



NATIONAL MUSEUM OF AFRICAN AMERICAN MUSIC

RIVERS OF RHYTHM

C U R R I C U L U M

618 Church Street, Suite 130 • Nashville, TN 37219 • 615.301.8724 • www.nmaam.org
WWW.NMAAM.ORG | WWW.RIVERSOFRHYTHM.COM



NATIONAL MUSEUM OF AFRICAN AMERICAN MUSIC

Experience the American Soundtrack.

ABOUT NMAAM

The National Museum of African American Music is set to open its doors in 2019. It is to be the only museum dedicated to preserving the legacy and celebrating the accomplishments of the many music genres created, influenced, or inspired by African Americans. Being built in Nashville, the Museum integrates history and interactive technology to share the untold story of the American Soundtrack.

The Museum is the place that educates, preserves, and celebrates the rich influence Black people have had on America's music. The story that will unfold within its walls is the soundtrack of the American story. It is a unique narrative – one that has never been told before – which shares how a distinct group of people used their artistry to connect more than 50 genres, ranging from folk to hip-hop to blues to country.

Within 56,000 square feet, museum visitors will experience the Rivers of Rhythm Pathway where they will be taken from the beginnings of American music with Southern religious and blues traditions to the most impactful hip-hop and Rhythm & Blues. It will showcase how many of today's most renowned artists, such as Beyonce and Harry Connick, Jr., are connected to the traditions born out of the African American experience, with captivating scenes and quotes from the last century.

The Museum hosts a variety of youth and adult programs designed to inform and inspire music enthusiasts of all ages to appreciate a variety of musical forms. Additionally, it produces two nationally acclaimed events, My Music Matters: A Celebration of Legends Luncheon and Black Music Honors awards program, which recognize the contributions of African Americans to America's culture and the music industry.

Learn more at nmaam.org.



EXPERIENTIAL • INTERACTIVE • TECHNOLOGICAL

FROM THE MUSEUM

Hello,

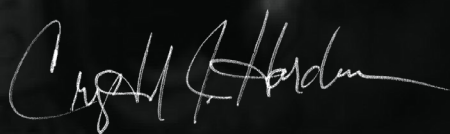
Opening in Nashville in 2019, the **National Museum of African American Music** (NMAAM) will be the only museum solely dedicated to the preservation, education and celebration of the contributions and influences African Americans have played in shaping the soundtrack of America. The Museum will showcase over 50 music genres and subgenres and honor the legacy and legends of this diverse music and detail the impact it has on musicians and consumers around the world.

As an educational institution, an important function of the Museum is our unique music programming and curricula. We're excited to expand our efforts with the introduction of our new Rivers of Rhythm Web Application (www.riversofrhythm.com). NMAAM's Education Curriculum Design Committee (ECDC) has been working diligently to develop content for classroom use that supports the nationwide STEAM initiatives and the incorporation of arts into traditional curriculum.

In this packet, you will find the 6 developed pieces of curriculum that fuses together geography, social studies, english and music. We would love to discuss the implementation of these pieces into your school's offering and your participation in this experience. Your participation is critical to ensuring that the lessons and materials provided will fulfill our learning objectives.

Thank you for being a part of the Rhythm!

Sincerely,



Crystal J. Hardison
Programs Manager

EXPERIENTIAL • INTERACTIVE • TECHNOLOGICAL

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Rivers of Rhythm: Jazz

Audience Level: 3rd — 5th Grades

Genre/Content Overview: Geography, U.S. History, Language Arts, Listening, Speaking and Jazz

Learning Objective: This lesson looks at jazz and its characteristic as a music style. Students will learn about the types of jazz and some of the more influential jazz artists.

Summary Description:

Jazz is a form of music that has its origins in New Orleans in the 20th century. Jazz has developed through various increasingly complex styles throughout the 20th century. Since the 1920s jazz has become known as a major form of cultural, and musical expression. Throughout the 20th century jazz has emerged as a complex musical style that incorporates African American, African and European American styles and traditions.

Instructional Plan:

Task 1

- A. Teacher will ask students if they have ever heard of jazz? If they have what stands out to the students? How might jazz be different from any other type of music they have heard? (Elicit student responses and write their responses on a chart tablet or board)
- B. Teacher plays from the computer, a video via riversofrhythm.org of Count Basie or Ella Fitzgerald
- C. The students watch the video and listen to the music. Students are encouraged to write down anything that they notice about the music. Paying attention to the lyrics and the feeling the listener gets while listening.
- D. Call on volunteers to talk about what they have written. Do the two lists overlap?

Task 2

- A. Now, based on what they have heard ask students to define jazz.
- B. Call on students to share their definitions.
- C. Teacher shares a definition of jazz:
 - a. It is partially planned and partly spontaneous; that is, as the musicians perform a pre-determined tune, they have the opportunity to create their own interpretations within that tune in response to the other musicians' performances and whatever else may occur "in the moment" -- this is called improvisation and is the defining element of jazz.
 - b. Improvisation is the key element of jazz.

Task 3

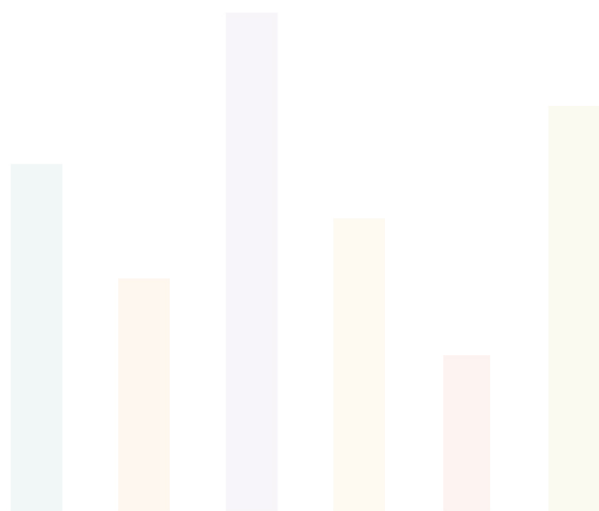
- A. Jazz tells a story. Think about the two songs that you just heard. What story is being told? What is the tone of the story? What message is being conveyed?

Task 4

- A. Ask student: think about an emotional time in your life (happy or sad). Write a few lyrics that could be turned into your very own jazz song.
- B. Students share their lyric.
- C. Teacher asks how these compare to the lyrics of the songs that they heard.

Resources and Materials:

Speakers
Computer
Paper, pencil or writing utensil



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Rivers of Rhythm: Eyes on the Prize

Audience Level: 8th — 12th Grades

Genre/Content Overview: Geography, U.S. History, Language Arts, Listening and Speaking

Learning Objectives:

- Students will compare versions of the Eyes on the Prize song.
- Students will analyze source materials about the Jim Crow south and the nature of the oppression of segregation and violence towards Black people.
- Students will draw conclusions about the role of music in the Civil Rights Movement.

Summary Description:

One cannot overstate the significance and ubiquity of work in the life of a slave. It was everywhere, all the time, dreadful and cruel. So logically, this would be reflected in their music. When they worked, they sang. And once intoned, the songs “worked” for them.

One could easily look at the song *Keep Your Hand On The Plow, Hold On* and say that it’s theme lies in the above mentioned verse from the Bible. In part, that is true. This certainly is a familiar verse employed by the slave master in a moment of theological acrobatics determined to correlate spiritual fitness to slave labor. However, the slave was just as acrobatic in his theology. He sang about the divine jailbreak of Paul and Silas instigated by God himself who was summoned by a SHOUT...just as good a point of departure.

So when Alice Wine re-purposed this folk hymn during the Civil Rights Movement, it was welcomed immediately and raised by the community to anthemic status. To turn a song that is clearly entrenched in a narrative of forced labor into one of freedom and liberation indeed makes a great statement. This song in its very construction is an honoring of the determination, industry, and resilience of the enslaved African and their creative children.

Key Questions:

1. What is the role of music in the struggle for civil rights?
2. How does the meaning of the song change as it is influenced by artists over time?

Key Concepts:

Jim Crow South	Blues
Civil Rights	Gospel/Religious/Spirituals/Hymns
Melody	Sampling - taking a common melody or something old and putting it in a
Freedom Songs	new version
Genre	
Folk	

Set of Tasks:

- Understanding the Music: have students listen to *Keep Your Hand On The Plow, Hold On* and the *Keep Your Eyes On the Prize*. Discuss similarities and differences with the students.
- Contextualizing the music genre and song: have students look up related artists using riversofrhythm.org to search for Alan Lomax and describe the origins of American Folk music. Then use riversofrhythm.org to search Mahalia Jackson to describe her connection to music genres and to *Eyes On The Prize*.
- Contextualizing the music and the need for social change: use the Library of Congress resources to analyze two images and two text-based sources with the document analysis.
- Using what you learn: ask students to draw conclusions about the role of music in the Civil Rights Movement using inferences from the songs and evidence from the primary source materials to support conclusions.

Artists:

Mavis Staples
Sweet Honey in the Rock
Mahalia Jackson
Dem Singers
McNary High School

Possible Extension Activities:

- a. Have students sample (re-purpose a common song) for a unique Freedom Song.
- b. Deeper document analysis: students could write a narrative, build a graphic organizer or develop a presentation for the class based on the sources they analyzed.

Resources and Materials for the Lesson and for Extension Activities:

riversofrhythm.org
www.pbs.org/wgbh/amex/eyesontheprize

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Rivers of Rhythm: We Shall Overcome

Audience Level: 6th —12th Grades

Genre/Content Overview: Geography, U.S. History, Language Arts, Listening and Speaking

Learning Objectives:

- Students will describe the role of *We Shall Overcome* in the Civil Rights Movements.
- Students will investigate the relationship between African American artists and activists in the authoring of *We Shall Overcome*.

Summary Description:

The story of a song hardly ever travels a straight path. It winds through time until it hopefully takes a place rooted firmly in the heart of humanity. *We Shall Overcome* is no exception. It first appeared as a protest song during a 1945–1946 labor strike of African American women workers against American Tobacco in Charleston, South Carolina. As picketers sang *I Will Overcome*, by composer Charles Albert Tindley, one of the strikers, Lucille Simmons transformed the “I” to “We” and the journey began. Subsequently carrying Highlander Folk School in Monteagle, TN Simmons introduced it to other labor activists. Zilphia Horton, head of the school’s cultural program would then share it with Pete Seeger, who, ten years later, would pluck it out on his banjo in front of a young Baptist minister named Martin King in September of 1957. The Civil Rights Movement now had its anthem.

Since that time the song has traversed the planet and become the property of our planet. From migrant farmworkers and anti-apartheid activists to a group of Australian students on a Freedom Ride for the Aboriginal people, when people worked for equal rights, peace and justice, the song became part of their struggle. The lyric even dawned the t-shirts of Chinese students when they faced government tanks in Beijing’s Tiananmen Square and its melody filled the air as the Berlin Wall came tumbling down. To this day this song stands as a definitive artistic, revolutionary expression of the oneness of mankind.

Key Questions:

1. What is the role of music in the struggle for civil rights?
2. Who sang *We Shall Overcome* and how was the song written?

Key Concepts:

Freedom Songs	Thematic Song Writing
Segregation	Common Melody
Civil Rights	Spirituals
Justice	Hymn
Folk Music	

Set of Tasks:

- Familiarize students with the song.
- Listen to at least two different renditions and discuss similarities and differences between them. And discuss what a freedom song is and its connection to the Civil Rights Movement. (10 min.)
- Using riversofrhythm.org have students search “Pete Seeger” and read about him or listen to his music. You can also use images of Pete Seeger to explore him as an influential folk and children’s singer and his commitments to a more equitable society. (10 min.)
- Describe the relationship between Pete Seeger, *We Shall Overcome*, and those who taught Seeger the song. Have students search some or all of the following contributors to the authoring of *We Shall Overcome*: Charles Albert Tindley, Lucille Simmons, Zilphia Horton, Guy Carawan, and the Freedom Singers to answer these two questions about each artist/activist. (10 min.)
 - i. Who am I?
 - ii. What did I do for *We Shall Overcome*?

Notes: This part can be jigsawed or you might choose to select only 2 or 3 artists/activists to explore at great depth (Some will be in riversofrhythm.org if they are not available at Rivers of Rhythm you can search <https://www.loc.gov/collections/civil-rights-history-project/articles-and-essays/music-in-the-civil-rights-movement/>)

Artists:

Charles Albert Tindley
Lucille Simmons
Zilphia Horton, Director of Highlander Folk School, Highlander Research and Education Center
Guy Carawan, Pete Seeger
Dr. Martin Luther King
Freedom Singers

Possible Extension Activities:

- a. Turn what they have learned into a mapping activity. Have students locate pieces of the stories they read on a world map.

Resources and Materials for the Lesson and for Extension Activities:

riversofrhythm.org
We Shall Overcome speech by Lyndon B. Johnson
Freedom Rides for Aborigines in Australia 1965



Rivers of Rhythm: The Geography of Music

Audience Level: High School

Genre/Content Overview: (Geography, U.S. History, Language Arts, Listening and Speaking) In this lesson, students will explore the diaspora of musical genres, particularly blues and jazz, throughout the United States.

Learning Objectives: Using textual evidence to support analysis of primary and secondary sources students will examine how the great migration impacted the development and spread of blues and jazz music. Students will use technology to produce, publish and update individual or shared written products.

Summary Description:

African American music was heavily impacted by the Great Migration. The movement of over six million African Americans created a new and unique mixture of African American culture. The Great Migration was a movement between 1910-1970 of over six million African Americans from the rural South to cities of the North, Midwest, and West. African Americans created their own cities within cities, such as New York and Chicago. There they created and fostered their own African American culture that represented different regions of the African American experience.

Several factors including crop devastation, formation of the Ku Klux Klan, Jim Crow laws and the U.S. entering World War I and World War II (which demanded more labor in the North) impacted migration. Among those migrating to the North, East and West were blues and jazz musicians who saw a new market for their talents in the music industry. Through the migration blues and jazz music evolved and different styles were created that represented different regions of the United States.

Instructional Plan:

Task 1. The teacher will lead the class in a discussion of musical genres (jazz or blues)

- A. Define the genre—what is it?
- B. What makes the genre unique?
- C. Why and how did it start?

Task 2. Explore the geography of the genre

- A. Where did this genre of music get its beginnings?
- B. What is unique about that region/area?
- C. Why did the genre start here? How did the genre physically spread from this point? What were the push/pull factors that influenced movement and settlement? (i.e. river boats, Great Migration from rural South to industrial North, etc.)

Task 3. Student groups

- A. The teacher may want to divide the students into small groups of 4.
- B. The teacher will encourage the groups to explore and experiment with their chosen genres of music. Encourage student groups to think about/feel/write their own song lyrics and music.
- C. The teacher will have groups explore the lives of real jazz or blues musicians (ex. B.B. King, Robert Johnson, John Lee Hooker, Bessie Smith, Son House, Muddy Waters, Etta James, Billie Holiday, Duke Ellington, Louis Armstrong, Ray Charles).
- D. Have student groups create a map of one to two musicians' life experiences/movements using Google Map Maker. Discuss how this movement reflects the movement of the overall genre of music.

Possible Extension Activities:

- a. Have student groups create a video/audio montage of different artists from their selected genres.
- b. Have student groups create an online brochure/webpage/blog that interprets the movement of the selected musical genre over time.
- c. Conduct a similar analysis of the diaspora of songs of the Civil Rights Movement. Do these songs have the same movement pattern? Why or why not?

Resources and Materials for the Lesson and for Extension Activities:

www.riversofrhythm.org

www.pbs.org/theblues --This is the companion website to the 7-part PBS documentary on *The Blues*

www.pbs.org/jazz --This is the companion website to the Ken Burns documentary film, *Jazz*, that aired on PBS

Maps (electronic and/or desk) of the United States

Google Map Maker

Samples of New Orleans, St. Louis and Chicago jazz

Samples of Delta, Memphis and Chicago blues

Access to the Mississippi Blues Trail website -- msbluestrail.org

Cornell Notes taking graphic organizer

Cornell Notes Strategy & Description

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Rivers of Rhythm: Heartbreak

Audience Level: 6th — 12th Grades

Genre/Content Overview: Geography, U.S. History, Language Arts, Listening and Speaking

Learning Objectives: Determine what the text says explicitly and make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Summary Description:

Rhythm & Blues (r&b) is a style of music that combines rhythm, blues, soul, funk and dance, starting in the mid-50's. R&B was easily distinguishable by its sultry lyrics & heavy beats. Like all styles of music, it's hard to pinpoint exactly where and when it began, but rhythm and blues has deep roots in a variety of African American styles. One such root is gospel music, with its rhythmic style and religious or spiritual call-and-response vocal arrangements, particularly important for r&b musicians.

During the 1930s and 40s, urban cities like Chicago, New York, and Detroit became hotbeds for new musicians like Cab Calloway, a swing band leader and T-Bone Walker, a jump-blues guitarist. Unlike jazz, which can have complicated orchestrations and accommodates improvisation, the swing and jump-blues played by artists like Calloway and Walker had a more stripped down, uncomplicated sound. Over decades, you notice, that most rhythm and blues artists are trained or started out in other areas, such as blues, gospel, folk and classical. As the music evolved, so did the stories. With stories of crushes, love, heartbreak and ultimately, revenge, r&b music was often viewed as therapy. Songs such as *Good Morning, Heartache* by Billie Holiday, *I Heard it Through the Grapevine* by Gladys Knight & the Pips, and *Not Gon' Cry* by Mary J. Blige (MJB) are examples of relationship and life's ebb and flow.

Key Questions:

1. How has r&b music evolved from the 1950's to now?
2. What popular r&b songs did artist of other genres duplicate?

Key Concepts:

- Lyrics & Songwriting
- Storytelling
- Emotional Intelligence (EI)
- Social Justice
- Music Genres
- Blues Music
- Therapy
- Psychology

Instructional Plan:

Task 1

- A. Surf riversofrhythm.org for r&b.
- B. Discuss with your neighbor your findings.
- C. After your discussion, write down 3 things that you've learned about r&b.

Task 2

- A. Students will surf riversofrhythm.org for the same artist.
- B. Identify one artist that has influenced their music.
- C. Identify one other artist that is influenced by their music.
- D. Students will then: Review both artists on riversofrhythm.org compare and contrast their music.

Task 3

- A. Students will surf riversofrhythm.org for Mary J. Blige.
- B. Identify one artist that has influenced MJB's music.
- C. Identify another artist that is influenced by MJB's music.
- D. Read the second paragraph of the Mary J. Blige biography.
- E. Discuss and write what they infer regarding how heartbreak has influenced her music.

Artists:

Mary J. Blige
Lauryn Hill
Erykah Badu
Prince
The Temptations
New Edition
Jodeci
Sam Cooke
Jennifer Holiday

Possible Extension Activities:

- a. Familiarize students with songs from artists who influence Mary J. Blige: listen to at least two different recordings and discuss similarities and differences with a popular MJB song. And discuss the origin of the song and the connection to other genres.
- b. Contextualize the historical influences on r&b music and culture: using riversofrhythm.org have students search Nina Simone, Marvin Gaye and Aretha Franklin and listen to their songs. You can also use images to explore them and their influences.
- c. Turn what they have learned into a listening activity: play a line from a song that has been covered by other artists and the student will have to determine who recorded the original.
Ex – *Good Morning, Heartache* – first by Billie Holiday, then by Diana Ross and Jill Scott

Resources and Materials for the Lesson and for Extension Activities:

riversofrhythm.org (primary)
www.crayola.com
www.lessonplanet.com



Rivers of Rhythm: The Soul Music of the Revolution: Social and Protest Movements of the late 1960s and 1970s

Audience Level: 8th — 12th Grades

Genre/Content Overview: Social History, U.S. History, Language Arts and Speaking

Learning Objectives:

- Students will describe the role of *We Shall Overcome* in the Civil Rights Movement.
- Students will investigate the relationship between African American artists and activists in the authoring of *We Shall Overcome*.

Summary Description:

In this lesson, students will explore and examine various protests and social movements of the late 1960s and 1970s. Students will examine how these movements incorporated music into their causes. Students will also examine how the artists used music to support activism and spoke to the social, cultural, and political issues of the time. Additionally, students will analyze and discuss United States history, social conscious, citizenship, and the concept of protest, and social movements.

The passing of the Voting Rights Act and the Civil Rights Act did not end the struggle and tensions across the United States. In fact, the late 1960s and throughout the 1970s the United States experienced a lot of social, political and cultural change. The late 1960s and the 1970s social, and protest movements picked up where the Civil Rights Movement left off. The social and protest movements of the late 1960s and 1970s tapped into something deeper across the United States. These included the anti-war movement, the war on poverty, women's movement, equal rights, urban revitalization and grass roots movements. This era ushered in a new type of social revolution.

These movements and protests drew from all occupations especially the youth and urban communities who felt that the Civil Rights Movement did not end with the passing of the Civil Rights Act. An integral part of social and protest movements was the music of the revolution and the artist that supported and participated in these movements. Like songs of protest during the Civil Rights Movement the music of the new revolution gave voice to the experience, the emotions, and frustration of the youth, the labor force, women, minorities, and the LGBTQ community.

Social Movement: Are a type of group action. Large, sometimes informal, groupings of individuals or organizations which focus on specific political or social issues. They usher in, reset or undo social change.

Protest Movement: A statement or action expressing disapproval of or objection to something.

Key Questions:

1. What is a protest movement?
2. What are the elements of a protest song?
3. What role does the artist have to speak out on social and political issues?
4. How can citizens and artist work together to bring about social change?

Instructional Plan:

Task 1. Documents and music

- A. The teacher will provide students with primary document resources that relate to major protest, and political and social movements during the late 1960s and 1970s. The teacher will also provide primary documents relating to the United States Constitution and Bill of Rights.
- B. The teacher will lead the class in a discussion on the United States Constitution and Bill of Rights to explore topics of freedom of speech, freedom of assembly, role, and responsibility of the government to its citizens.
- C. The teacher will lead the class in a discussion on social, political, and cultural issues in the 1970s. Here the teacher can provide students with primary documents such as newspapers. Here the class can discuss the concepts of protest and social movements.
- D. Using riversofrhythm.org the teacher can play protest songs that correlate with the social movements and protest that the class has examined.

Task 2. Task for students

- A. Divide the students into groups of 3-4 and have them choose a social movement or protest to research.
- B. Using riversofrhythm.org students should research an artist and song that speaks to that protest or movement.
- C. Students can explore a movement and artist that composed songs about these movements and how the lyrics fit the ideas, themes, and emotional aspects each movement.
- D. Students should examine the themes, imagery, and language of the songs, as well as the background and history of the artist.
- E. Students should present their research on their song, and movement, and thoughts to the class.

Task 3. Contemporary social justice and protest movements and songs

- A. Students can discuss modern forms of protest and social and political movements that are happening in both the United States and in other countries. While the youth are leading protest movements in the United States, there are also youth in other countries around the globe that are participating in protest movements and calling for social justice.
- B. Students can compare protest and social movements of the 1970s with those happening during the 21st century. Students can look at themes, of music and social issues from each era and compare and contrast each. Using riversofrhythm.org students can look up artist to see who they were influenced by and how each genre helped in the creation of protest songs that spoke to different ideas of each movement.

Resources:

riversofrhythm.com (primary)
National Archives Catalogue: <https://www.archives.gov/research/topics>
Digital resource: National Digital Archives Equal Rights Amendment
<http://digitalvaults.org/#/detail/3197/?record=1772>

Movements:

Anti-Poverty	Minority Equal Rights
Women's Liberation	Workers Rights/Labor
Anti-War	Gay/LGBTQ Rights
The Environment; Anti Deforestation	

Resources for Movements:

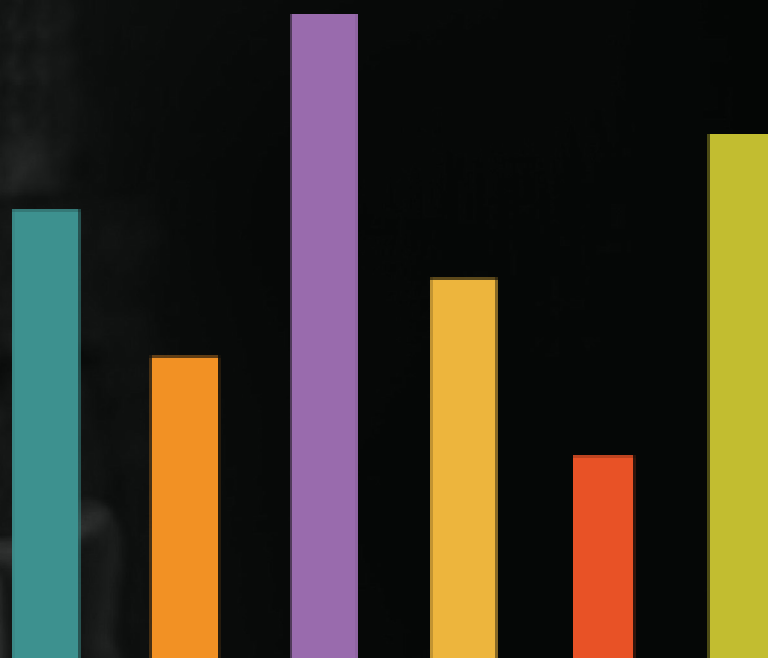
www.pbs.org/wgbh/americanexperience/features/timeline/stonewall/
www.pbs.org/independentlens/sistersof77/movement.html
tn.pbslearningmedia.org/collection/the-womens-movement/
www.whitehousehistory.org/anti-war-protests-of-the-1960s-70s
www.history.com/topics/1970s
www.apa.org
www.apa.org/pi/lgbt/resources/history.aspx
YouTube videos of protest movements
www.youtube.com/watch?v=HzQNKkDC3mQ NBC Universal archival footage
www.youtube.com/watch?v=0Dzz2vzdtLc women's protest movement

Artists:

Curtis Mayfield (Don't Worry) If there is a Hell Below, We're All Going to Go
Isley Brothers Fight the Power 1975
The Sugar Hill Gang
Jimmy Hendrix
Bob Marley
Neil Young
John Lennon
Gil Scott-Heron
Nina Simone
James Brown
Kendrick Lamar
J-Cole
Chance the Rapper
Beyoncé
Solange

Possible Extension Activities:

- Create your own song for the movement: after researching contemporary social and political movements, students can write a poem or a song that discuss their feelings and thoughts about these issues and speak to the movement.



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RIVERS OF RHYTHM IS A FIRST OF ITS KIND DIGITAL EXHIBITION

The Rivers of Rhythm® (RofR) web-based digital exhibition is a comprehensive resource to learn about and experience the significant impact of American music. With over 50 genres identified as created or influenced by African Americans, RofR is an interactive tool that depicts the ebb and flow of music for the last 400 years. Learn about the originators, the innovators and the legacy of music in America with information about artists, their music, who influenced each and who they in turn have influenced. You'll be surprised about the connections and find yourself lost in the history of musicians we love.

ON THE RIVERS OF RHYTHM APP YOU WILL FIND:

- An outline of the history, connections and impact on artists, genres and the world
- Curated digital content, playlists, sound samples and streaming links to hear the music of artists, their influences and those whom they influenced
- In-depth information about artists, musicians and songs
- Includes discography and tracks on an album as well as videos of artists performing song(s) for which they are noted
- Ability to cultivate user-generated commentary, submissions and opinions
- Information about the National Museum of African American Music and Belmont University

Developed by the **National Museum of African American Music** (NMAAM), and presented by **Belmont University**, this interactive experience is the Genealogy of American Music. Think of it as Wikipedia, AllMusic, YouTube, Vevo, iTunes and Social Media all rolled into one platform. The RofR app will expand with curated and user-submitted content in future phases.

The purpose of this app is to educate the world about the role African Americans play, and have played, in building American culture through her music. NMAAM will increase the visibility of and credit to genres that are the backbone of music we all know and love, today.

To view the digital exhibition on your phone or online, visit: RIVERSOFRHYTHM.ORG.

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NATIONAL MUSEUM OF
AFRICAN AMERICAN MUSIC

riversofrhythm.org

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NATIONAL MUSEUM OF AFRICAN AMERICAN MUSIC

Experience the American Soundtrack.

Crystal Hardison, Programs Manager

The National Museum of African American Music

618 Church Street, Ste. 130

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