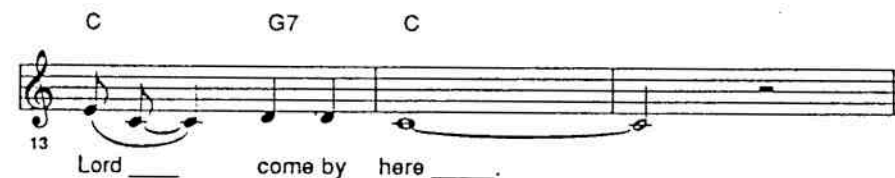
Ain't no harm to keep your mind. . .



COME BY HERE

This song was written in the United States in the 1930's, went to Africa, and came back several decades later as Kumbaya. During the freedom movement it was often sung in three, which gives it a gentle swing.

© Marvin Frey



Churches burning, Lord. . .

We want justice, Lord. . .

We want freedom, Lord. . .

UP OVER MY HEAD

Betty Fikes, who sings this song on the recording, adapted this song from the gospel song "Over my head, I see trouble in the air," and introduced it to the movement in 1964.

Traditional, new words by Betty Fikes

1

Up o-ver my head I see free-dom in the

Up o-ver my head

air

I see free-dom in the air

Up o-ver my

head

I see free-dom in the air

Up o-ver my head

I see free-dom in the air

Up o-ver my head

I see free-dom in the

air

Up o-ver my head

I see free-dom in the

D G A7

Yes I real-ly do be-lieve, yes I real-ly do be-lieve there's a God some

13 air

D

where.

16 there's a God some - where.

Up over my head, I see justice in the air. . .

Up over my head, I see peace in the air. . .

Up over my head, I see love in the air. . .



SING MANDELA FREE

Charlie King wrote this song after seeing Nelson Mandela, just released from thirty years in prison for his beliefs, promise to work for a South Africa where black and white could live in peace.

By Charlie King

1 Lift your head, sing and shout free-dom's com-

4 in' Man-de-la's out Oh Man - de - la

7 Oh Man - de - la Oh Man -

10 de - la We're gonna sing Man-de-la free

Capetown, Jo'berg, Soweto, Freedom come, apartheid go...

Cosatu, ANC, People set Mandela free...

Many years, long long time, Weary people and the sleeping lion...

Black and white, destiny, Live together in harmony...

Nelson, Winnie, hand in hand, Walk with them to freedom's land...

Poor say yes, rich say no, Where in the world did Botha go?

Finest sight I ever see, Tutu dancing, Mandela free...

TSENZENINA

This beautiful, prayerful hymn was taught to us by Solly Makholiso, a poet and scientist from South Africa. Choral singing has fueled the movement for freedom in South Africa. American Freedom Songs have found their way around the world, and it seems right for us to sing some from other countries.

Traditional South African

1 Tsen - ze-ni - na Oh Tsen - ze-ni-na

4 Tsen-ze-ni-na, Tsen-ze - ni - na

Oh Tsen-ze-ni-na Oh

4 Tsen-ze-ni - na Tzen - ze - ni - na Tsen-ze-ni-na Tsen-

Tsen - ze-ni-na Oh Tsen - ze-ni-na

7 ze - ni - na Tsen-ze-ni-na Tsen - ze - ni - na

Tsenzenina?

Sono sethu, bubu myn a ma...

THIS LITTLE LIGHT OF MINE

Perhaps the best known of all these songs, it was also one of the most often sung in the movement of the 50's and 60's. A timeless tune which reminds us of the strength of one person.

Traditional

G

1 This lit-tle light of mine I'm gon-na let it shine

C

5 This lit-tle light of mine I'm gon-na let it shine

G B7

9 This lit-tle light of mine I'm gon-na let it shine

Em A7 D7

12 let it shine, let it shine, let it shine

G C G

15

Down in my heart, I'm gonna let it shine. . .

Down in South America, I'm gonna let it shine. . .

Ain't gonna make it shine, just gonna let it shine. . .

IF YOU MISS ME FROM THE BACK OF THE BUS

"Most of the songs and lyrics came out of incidents that happened during the civil rights movement. In Cairo, Illinois where we worked they had a public swimming pool where blacks couldn't swim so most of the black kids went to the Mississippi river to swim. Every year, four or five youngsters drowned in the Mississippi. And my brother Chico wrote a song "If you miss me in the Mississippi River...", and they added more verses to that, and it became "If you miss me at the back of the bus."

— Chuck Neblett

This song is based on the gospel song "Oh, Mary Don't You Weep."

Traditional, new words by Chico Neblett, others

C G7 C

1 If you miss me at the back of the bus and you can't find me no-where

F C G7 C

5 Come on up to the front of the bus, I'll be ri-ding up there

G7 C

9 I'll be ri-ding up there, I'll be ri-ding up there

F C G7 C

13 Come on up to the front of the bus I'll be ri-ding up there

If you miss me from the Mississippi River. . .
Come on over to the swimming pool, I'll be swimming over there. . .

If you miss me at Jackson State. . .
Come on over to Old Miss, I'll be learning over there. . .

If you miss me from the picket lines. . .
Come on down to the jail house, I'll be rooming right there. . .

If you miss me from the cotton fields. . .
Come on down to the courthouse, I'll be voting right there. . .

CALYPSO FREEDOM

"The Banana Boat Song," sung by Harry Belafonte, was a popular hit during the most active years of struggle in the South. This remake of that tune, sung by Wazir Peacock, is a good example of how freedom singers change lyrics and meanings of songs to help in their struggles. Couplets from any songs (e.g., Hold On, Michael Row the Boat Ashore) can be slipped in for new verses.

From "Banana Boat Song" by Erik Darling, Bob Carey and Alan Arkin

1 Free- dom (Give us) freedom _____ Freedom comin' and it

4 won't take long Free- dom (Give us) freedom _____

7 Freedom comin' and it won't take long Well I took a little trip on the

10 Greyhound bus Freedom comin' and it won't take long Well to

13 fight segregation cause this we must Freedom comin' and it

16 won't take long Free- dom Free- dom

19 Freedom comin' and it won't take long Free- dom

22 Free- dom Freedom comin' and it won't take long.

We had a little trouble in Montgomery town...
They burned the bus almost to the ground...

Freedom fighters, they come to stay...
They get another bus and go on their way...

He who fights and runs away...
He lives to fight another day...

Freedom's something you can't store away...
You must fight for freedom every day...

Freedom fighters, take us out this misery...
Can't you see what the segregation's doing to me...



ONE LITTLE STEP TOWARDS FREEDOM

Cathy Fink, who wrote this song, said "People write songs in different ways; there are times when you toil over it for days weeks and months and years and there are other times when it 'blurts' out of you and you say 'Who wrote that?' I had just been thinking it would be good to have some new songs mixed with the traditional older songs and this song came out in about thirty seconds."

Cathy's song is a classic example of a Freedom song — it's got an easy chorus part and simple couplets can be added according to the situation.

By Cathy Fink

Swing beat

C



1 Just one lit-tle step towards free - dom just



4 one lit-tle step towards free - dom just one lit-tle step towards

G C



7 free - dom I'm walkin' the rest of the way I'm



10 step-pin' left I'm step-pin' right I'm step-pin' by day and



13 step-pin' by night Free-dom is a ma-ny splendored thing and



16 I feel free-dom when I sing

Freedom in my bones and in my shoes
If you ain't tasted freedom you got nothin' to lose
Freedom means you get equal rights
And all the little children gonna light their lights. . .

Freedom on the bus and in the school
Freedom at the public swimming pool
You can hear the bell that freedom rings
Sing the song that freedom rings. . .



GUIDE MY FEET

This spiritual is often sung with the same chord structure as "This Little Light of Mine." Adding the minor chord and slowing it down, as Cordell Reagon does, gives it a stately and prayerlike quality.

Traditional

G

1 Guide _____ my feet while I run this race, O lor-dy

Em G

5 Guide _____ my feet while I run this race, O lor-dy

B7 Em A7

9 Guide _____ my feet while I run this race, 'cause I

G D7 G C G

13 don't want to run this race in vain _____

16

The musical score for "Guide My Feet" is written in G major, 4/4 time. It consists of a single melodic line on a treble clef staff. The key signature has one sharp (F#). The score is divided into measures by bar lines. Chord symbols (G, Em, B7, D7, C) are placed above the staff to indicate the harmonic structure. The lyrics are written below the staff, with blank lines for the melody. The score ends with a double bar line and a repeat sign.

Stand by me. . .

Hold my hand. . .

I'm your child. . .

I'M ON MY WAY

This is a good example of a call and response tune, like "Up Over My Head." The Almanac Singers, which included Woody Guthrie and Pete Seeger changed the traditional words from "Canaan land" to "freedom land," and fifteen years later, it had been taken back into the tradition by the singers in the movement.

Traditional

G

1 I'm on my way _____ to free-dom

I'm on my way _____

D

4 land I'm on my way

to free-dom land _____ I'm on my

G

7 to free-dom land I'm on my way _____

to free-dom land _____

The musical score for "I'm On My Way" is written in G major, 4/4 time. It consists of a single melodic line on a treble clef staff. The key signature has one sharp (F#). The score is divided into measures by bar lines. Chord symbols (G, D) are placed above the staff to indicate the harmonic structure. The lyrics are written below the staff, with blank lines for the melody. The score ends with a double bar line and a repeat sign.

C

10 I'm on my way _____ to free-dom

G D

13 land I'm on my way _____ Great God I'm on my

G

16 way.

Gonna ask my brother. . .
 Gonna ask my sister. . .
 If you can't go, don't bother me. . .
 I'm on my way, I can't turn back. . .



AIN'T YOU GOT A RIGHT TO THE TREE OF LIFE

This tune comes from Johns Island, South Carolina, where it was collected by Guy and Candie Carawan. Guy sings it here. It has become a call and response tune in the past thirty years, and been helped along in its changes by songleaders Luci Murphy and Bernice Johnson Reagon.

Traditional

G

1 Ain't you got a right _____

D

5 Ain't you got a right _____

A7

9 Ain't you got a right _____ to the

D G D

13 tree _____ of life _____ to the tree _____ of life _____

My life will be sweeter
So sweet some day
Yes we've all got a right
To the tree of life...

You can tell my dear mother
Yeah, you tell my father
You can tell everybody
To the tree of life...

So rocky is the road
So dangerous is the journey
Yes we've all got a right
To the tree of life...

There's homes for the homeless
You can feed all the hungry
You can feed all the little children
In the tree of life...

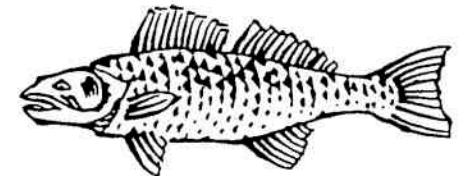
You can tell all my sisters
You can tell all my brothers
You can tell it to the world
To the tree of life...



WADE IN THE WATER

This spiritual refers to the baptism of the individual into the community of spirit. Freedom workers sang it as an encouragement to new recruits, just about to "get their feet wet." On the recording, Chuck Neblett refers to Bob Moses, who was a SNCC field secretary and moving force in the early voter registration drives in Mississippi.

Traditional



Oh tell me who's that dressed in red
You know it must be the children Bob Moses led...

Tell me who's that dressed in white
You know it must be the children who are fighting for their rights...

Now if you don't believe that I've been redeemed
You just follow me down to the Jordan stream...

AIN'T GONNA LET NOBODY TURN ME 'ROUND

This spiritual was introduced into the movement by the Reverend Ralph Abernathy during the campaign to desegregate Albany, Georgia. It's a great marching tune.

Traditional

Musical notation for "Ain't Gonna Let Nobody Turn Me 'Round". The score is in 4/4 time and features a key signature of one flat (Bb). It includes three systems of music with lyrics and chord markings (Dm, A) above the staff. The first system starts with measure 1, the second with measure 5, and the third with measure 8. The lyrics are: "Ain't gon-na let no-bod-y turn me round, turn me round, turn me round, Ain't gonna let no-bod-y turn me round, I'm gon-na keep on a-walk-in, Lord, keep on a-talk-in, Lord, mar-chin' up to freedom land".

Ain't gonna let segregation. . .
Ain't gonna let injustice. . .
Ain't gonna let Jim Crow now. . .
Ain't gonna let the jail house. . .

WE SHALL OVERCOME

This song, the anthem of the Movement, has been through one change after another, moving from a more upbeat gospel tune "I'll Overcome Someday" to the prayerful "We shall...". It has become a tradition when people sing it to cross the right arm over the left (to symbolize "right over wrong") and hold hands. It is sung in China, Poland, and here in the United States.

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Musical notation for "We Shall Overcome". The score is in 4/4 time and features a key signature of one flat (Bb). It includes three systems of music with lyrics and chord markings (C, F, C, G, D7, Am, Em, G7, Am) above the staff. The first system starts with measure 1, the second with measure 5, and the third with measure 9. The lyrics are: "We shall o-ver - come, We shall o-ver - come, We shall o-ver - come some - day, oh, Deep in my heart I do be-lieve that we shall o-ver - come some - day."

We are not afraid. . . today. . .
Black and white together. . . now. . .
We are not alone. . . today. . .
Whole wide world around. . . someday. . .

USING THE RECORDING IN HOME AND CLASSROOM

The songs in this booklet and on the recording are a starting point. They were meant to help you sing, and ask questions. Here are further suggestions about their use.

AT HOME

1. Car rides! — Singing in the car makes the time go faster. Put the tape in and sing along. Find a part that's different from the person next to you.

Once the songs are learned, you can turn the tape off and do it yourself — make up new verses in a round robin.

2. Family sharing — Tomie DePaolo, children's author and illustrator, once noted that when you ask a class of kindergartners who can draw, they all raise their hands. The same is true with singing. You can encourage a love of singing by setting time aside in your family on a weekly and monthly basis to share poems, songs, stories or skits. You can use the tape as an encouragement, or aid, but you'll find that with some encouragement by one of the parents, everyone will find their voice.

3. Potlucks — Invite some friends over for food and some singing. (of course, stories and poems are welcome too). If you know people who are musically inclined, make sure they're invited to add some backbone to the group, and have people bring their instruments. Even among musicians there are a few moments of embarrassment before the music begins, but a little initiative overcomes the hesitancy. And don't belittle the ability of some good food to get people to talk and share. Sharing food and talk are the heart of community.

4. Start a tradition — celebrate Martin Luther King's Birthday. This project grew out of a potluck on King's Birthday. It is very rare that we are offered the opportunity to start a tradition — King's birthday is without tradition at this point, and for it to have meaning, it must be given tradition and rituals to go along with it. Invite friends over to celebrate the day, share food and sing songs. The singing rededicates us to the ideals and struggle that King and thousands of others have committed themselves to. Friends of ours make a birthday cake for King and decorate it with a chain of hands. Find some readings of King, Mandela, Biko, Gandhi, and others who have fought for freedom. See the bibliography for suggestions on readings.

5. Ask and answer questions — The songs on this tape will lead to questions, especially on the part of children. They will ask about apartheid, "Jim Crow," and what kind of "tightening" the people are singing about. Eventually, it will lead to questions and observations about the nature of race in this country and around the world. It is often children asking the simplest questions that point out the absurdity of the walls we have built around us. Do not doubt the ability of even a four or five year old to see to the heart of a question and need to know the answer. Take the time and have the courage to answer forthrightly and honestly. Expressing one's own confusion is a start towards dealing with it.

After question upon question about this recording, and South Africa, and why people hurt each other, our five year old, Noah came up to us and said he had a poem. He recited:

Fat or skinny, black or white
What matters is we're all the same inside
Fat or skinny, black or white
What's neat is we're different on the outside

AT SCHOOL

In order to really learn, information has to be processed at an intellectual and emotional level. Exposing students to the power of these songs, especially through singing them, adds a new level of learning that goes beyond names, dates, and events.

1. Use the songs on the tape to supplement lessons on slavery, the Freedom Movement in the 50's and 60's, and other discussions of human rights. Explore with the students why people used these songs — what their effect was. Use these songs in conjunction with first person accounts of the civil rights movement, such as those found in the book *My Soul Is Rested* by Howell Raines, or the companion books to the PBS series *Eyes on the Prize* (most schools and public libraries have copies of the video series).

2. Set up a roleplay based on incidents in the civil rights movement. For instance, have a group of four or five people ask for service at a "lunch counter" and be refused because of some difference in their appearance or views. Although they are breaking a law, they insist on staying. For the purposes of discussion, it makes sense to give them an inconsequential difference (e.g. the lunch counter doesn't serve people who wear red hats). Have one student act as waiter or waitress, several act as police, and several as customers. Have the rest of the class watch, and see how things work — encourage the protesters to use songs in their action. (They can choose one of the freedom songs and change the words) The rest of the class should observe what occurs. Stop the roleplay when there is a break in energy. Debrief the participants about how they felt, and what effects different kinds of behavior had. How did it feel to be enforcing an unjust law? What effects did songs have? What did customers feel? Then ask the rest of the class what they observed.

3. Encourage the music teacher in your school to use some of these songs in the music class. Coordinating activities with other teachers insures the students get information on a number of different levels.

4. Have the students come up with new verses to the songs based on different situations — from children protesting about unfair treatment on the part of adults to events currently occurring on a national or international level. How would these songs be used to help change our attitudes towards the environment? Could opposing groups both use these songs?

5. These songs are "folk" songs, in the sense that the words change from group to group and they are passed on by word of mouth. What other folk songs do children know? Focus on songs they have learned from other children or adults, but not from the radio or television. Often times folk songs are parodies of songs everyone already knows ("Mine eyes have seen the glory..."). How are these songs different from popular music on the radio? What does the difference say about the different ways we use music?

6. Find someone in your community who was involved in the civil rights movement in the South and have them come speak to your class. Contact the Urban League in your area, the NAACP, or the pastor of a local black church and ask if they know someone who could speak about their experiences.

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This booklet was written and prepared by Bill Harley.

Design and prints by Alison Tolman-Rogers.

Bill thanks Rich Geidel and Nancy Braus of Everyone's Books, Brattleboro, VT,
Debbie Block (never enough), and once again, all the singers, especially
Guy and Candie Carawan, Betty Fikes, Chuck Neblett, Wazir Peacock,
Cordell Reagon, and Hollis Watkins — the "Old Guard."