



# Trey McLaughlin & The Sounds of Zamar

*How Does Music Communicate Inspiration?*



Thursday, October 1, 2019, 11am

Zellerbach Hall, University of California, Berkeley

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# How to use this Engagement Guide

If you have photos or lesson plans to share, please let us know! Use #TreyMcLaughlin@cal

We invite you to challenge yourself and your students to think with the curiosity and passion of the arts. This engagement guide is organized around 4 key artistic practices (as identified by the National Coalition for Core Arts Standards at <http://nccas.wikispaces.com/>)

**Investigating:** Questioning, exploring and challenging.

**Imagining:** Opening the door to what's possible, and even to what seems impossible.

**Creating:** Making artistic choices with a work of art in mind.

**Connecting:** Reflecting on both process and product and making connections to other aspects of life and study.

You'll be able to link on specific subjects that you or your students may want more information about. The body of the Engagement Guide invites exploration before and after the performance, giving each student tools to make personal and meaningful connections during the show.

We've included a pre-performance engagement activity and a post-performance activity for artistic practice and reflection. By no means should you feel limited by these suggestions! Go, make art, learn more...and share your experiences where you can.

**Artistic Literacy:** Having the skills and knowledge you need to connect meaningfully with works of art—that's what we mean by artistic literacy. We think that means something different than knowing the names of all the different instruments musicians might play, or being able to reproduce the exact melodies you might hear during a show. To us at Cal Performances, it means you and your students will have a significant glimpse into the artistic process and will have a chance to try to solve the problems the artists aim to solve creatively. It means that the next time you see a performance, you'll be able to use these same insights to connect with a work of art through the artist's process and that this will deepen your experience as an audience member.

The artistically literate student audiences comes to understand that every artist draws from a core set of concepts skillfully chosen and applied in performance to create a work of art both unique to the artist, and connected to other works of art.

And along the way, we hope that students of all ages—and their teachers and adult mentors—will be inspired to experiment with artistic decision-making and creativity themselves.

**Enjoy the show!**

# Your ★ STARRING Role in the Theater



As an audience member, you are a STAR, too! You play an important role in the performance community. The artists need YOU in order to give you their best work.

## S.T.A.R. Audiences

**S = Support** the artists by being attentive and focusing on the performers.

**T = Tune in:** listen and watch for understanding (and for Trey McLaughlin and The Sounds of Zamar, listen for how the performers use elements of Gospel music in their songs, how they communicate ideas and emotions to us through their singing, and how they work together as an ensemble.)

**A = Appreciate** the performers by clapping at the right time. For example, when a scene or dance ends, or when the stage lights fade to dark.

**R = Respect** the performers and other audience members. At a performance, you, the others in the audience and the artists are sharing this experience together and are part of a performance community. Think about ways you can best support the community's performance experience.

We know you will be a STAR today and will help you classmates shine too!

# About Trey McLaughlin & The Sounds of Zamar



**Trey McLaughlin** is a passionate vocalist, educator, composer, arranger, and mentor. Known for fusing together an eclectic mix of musical genres, he arranges and performs original works with his own touring and recording ensemble, The Sounds of Zamar, who embarked upon their first National Tour in Fall 2018.

Born in Augusta, GA, McLaughlin is an ambassador for the Augusta Arts community and shares his skills nationally and internationally to provide rich cultural and artistic experiences.

Organized in 2009, **The Sounds of Zamar** have carved a place for themselves in the music landscape through intricate, soul-stirring arrangements of contemporary gospel, musical theater, popular hits across musical genres, and inspiring original compositions. Known for sublime harmonies and beautifully expressive vocal blends, the ensemble gives each song a fresh perspective, while capturing the essence of the original piece. With their truly authentic, inspirational sound, The Sounds of Zamar have transcended cultural boundaries; their music is sung all over the world.

## About the SchoolTime Performance of Trey McLaughlin & The Sounds of Zamar

The following songs will be included in the October 3, 11am performance:

1. This is Me/Katie Perry (*Roar*)
2. Dear Evan Hansen Medley
3. He Lives in You
4. Siyahamba (*South African*)
5. When He Comes (*South African*)
6. What He's Done For Me (*snippet*) (*traditional contemporary gospel*)
7. Sorry/Mash up (*Justin Bieber*)
8. Ordinary People (*John Legend*)
9. The Climb (*Miley Cyrus*)
10. Tamia/Jesus Culture Mash Up



Each song uses the uplifting singing techniques introduced in this workbook. Asking the audience to attend to these things (to “pay attention” for them) -- call and response, syncopation, harmony, layered harmonies, dissonance -- will deepen their experience and invite personal connection.

# Artistic Concept: How Does Music Communicate Inspiration?

*Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything.*

— Attributed to Plato



The great philosopher Plato lived more than 2,300 years ago, but what he writes about the power of music could have been written today by anyone who listens to and makes music. (The quote above is actually a summary of some of his ideas written in several books.) But as in all societies before us, we draw on music for so many things in modern life: to help us escape from unhappiness or to remind us that other people are also unhappy so we don't feel so alone. To connect us to other people who are listening to the same music. To be surprised by new ideas or emotions we hear in music. To feel a beat and get our bodies swaying and dancing. To learn about life. To learn about ourselves.

When someone wants to inspire people with music, there are specific techniques they can choose to put into their singing. Sometimes inspiration comes from the lyrics--the words themselves can be inspirational, calling upon the listeners to feel something powerful or to dance together with joy or to think about a positive aspect of life. Inspiration can also come from the way a song is sung, especially when a large group of people are singing together in a chorus. And when an ensemble sings together, they can arrange their music to be inspirational in many ways.

CHORAL MUSIC is an ensemble of people singing together, and choral music is especially written (composed) for groups of people. Some people think of choruses as belonging primarily in church or in school, but many communities come together to sing together because something happens in us as individuals when we are part of a group singing as one. Even the simple act of singing "Happy Birthday" all together binds the group in celebration of one person. Choral singing offers opportunities for using musical techniques that can inspire people to join us, move with us, or even to change their lives.

Because choral groups have many singers with different voices, they create a unique sound of blended voices where everyone contributes to the song and everyone belongs in the creative community. And when choral music aims to inspire us, specific techniques work to lift our moods or our spirits, to encourage us to join in by dancing or singing along, and to evoke positive emotions that make us feel good. In choral music, these techniques include:

Call and response

Syncopation

Upbeat rhythms

Layered melodies

Repetition of positive phrases and beats

Soloists or small groups singling out certain lyrics, then the whole group responding

# About the Art Form: Gospel Music

*"Gospel music is nothing but singing of good tidings -- spreading the good news. It will last as long as any music because it is sung straight from the human heart."* — **Mahalia Jackson**

*"There is a sound that comes from gospel music that doesn't come from anything else. It is a sound of peace. It is a sound of, 'I'm going to make it through all of this.'"* — **Yolanda Adams**

## **African American Gospel**

***From The Library of Congress Celebrates the Songs of America collection***

African American Gospel music is a form of euphoric, rhythmic, spiritual music rooted in the solo and and call and response church singing of the African American South. Its development coincided with -- and is connected to -- the development of rhythm and blues.

Gospel music draws on music in African American culture back to the 17th century, including storytelling, black spirituals, hymns and sacred songs, and clapping and foot stomping rhythms. Gospel music usually has dominant vocals, often with great use of harmony.



When many African American communities migrated from rural to urban life during the first half of the twentieth century, they brought their worship and music culture with them. From its beginnings, Gospel music challenged the existing Protestant church establishment. Black religious leaders originally rejected the “father of Gospel music” Thomas A. Dorsey's energetic approach to gospel music, because he drew from widely frowned-upon secular music styles of the era such as ragtime, blues, and jazz, which weren't considered suitable for worship.

Thomas Dorsey teamed up with vocalist Mahalia Jackson (1912 - 1972) who, like him, had been exposed during her formative years to the Baptist church and the sounds of blues artists like Bessie Smith (through an aunt's record collection). Together, Dorsey and Jackson bypassed the establishment and took their new Christian sound to the street corners of Chicago and elsewhere around the country. Eventually, Dorsey and Jackson's vision spread through their alliance with a few like-minded musical pioneers to form of the National Convention of Gospel Choirs and Choruses, which is still thriving today.

## **Instruments in Gospel**

Because rhythms and syncopation are important aspects of Gospel music, clapping and foot stomping are popular accompaniments. Piano, guitar, Hammond organ, tambourines, and drums support the strong voices of a soloist or choral ensemble.

## **Gospel Crosses into Mainstream Music**

Singers like Aretha Franklin introduced Gospel style songs to the pop charts with songs like "Think" in 1968. Prominent names in contemporary Gospel include Andrae Crouch, Take 6, The New York Community Choir and the Cultural Heritage Choir.

These days, Gospel songs are performed as solos or by small or large ensembles, and by men and women of all ages. Both blacks and whites sing the repertoire and the instrumentation possibilities are limitless, ranging from synthesizers and drums to full symphony orchestras. Hear, for example, Marion Williams's 1992 recording of "[Amazing Grace](https://www.loc.gov/item/ihas.200149082/)." <https://www.loc.gov/item/ihas.200149082/>

The genre continues to make an impact on popular music today. Its influence can be heard in the work of many secular performers, from the folk stylings of Simon and Garfunkel to the soul outpourings of Adele.

## Resources

- [The African American Civil Rights Movement](#) (Songs of America)
- [African American Song](#) (Songs of America)
- [Blues](#) (Songs of America)
- [Blues as Protest](#) (Songs of America)
- [Now What a Time: Blues, Gospel, and the Fort Valley Music Festivals, 1938-1943](#). Approximately 100 sound recordings, primarily blues and Gospel songs, and related documentation from the folk festival at Fort Valley State College (now Fort Valley State University), Fort Valley, Georgia. Supported by the Library of Congress's Archive of American Folk Song (now the Archive of Folk Culture, American Folklife Center).
- Darden, Robert. *People Get Ready: A New History of Black Gospel Music*. Copyright (New York: Continuum International Publishing Group, 2004)
- Hitchcock, H. Wiley and Stanley Sadie. *The New Grove Dictionary of Music and Musicians*. (London: Macmillan, 1986) pp 254-261
- Koskoff, Ellen, Ed. *The Garland Encyclopedia of World Music Volume 3: The United States and Canada*. (New York and London: Garland Publishing, 2001) pp 629-636
- [Songs Related to the Abolition of Slavery](#) (Songs of America)



## PLAYLIST / Five recordings from Library of Congress collections:

- [Oh, Jonah!](https://www.loc.gov/item/ftvbib000061/) <https://www.loc.gov/item/ftvbib000061/>  
By the Golden Jubilee Quartet. Recorded by Willis James, 1943.
- [We are Americans, Praise the Lord](http://hdl.loc.gov/loc.afc/afcftv.7047a2) <http://hdl.loc.gov/loc.afc/afcftv.7047a2>  
Sung by Bertha Houston and congregation. An example of a World War II song sung in the Gospel style that was emerging in African American congregations at the time. Recorded by Willis James, 1943.
- [Lead me to that rock](http://hdl.loc.gov/loc.afc/afcftv.6992b1) <http://hdl.loc.gov/loc.afc/afcftv.6992b1>  
Sung by the Middle Georgia Four. Recorded by Louis Wade Jones, 1943.
- [Death comes a-knocking](http://hdl.loc.gov/loc.afc/afcftv.7043a2) <http://hdl.loc.gov/loc.afc/afcftv.7043a2>  
Performed by the Four Brothers. Recorded by Willis James, 1943.
- [Northern Kentucky Brotherhood Singers](https://www.loc.gov/item/ihas.200196495/)(webcast) <https://www.loc.gov/item/ihas.200196495/>  
One of the few quartet groups that still performs Gospel *a capella*, performing at Library of Congress.

# Engagement Activities

## Engagement Activity #1 (Pre-performance)

### HOW DOES MUSIC COMMUNICATE

#### INSPIRATION: Artistic Exploration

#### WHAT IS MUSIC? WHAT IS SINGING?

##### Guiding Questions:

When do sounds move from being noise to becoming music?

When does talking become singing?

What “cues” do we receive that music is being made?



##### Step 1 Group Brainstorm

- 1) Conduct an age-appropriate group brainstorm, grappling with the question “What is music?”
- 2) Ask, “When does talking become singing?” (How do you know someone is singing? What makes it different from regular talking?)
- 3) Capture ideas and thoughts on a board or large chart paper.
- 4) Encourage concepts such as rhythms, melody, organization/composition, intentionality (the sounds are not accidental), rhymes, and patterns (both vocal and rhythmic) that repeat.

##### Step 2 Reflection: How does singing make you feel? How does listening to someone sing make you feel?

- 1) What kind of music makes you feel happy? Do you notice the kind of beat/energy it has? (Write down ideas and thoughts on white board.)
- 2) Why do you think the artists/musicians chose to write and/or sing the music in that way? What would they do if they wanted to make the music have you feel calm? Sad? Scared?
- 3) Every time we hear singing, we react in some way--dancing or swaying in rhythm, clapping, joining in. Some music is especially designed to invite us to feel inspired and uplifted in this way, and there are ways the singers know how to do that on purpose.

##### Step 3 Close Listening: What in the music calls up certain emotions?

- 1) Choose 2-3 songs from the list students shared of music that makes them feel happy.
- 2) Together, listen to sections from some of the songs.
- 3) Discuss: What musical elements in the songs convey a sense of joy or uplift? (For example, what is it about the melody, lyrics, rhythms, harmony, call and response, etc. that might lend a happy quality to the song?)
- 4) Make a list of these musical elements and invite students to listen for some of them at the Trey McLaughlin & The Sounds of Zamar SchoolTime performance on October 3.

## Engagement Activity #2 (Pre-Performance)

### HOW DOES MUSIC COMMUNICATE INSPIRATION? In the Trey McLaughlin & The Sounds of Zamar performance: Reflection & Artistic Exploration

#### REVIEW TECHNIQUES OF CREATING UPLIFTING MUSIC (In the Gospel tradition)

##### Overview

Reinforcing the singing techniques that will be used by the choral ensemble in performance and the importance of individual focus to support a group.

Practicing deep listening and connecting with personal emotions that arise from a choral performance

**Time needed: 30 minutes** (can be extended with layers of exploration).

##### Supplies and Prep

- White board and markers
- Space for students to stand and move in a circle together



**Step 1 Reflection:** (If students are comfortable doing this, ask them to volunteer to sing a couple lines of a song they love. If other students know the song, ask them to join in as well. Encourage them to experiment with musical elements they brought up in the last activity like unison voice, harmony, call & response, etc.)

- When you sing, what happens in your body?
- When you sing a higher note, lifting up, does your body go too?
- When someone joins in, what happens to your attention as a SINGER?
- As an audience member, what do you notice when a solo becomes a duet? A group choral piece?

**Step 2 Watching/Listening:** Before the performance show your students a video of “[Tamia/Jesus Culture mashup](#)” that Trey McLaughlin & The Sounds of Zamar will perform at the SchoolTime performance. Watch it twice and look for how the musician use gestures and movement to communicate with one another, cue changes in the music, and convey emotions.

- Watch one minute of the video with the volume down.
- Reflect: What did you observe?
- Watch the whole video now with the music on.
- Discuss how your observations, perspective, feelings changed from viewing to viewing. What does the music add or do?

##### Remind your students to look and listen for:

- Moments that feel uplifting and what is happening musically at the time.
- Call and response, syncopation, and layered harmonies.

**Why do you think this kind of focus on what happens in your body as you sing is valuable to the singers in the choral group we’ll be hearing and seeing on Oct 3rd?**

*Optional:* Connect with science projects on sound and shape.

Assign a writing topic about how focus is especially important to performers working in an ensemble. What difference does one person make in a big group of performers?

See you at Cal Performances' Zellerbach Hall on  
**Thursday, October 3 at 11am**  
for the SchoolTime performance of  
Trey McLaughlin & The Sounds of Zamar!

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### Engagement Activity #3 (Post-Performance)

**HOW DOES MUSIC COMMUNICATE INSPIRATION? In the Trey McLaughlin & The Sounds of Zamar performance: Reflection & Artistic Exploration**

#### REFLECTION ON WHAT WAS EXPERIENCED AT THE PERFORMANCE

##### Overview

##### Time needed: 30-60 minutes

Students will reflect on what they saw and heard, thought and felt during the performance, and will make connections between what they did in pre-performance activities and what they experienced at the performance. **Setting aside value judgments ("It was good." "I didn't like it.") for deeper assessment of the experience. If short on time, skip to Step 3.**

##### Supplies and Prep

- Writing materials for students (paper, writing implements, journal)
- Space for students to stand and move in a circle together

##### Artistic Literacy Reflection

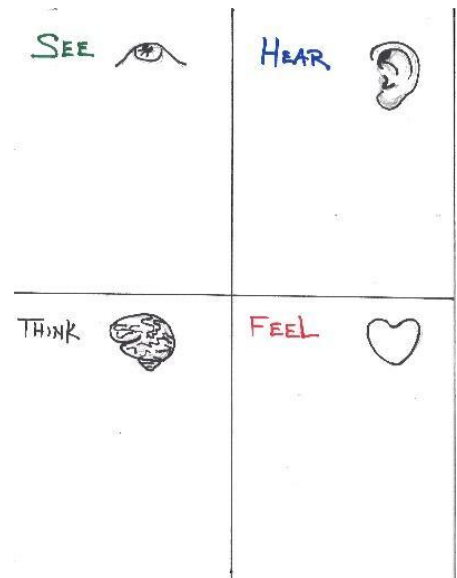
##### Step 1 Embodying images from the show

- In a circle, go around and each person show with your whole body a movement you saw in the performance; add your voice to share what sounds and melodies you remember too.
- After each person demonstrates with their body, our whole group will repeat the movement and sound.



## Step 2 Journaling and/or drawing reflection

- a) Think about what you **saw** during the performance. Right now, just remember things you actually saw with your eyes, not what you might have seen in your imagination. Write down and/or draw or doodle some things you saw.
- b) Remember what you **heard** during the performance. Again, focus on what your ears actually heard, not what you might have imagined among the sounds. Write down and/or draw or doodle some things you heard.
- c) Now, let's bring in what we **thought** and imagined. Write down, draw or doodle some things you thought about or imagined during the performance.
- d) How did you **feel** during the performance? What emotions or feelings came up as you watched the musicians and heard the music? Write about and/or draw or doodle these.
- e) On a white board or easel sheet make four quadrants, and title them See/Hear/Think/Feel. As a class, let's share some things you saw first. (Write these in the See quadrant. If students share something they interpreted or imagined, remind them to share something they actually saw with their eyes.) Now, let's share some things you heard... some things you thought ... some things you felt during the performance. (Capture these in each of the quadrants.)



## Step 3 Class Discussion Questions

- What did you expect the performance to be like? How do you connect this with what you actually experienced at the performance?
- What in the show made you think of things you did in pre-performance activities?
- What surprised you? What seemed a little familiar? What seemed really strange?
- What questions would you ask the artists if you could? What artistic advice might you share with someone who was going to see the performance?

### Further Exploration

You might consider seeking curricular connections in literature or history/social studies. If you design a lesson that you'd like to share, please let us know! We'd like to include it on our blog or in future workshops for teachers...



# Resources

## Web Sites

Trey McLaughlin & The Sounds of Zamar: <https://www.treymmusic.net/>

## Video Clips

Trey McLaughlin & the Sounds of Zamar: [Tamia / Jesus Culture Mash Up](#)

Trey McLaughlin and SOZ: [He Lives in You](#) from The Lion King

Trey McLaughlin and SOZ: [Waving Through A Window](#) from Dear Evan Hansen

Lisa Knowles and the Brown Singers: [What He's Done for Me](#)

## Books

People Get Ready!: A New History of Black Gospel Music. By Robert Darden. 2005.

Imperfect Harmony: Finding Happiness Singing with Others. By Stacy Horn. 2013.

## Local venues featuring African American Culture:

African American Art & Culture Complex: <http://aaacc.org/>

African American Museum & Library at Oakland: <http://oaklandlibrary.org/locations/african-american-museum-library-oakland>

Black Repertory Group: <http://www.blackrepertorygroup.com/>

Freight & Salvage/Home of Traditional Music: <https://www.thefreight.org/>





This activity is supported in part by the California Arts Council, a state agency. Learn more at [www.arts.ca.gov](http://www.arts.ca.gov)



Additional support for Cal Performances Education and Community Programs provided by Gail and Daniel Rubinfeld.

We also thank the generous individuals and corporations who support Cal Performances Education and Community Programs through the Gala at the Greek.

For information on supporting our Artistic Literacy (Education & Community) Programs, contact: [donate@calperformances.org](mailto:donate@calperformances.org).



## **About Cal Performances and the Cal Performances Classroom**

The mission of Cal Performances is to produce and present performances of the highest artistic quality, enhanced by programs that explore compelling intersections of education and the performing arts. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

### **What is a Cal Performances Classroom?**

*Your classroom, of course!*

The arts are an endlessly replenishable resource for a lifelong love affair with thinking, learning and feeling across disciplines and cultures. They connect fluidly with curriculum throughout the school years, and – perhaps with more endurance – they connect us to ideas and reflection on human experience that can't be easily expressed any other way.

Each season at Cal Performance, you will find a menu of compelling performances and classroom opportunities for any age. You can create your Cal Performances classroom through any or all of our artistic literacy programs for grades K-12.

Cal Performances holds artistic literacy on a par with language and numerical literacy. Those who are artistically literate hold the keys to a lifelong engagement with the arts, able to unlock and make personal connections to any work of art, regardless of level of familiarity with the work and the artists.

Artistic literacy skills are developed in the Cal Performances classroom as students and teachers are engaged in the artist's process. These skills are embedded in everything we do, from pre-performance talks to community conversations to teacher workshops and artist visits to the classroom.