

One might have thought that the need for spirituals and protest songs was over, but this uneasy era of Jim Crow laws, vigilante groups, such as the Ku Klux Klan, and sharecropping, created conditions where, in some cases, the ex-slaves were worse off than ever.

Once more, Blacks turned to that mitigable force, music. The Black bards increased the repertory of music, and a new form was born from men who were put into prison for any pretext: the prison song.

Lumber camps, mines, factories, cattle ranges, steamboats, and the ubiquitous railroad, all contributed to the melodies and chants that became familiar. Perhaps the most popular railroad song was written about the legendary Black track liner *John Henry*.

The increased need for new railroad spurs developed a group of men called track liners of Gandy Dancers. Track lining required a specific rhythm in order to accomplish the job. As the leader of a group of field workers was expected to do, so too was the caller or leader of the gandy dancers. He had to know hundreds of liner for the song couplets in order to keep his crew interested and busy. Thus, they too were responsible for keeping the elements of songs from many sources, work songs, spirituals, etc., alive.

The purposes of the spiritual has been discussed earlier in this paper, but it was not until post-bellum times that it became an art form, and it was due to eleven young singers, seven of whom were slaves. They were the *Fisk Jubilee Singers*.

Fisk, founded in 1866, was first intended to be a high school, but the need for an institution of higher learning was recognized, so the Fisk College classes began in 1871.

When a young white instructor named George White was asked by the president of Fisk to give music instruction to his students he was overwhelmed by the emotion produced in him by their singing.



The first troupe of Fisk Jubilee Singers to tour Europe. (Fisk University Library)

The President of Senegal, Leopold Senghor has since said, "Negro voices, because they have not been domesticated by training, follow every shade of feeling or imagination; drawing freely from the infinite dictionary of nature, they borrow its tonal expressions,

from the light songs of the birds to the solemn roll of the thunder."

Recognizing that these natural qualities would enhance the singers' performance, White's training enabled them to read music and develop stage presence

Why is Black History Week So Special To Emanuel Hospital



Nearly 17 years ago, we made a commitment to stay in this community in order to provide high-quality health care services to the people here and in the greater Portland metropolitan area. Through the cooperative efforts of the N.E. Coalition, the Eliot Neighborhood Association and other organizations, we continue to be committed to the social and economic development of the area, with an annual payroll of \$18.9 million and 1,799 employees. The direct impact on the north and northeast areas of the city is considerable, as evidenced by the high percentage of employees coming from the immediate community.

Emanuel Hospital has served as a catalyst for additional development in the area and continues to work with the community to attract positive projects.

Emanuel Hospital is dedicated to our total community, and this week we pay special tribute to the Black community and its efforts to make the promise "Affirmative Action" a reality.

Sincerely,
Roger G. Larson
President
Emanuel Hospital