

The Spirituals Of Harry T Burleigh For Low Voice

[#Harry T Burleigh spirituals](#) [#low voice spiritual arrangements](#) [#African American spirituals](#) [#Burleigh vocal music](#) [#classical spirituals for bass](#)

Discover the profound beauty of Harry T. Burleigh's spirituals, meticulously arranged for low voice. This collection presents essential African American spirituals, showcasing Burleigh's masterful artistry and providing captivating vocal music for bass, baritone, and contralto singers. A must-have for those seeking classical spirituals.

Our goal is to make academic planning more transparent and accessible to all.

We appreciate your visit to our website.

The document Harry T Burleigh Spirituals is available for download right away.

There are no fees, as we want to share it freely.

Authenticity is our top priority.

Every document is reviewed to ensure it is original.

This guarantees that you receive trusted resources.

We hope this document supports your work or study.

We look forward to welcoming you back again.

Thank you for using our service.

This document is widely searched in online digital libraries.

You are privileged to discover it on our website.

We deliver the complete version Harry T Burleigh Spirituals to you for free.

The Spirituals of Harry T. Burleigh

Harry Burleigh's music falls into three categories: secular, religious, and sacred. This 200-page collection is a treasure of history made usable in his fine arrangements. "Deep River" was published in 1917, the first of many to make Burleigh well-known as a composer. This title is available in SmartMusic.

Album of Negro Spirituals

One dozen spirituals arranged for solo voice with accompaniment. Preserved in Burleigh's arrangements are the essential characteristics of these songs that generally derived from spontaneous outbursts of intense religious fervor. Includes: Couldn't Hear Nobody Pray * Were You There * Deep River and others.

The Spirituals of Harry T. Burleigh: High Voice, Book & 2 CDs

Harry Burleigh's music falls into three categories: secular, religious, and sacred. This 200-page collection is a treasure of history made usable in his fine arrangements. "Deep River" was published in 1917, the first of many to make Burleigh well-known as a composer. This title is available in SmartMusic.

Recorded Solo Concert Spirituals, 1916-2022

This work catalogs commercially produced recordings of Negro spirituals composed for solo concert vocalists. More than 5,000 tracks are listed, with entries sourced from a variety of recording formats. The featured recordings enhance the study of concert spiritual performance in studio, concert, worship service or competition settings. Arranged alphabetically, entries variously identify the accompaniment--including chorus, piano, orchestra, guitar, flute, and violin--in concert spiritual recordings. The voice types of soloists are included, as is the level of dialect used by various performers. The composers, publishers and format information are also listed when available. While structured like a

discography, this guide extends beyond solely providing historical context and encourages the use of the recordings themselves.

The Spirituals of Harry T. Burleigh

48 spirituals arranged for voice with piano acc. by H.T. Burleigh.

Album of Negro Spirituals

One dozen spirituals arranged for solo voice with accompaniment. Preserved in Burleigh's arrangements are the essential characteristics of these songs that generally derived from spontaneous outbursts of intense religious fervor. Titles: * Couldn't Hear Nobody Pray * Were You There * Deep River and others.

Hard Trials

Harry T. Burleigh (1866-1949) was recognized as the first African-American art song composer and arranger of spirituals for concert use. Includes a bibliography, chapter notes, and detailed index. Many photos and musical examples.

Solos for the Church Year

An invaluable collection of 23 easy-to-sing solos for low voice from C. P. E. Bach, Mendelssohn, Mozart, Franck, Schubert, and others. Songs for every major season of the church year are included.

Singing Down the Barriers

"This book provides practical approaches for singers and singing teachers who wish to intentionally study, perform, and amplify composers from the African diaspora. It will help them to not only program music by underrepresented composers but also to create brave spaces in which to facilitate critical discussion on race, equity, and American music"--

So You Want to Sing Spirituals

This volume provides singers a comprehensive guide to the history of and performance techniques for spirituals. Along with Jones's own considerations of dialect, improvisation, and other technical considerations, contributed chapters address collaborative piano, studio teaching, choral arrangement, and voice science and health.

Harry T. Burleigh

Harry T. Burleigh (1866-1949) played a leading role in American music and culture in the twentieth century. Celebrated for his arrangements of spirituals, Burleigh was also the first African American composer to create a significant body of art song. An international roster of opera and recital singers performed his works and praised them as among the best of their time. Jean E. Snyder traces Burleigh's life from his Pennsylvania childhood through his fifty-year tenure as soloist at St. George's Episcopal Church in Manhattan. As a composer, Burleigh's pioneering work preserved and transformed the African American spiritual; as a music editor, he facilitated the work of other black composers; as a role model, vocal coach, and mentor, he profoundly influenced American song; and in private life he was friends with Antonín Dvořák, Marian Anderson, Will Marion Cook, and other American luminaries. Snyder provides rich historical, social, and political contexts that explore Burleigh's professional and personal life within an era complicated by changes in race relations, class expectations, and musical tastes.

Sinful Tunes and Spirituals

Awarded both the Chicago Folklore Prize and the Simkins Prize of the Southern Historical Association. From the plaintive tunes of woe sung by exiled kings and queens of Africa to the spirited worksongs and "shouts" of freedmen, in *Sinful Tunes and Spirituals* Dena J. Epstein traces the course of early black folk music in all its guises. This classic work is being reissued with a new author's preface on the silver anniversary of its original publication.

Saracen Songs

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Songs for Beginning Bass Voice

The beginning bass singer, with his range and tessitura at the bottom end of the scale of voices, has unique difficulties finding suitable vocal music in his range, which is often very frustrating for him and his teacher. Ord includes full text and music for selected songs on interpretation. In addition, annotated entries provide full access to suitable material in the repertoire. Annotations include composer, title, range, tessitura, tempo, meter, difficulty, source, publisher, and pertinent comments. Also includes indexes by composer, title, and publisher.

A New Anthology of Art Songs by African American Composers

Including thirty-nine pieces for voice and piano created since 1968 by eighteen artists, A New Anthology of Art Songs by African American Composers navigates a varied musical terrain from classical European traditions to jazz and spirituals. With nearly half of the featured songs composed by women and with others by lesser-known and emerging composers, this important collection offers a diverse, representative sampling of African American art songs and works to secure the places of these songs and artists in the canon of contemporary American music.

Undoing Plessy

Undoing Plessy: Charles Hamilton Houston, Race, Labor and the Law, 1895–1950 explores the manner in which African Americans countered racialized impediments, attacking their legal underpinnings during the first half of the twentieth century. Specifically, Undoing Plessy explores the professional life of Charles Hamilton Houston, and the way it informs our understanding of change in the pre-Brown era. Houston dedicated his life to the emancipation of oppressed people, and was inspired early-on to choose the law as a tool to become, in his own words, a “social engineer.” Further, Houston’s life provides a unique lens through which one may more accurately view the threads of race, labor, and the law as they are woven throughout American society. Houston understood the difficulties facing black workers in America, and, by marshaling his considerable skills as an attorney and leader, was able to construct a strategy that fought for full integration by changing the laws of the United States at the highest level. With unparalleled success, Houston developed a three-pronged strategy from 1925–1950 that focused on the courts, the workplace, and politics, securing the expansion of labor rights and civil rights for African Americans. Better than most, Charles Houston understood that the right to work was inherently necessary to achieve real, not just perceived, freedom. To that end, Undoing Plessy situates Houston’s life within the contested cultural and political realities of his time, expanding our understanding of what it meant to work and be free in America during the first half of the twentieth century. In particular, these gains were achieved in areas significant to workers, including education, the workplace, access to unions, housing, and equality before the law at the local, state, and federal levels. To understand Charles Houston’s contributions on behalf of those who labored in the black community, and more broadly in American society, his life is contextualized within the long Civil Rights Movement. Houston’s work was intimately connected with many profound efforts to liberate those who were oppressed. Undoing Plessy examines his strategies and accomplishments, helping us to further understand the complexities of change in the pre-Brown Era, and offers us compelling insights into dilemmas currently facing those in the workplace.

The Mark Hayes Vocal Solo Collection: 10 Spirituals for Solo Voice

Award-winning composer, arranger, pianist and recording artist Mark Hayes has crafted a superb anthology of ten traditional spirituals for vocal soloist with piano accompaniment in true art-song style, ideal for school or church singers.

Spirituals for Solo Singers (Medium Low Voice)

Jay Althouse has compiled an outstanding collection of eleven spirituals arranged for solo voice and piano by some of Alfred's finest composers and arrangers. Perfect for recitals, concerts and contests, this compilation includes songs such as "Ezekial's Wheel," "Kum Ba Yah," and more!

Kids on the Move!

You simply can't stand still while singing these rhythmically rousing songs! From the tango to the twist, kids can boogie all year long with Kids on the Move! What an exciting and innovative way to energize your classroom and experience the joy of music from the inside out! After all, kids just love being in the groove and on the move! Recommended for grades K--5. 100% reproducible. Lyric sheets and movement suggestions included. Can be used as a songbook or a program (approximately 30 minutes). Chord symbols included.

Antonín Dvořák's New World Symphony

Prologue. The Big Problem -- The Welcome Arrival -- The Symphonic Premiere -- The Aesthetic Conflict -- The National Question -- The Brewing Storm -- The Fiery Debate -- The Racial Challenge -- The Spiritual Aftermath -- Epilogue. The New World -- Appendix. The Musical Tornado.

Sometimes I Feel Like a Motherless Child

Suitable for SA and piano, this title features a melody that is accompanied by slow-moving harmonies in the piano part, culminating in a close harmony ending.

Sacred Solos for All Seasons (Medium High Voice)

This valuable collection for the church soloist is filled with 20 vocal solos arranged or composed by Jay Althouse. Includes solos for all seasons of the church year plus numerous Sundays throughout the year. It's all here, from Advent to Trinity Sunday, from Patriotic services to Communion. Includes useful "Seasonal and Topical Index."

Nobody Knows

It should not surprise us when we see God use the common things of life--snow, streetlights, a rented suit, a mop--to accomplish the incredible. But it should inspire us. From the depths of near obscurity at the turn of the last century, a young African American man rose to fame through those ordinary things--listening intently out in the snow as a child to beautiful music in an elegant hall, listening to his grandfather sing the old slave songs as he lit the streetlamps, sweating through a rented suit during an audition for a musical scholarship, a chance meeting with a musical legend as he was mopping the halls of his school. Through the seemingly insignificant pieces of life, God led Harry T. Burleigh along the path to fame and through him preserved the songs that would form the basis of a uniquely American music. Now Harry T. Burleigh, once world-renowned for his career as a beautiful baritone soloist, an arranger of Negro Spirituals, and a composer in his own right, is lifted once more out of obscurity by Craig von Buseck. This inspiring true story will take readers back in time to Southern plantations and Northern boom towns, to minstrel shows and soaring sanctuaries, and into the heart of a man who never suspected that God had destined him for greatness.

Catalog of Copyright Entries

Basic Music Reference is a quick-start guide designed to introduce library employees to the basic tools and techniques involved in answering questions related to music. As in every specialist subject area, music has its own terminology, but unlike most, it also has a multitude of formats—on paper and other materials—as well as special notation and frequent use of foreign languages in titles and texts. These features make it particularly difficult for library employees to answer users' questions and thus a guide

such as this one is essential. Not all libraries with a music collection can afford to hire a music reference librarian. Even libraries with such a specialist rely on support staff and student employees to answer questions when the music librarian is not available. Whatever the scenario, this volume will serve as a helpful training tool for library employees to learn about the basic music reference tools, and to develop the techniques of greatest use when answering the most common types of music-related questions

Basic Music Reference

Authoritative study traces the African influences and lyric significance of such songs as *Swing Low, Sweet Chariot* and *John Henry*, and gives words and music for 230 songs. Bibliography. Index of Song Titles.

American Negro Songs

From the music of Louis Armstrong to the portraits by Beauford Delaney, the writings of Langston Hughes to the debut of the musical *Show Boat*, the Harlem Renaissance is one of the most significant developments in African-American history in the twentieth century. The *Encyclopedia of the Harlem Renaissance*, in two-volumes and over 635 entries, is the first comprehensive compilation of information on all aspects of this creative, dynamic period. For a full list of entries, contributors, and more, visit the *Encyclopedia of Harlem Renaissance* website.

Deep River

This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Encyclopedia of the Harlem Renaissance: A-J

Beloved spirituals include such lasting favorites as *All God's Children Got Shoes*, *Balm in Gilead*, *Deep River*, *Down by the Riverside*, *Ezekiel Saw the Wheel*, *Gimme That Ol'-Time Religion*, *He's Got the Whole World in His Hand*, *Roll, Jordan, Roll*, *Sometimes I Feel Like a Motherless Child*, *Steal Away to Jesus*, *Swing Low, Sweet Chariot*, *This Train*, *Wade in the Water*, *We Are Climbing Jacob's Ladder*, *Were You There When They Crucified My Lord?* and many more. Excellent for sing-alongs, community programs, church functions, and other events.

Arie Antiche - Scholar's Choice Edition

Expertly crafted for solo voice and piano, *Folk Songs for Solo Singers, Volume 1* includes 11 favorite folk songs arranged by some of Alfred's finest writers, such as Philip Kern, Jay Althouse, and Carl Strommen.

Best-loved Negro Spirituals

A nationally recognized expert in teaching private voice, Joan Boytim has compiled some of the most widely used vocal collections in the US. Her clinics about various aspects of teaching voice, literature, and running a voice studio have been attended by thousands of teachers. Now that professional wisdom has been put into a new book indispensable for independent instructors, *The Private Voice Studio Handbook*. Its chapters address, in practical detail, topics such as - starting a private voice studio; equipment and space; recruiting and accepting students; ideas for the very first lesson with a student; studio policies, guidelines and ethics; teaching music reading; recommended syllable drills and vocalises; lesson plans; practice procedures; choosing repertoire suitable to students' abilities; finding appropriate sacred solos; accounting and record-keeping; tax, insurance and retirement advice;

techniques for teaching voice to children and adults; planning studio recitals; and many more. An excellent resource for college and university voice faculty.

Folk Songs for Solo Singers, Vol. 1

A Kirkus Reviews Best Nonfiction Book of 2021 A provocative interpretation of why classical music in America "stayed white"—how it got to be that way and what can be done about it. In 1893 the composer Antonín Dvorák prophesied a “great and noble school” of American classical music based on the “negro melodies” he had excitedly discovered since arriving in the United States a year before. But while Black music would foster popular genres known the world over, it never gained a foothold in the concert hall. Black composers found few opportunities to have their works performed, and white composers mainly rejected Dvorák’s lead. Joseph Horowitz ranges throughout American cultural history, from Frederick Douglass and Huckleberry Finn to George Gershwin’s *Porgy and Bess* and the work of Ralph Ellison, searching for explanations. Challenging the standard narrative for American classical music fashioned by Aaron Copland and Leonard Bernstein, he looks back to literary figures—Emerson, Melville, and Twain—to ponder how American music can connect with a “usable past.” The result is a new paradigm that makes room for Black composers, including Harry Burleigh, Nathaniel Dett, William Levi Dawson, and Florence Price, while giving increased prominence to Charles Ives and George Gershwin. Dvorák’s *Prophecy* arrives in the midst of an important conversation about race in America—a conversation that is taking place in music schools and concert halls as well as capitol and boardrooms. As George Shirley writes in his foreword to the book, “We have been left unprepared for the current cultural moment. [Joseph Horowitz] explains how we got there [and] proposes a bigger world of American classical music than what we have known before. It is more diverse and more equitable. And it is more truthful.”

The Private Voice Studio Handbook

Lists 7,000 recordings and 3,000 printed scores coded for different levels of collecting.

Dvorak's Prophecy: And the Vexed Fate of Black Classical Music

The Pathways of Song series offers concert songs in easy vocal ranges for the voice student, by composers such as Schubert, Brahms, Handel, Bach, Mozart, Beethoven, and Haydn. The series includes representative repertoire, with English translations and piano accompaniment. This title is available in MakeMusic Cloud.

A Basic Music Library

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Pathways of Song, Volume One

This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work is in the "public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Negro Folk-Songs: Spirituals

The second edition of *A Catalogue of Vocal Solos and Duets Arranged in Biblical Order* serves as a companion volume to *A Catalogue of Choral Music Arranged in Biblical Order* (Second edition, 1996,

and supplement, 2001, both published by Scarecrow Press). It is a necessary tool for the church musician to coordinate music with the scripture readings and/or the sermon topic and a valuable aid to the vocal soloist seeking a work using a particular biblical text. The work serves as a working document for the church musician, soloist, or voice teacher. Titles are arranged in the same order as found in the Bible. Each entry contains title, composer, voice range/type, and publisher information. Two indexes are also included: a title index and a composer index.

The National Union Catalog, Pre-1956 Imprints

A wonderful variety of 11 favorite spirituals are featured in this new songbook. Included are: Gospel Train * Ride the Chariot * Kum Ba Yah * Down by the Riverside * Wade in the Water * Yes, My Lord! * Amazing Grace * Go, Tell It on the Mountain * Joshua * Good News! * Nobody Knows the Trouble I've Seen.

Five Songs Of Laurence Hope

Catalogue of Vocal Solos and Duets Arranged in Biblical Order