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BLACK MUSIC: THREE INSTRUCTIONAL MODULES AND
RESOURCE MATERIALS FOR URBAN EDUCATION

A Dissertation Presented

By

Clyde Criner III

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

May 1981

School of Education

©

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1981

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RESOURCE MATERIALS FOR URBAN EDUCATION

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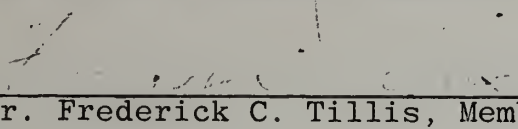
Approved as to style and content by:




Dr. Byrd L. Jones, Chairperson of Committee



Dr. Atron A. Gentry, Member



Dr. Frederick C. Tillis, Member



Dr. Mario D. Fantini, Dean
School of Education

To my mother, Charlotte M. Criner,
my father, Clyde Criner, Jr. and
my grandmothers, Winnie Criner
and Dora Keys for their continual
love, encouragement and support.

and to

The memory of Samuel Butler, Clyde Criner Sr.,
Gordon Jones and Hattie F. Keys.

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ABSTRACT

Black Music: Three Instructional Modules and
Resource Materials for Urban Education

May, 1981

Clyde Criner III, B. A., Williams College

M. A., New England Conservatory of Music

Directed by: Dr. Byrd L. Jones

The black musician in America has created a unique musical experience in a style peculiarly Afro-American, that is often identified as America's distinct contribution to world culture. Yet it has had little impact on the music curriculum of the American educational system. A major challenge for the music education profession has been in the area of curriculum development to meet the needs of urban schools. For the minority student, music education must include the musical activities and contributions of black Americans. In order to meet this challenge, music educators require access to special resources and teaching strategies for the urban classroom.

The purpose of this study is twofold: (1) to establish a reference/resource guide in Afro-American music for classroom and individual study; (2) to introduce three instructional modules based on rhythm, melody and harmony in

black music. The rationale for this study is based on the underlying assumptions that:

1. the need exists for up-to-date resource materials on Afro-American music;
2. self motivation toward the study of black music will be reinforced through a comprehensive listing of available aural and written resources;
3. a knowledge and understanding of the fundamentals of black music will motivate the student toward an appreciation and study of all music;
4. the keys to success in music education are innovative approaches to music instruction and sensitivity to student needs.

Based on a review of the literature and currently available record albums, a discography of Afro-American music was compiled including over one thousand long playing records. Brief historical sketches and descriptions introduce each style listed in the discography. Among the many musical styles documented on recordings in this discography are jazz music from ragtime to jazz-fusion, blues forms from the country blues to rhythm and blues, gospel music, reggae, new wave rock and black concert music.

Utilizing the information compiled in the discography and accompanying historical sketches, three instructional modules were created to explore the fundamental elements of rhythm, melody and harmony in Afro-American music. Each

module was intended as an audio cassette tape presentation including brief histories and selected concepts of rhythm, melody and harmony with illustrative musical excerpts drawn from the discography. The module on rhythm in black American music introduces the rhythmic concepts of swing, syncopation, the "juba," "after-beat," "two and four," and "four on the floor." The module on melodic materials in Afro-American music examines the development and application of the scale constructions of the blues scale, the modes, pentatonic, hexatonic, and "gypsy" scales. The module on harmonic concepts in Afro-American music introduces the distinct "blue harmony," substitute harmony and "outside" harmonic and melodic practices.

The instructional modules and listing of resource materials are intended to increase recognition of Afro-American music as a major contribution to world culture. These materials should help music educators overcome the biases of white racism in American schools and society.

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C H A P T E R I
AFRO-AMERICAN MUSIC FOR URBAN SCHOOLS

Introduction

The black musician in America has created a unique musical experience in a style peculiarly Afro-American, that is often identified as America's distinct contribution to world culture. It is remarkable and often disturbing to see how little impact it has had on the music curriculum of the American educational system.

Music Education in the United States

In 1838 Lowell Mason, a music instructor, convinced the Boston School Committee to include music in the curriculum of the Public school system as a regular subject. Before 1838, music instruction in the United States consisted of nonformal music instruction. The community "singing schools" and the church fulfilled the needs of the people. The music offered in the public schools was only for the purpose of recreation.

The contemporary era of music education in America began in the late 1950's. Until that time, music educators utilized a restricted body of European art music

for the basis of their instruction. The exclusion of folk, ethnic and popular music from the curriculum indicated the failure to recognize what music was relevant to the students and their communities. This bias in music education resulted in turning many people away from formal music instruction.¹

The first national music program to incorporate new resource material for high school music instruction was the Young Composers Project in 1959. Funded by the Ford Foundation and implemented by the National Music Council, the project placed approximately 31 young, contemporary music composers in a select number of high schools across the United States. From 1959 to 1969, these composers served as resource persons for teachers and students. Their ability to write music specifically designed to meet the needs of high school and community, led to the revision and expansion of existing music programs.

In 1963, the Ford Foundation awarded the Music Educators National Conference a grant of \$1,380,000 to organize a proposed "Contemporary Music Project for Creativity in Music Education." The project involved the establishment of 16 workshops and seminars, held at various colleges throughout the country to help music

¹Michael Mark, Contemporary Music Education (New York: Schirmer Books, 1978), p. 10.

educators grasp the concept of contemporary music through style analysis and performance techniques. Six pilot projects were also established in inner city and suburban elementary and secondary schools to provide authentic teaching situations in contemporary music.

In 1968, a Ford Foundation grant was awarded to the Music Educators National Conference to administer the Contemporary Music Project for a five-year period. From 1968 to 1973, the project consisted of three main programs: "Professionals in Residence to Communities;" "The Teaching of Comprehensive Musicianship;" and "The Complementary Activities Program," which was responsible for publicizing the work of the project.

The Contemporary Music Project had given direction, provided challenges, developed methodology and materials and had made the music education profession open-minded toward change and innovation.²

The Yale Seminar on Music Education took place at Yale University, New Haven, Connecticut on June 17, 1963, funded by a grant from the United States Office of Education Cooperative Research. The main objective of the Yale Seminar was to examine public school music programs (K-12) from previous years of music education in America.

The Yale Seminar revealed that the materials of music education were not appreciably different from what

²Ibid., p. 29.

they had been prior to the seminar. Recommendations of the seminar included the following:

1. Broadening the music repertory to include Western and non-Western music of all periods as well as jazz, folk and contemporary music.
2. Greater use of audiovisual aids in music education--classroom and individualized instruction programs.
3. School music programs should take advantage of community music resources.
4. Teacher training and retraining teachers who are not musicians should be trained in music--musicians who are not teachers should receive teacher training.³

Facing the Music in Urban Education⁴

The civil rights movement of the 1960's brought national attention to the intolerable conditions that existed in the cities throughout the United States. The urban schools presented a unique challenge to music educators. In order to meet this challenge, they required access to special resources and teaching strategies for the urban classroom.

In an attempt to address the problems of music education in urban schools, the Music Educators National

³Ibid., pp. 32-34.

⁴Music Educators National Conference, "Facing the Music in Urban Education" Music Educators Journal 56 (January 1970) p. 32-33.

Conference in cooperation with the Berkshire Music Center, Theodore Presser Foundation and Boston University's School of Fine Arts, sponsored a symposium in Tanglewood, Massachusetts in July, 1967. The "Critical Issues" committee of the Tanglewood Symposium evaluated music education in the urban schools. The committee recommended that the teacher education programs in music be modified or expanded to include the special skills and attitudes needed for teaching inner city children and that a new music teacher education curriculum be formulated that would attract teachers to inner city schools.⁵

The Tanglewood Declaration summarized the philosophy set forth by the Tanglewood Symposium and its committee recommendations. The Tanglewood Declaration stated:

The music education profession must contribute its skills, proficiencies, and insights toward assisting in the solution of urgent social problems as in the inner city or other areas with culturally deprived individuals.⁶

⁵Michael, Mark, Contemporary Music Education (New York: Schirmer Books, 1978), p. 48.

⁶Robert A. Choate, ed. Documentary Report of the Tanglewood Symposium (Washington, D. C.: Music Educators National Conference, 1968), p. 139.

Black Music

From the days of the white minstrels to the present day rock musicians, white artists and business men have assimilated and incorporated Black elements into their musical offerings. All of today's popular music, in fact, is based on various blends of blues and gospel forms.⁷

Despite recent innovations in music methodology and curriculum for urban education, the practice of institutionalized racism still has a profound effect on the education of minority youths.⁸ The past prejudices and discrimination against the musical contributions of black Americans continue to enforce white middle class values. The late Dr. Ellsworth Janifer states in his article "The Role of Black Studies in Music Education: A Critical Analysis:"

. . . music education in America has been dominated by a cultural bias derived from the assumption of white educators that Western European music is superior to any other in the world and therefore the only music worthy of serious study in the curriculum at all levels of the educational process. As a result, the music of black men the world over has been consistently and systematically excluded from the American educational process⁹

⁷ Leonard Goines, quoted in Black Manifesto for Education, edited by Jim Haskins (New York: William Morrow and Co. Inc., 1973), p. 151.

⁸ Atron Gentry et al., Urban Education: The Hope Factor (Philadelphia: W. B. Saunders Co., 1972), p. 84.

⁹ Ellsworth Janifer, "The Role of Black Studies in Music Education: A Critical Analysis," Black Manifesto for Education, edited by Jim Haskins (New York: William Morrow and Co., Inc., 1973), p. 150.

Many urban school music programs utilize the same curriculum and general music experiences associated with white middle class suburban schools.

. . . in the Music Appreciation Curriculum Bulletin for New York City High Schools . . . Unit 11, entitled "Music in America: A Survey of Our Heritage," all but dismisses Afro-American music as a viable study unit by throwing it together with diverse musical types which have little or no relevance to it . . . As a result, Afro-American music, which really should be treated as a separate unit because of its unfamiliarity to black students and because of its long history of exclusion and denigration, its fragmented and diluted and ultimately reduced to a place of peripheral significance.¹⁰

The Civil Rights movement of the 1960's awakened a desire for self-knowledge, pride and awareness among black people.¹¹ The effect of this movement made a substantial impact on education. One of the results was the inclusion of Afro-American studies in the secondary schools and colleges. Black music, because of its historical, sociological and aesthetic content, had a profound effect on music education in America during the 1970's.

Black Music Now!¹²

The Music Educators National Conference (MENC) has been responsible for many significant changes in America's

¹⁰ Ibid., pp. 154-157.

¹¹ Michael Mark, Contemporary Music Education (New York: Schirmer Books, 1978), p. 212.

¹² Dominique DeLerma, "Black Music Now," Music Educators Journal 57 (November 1970): 25.

music education. Among the many programs sponsored by the MENC, the Yale Seminar (1963) and the Tanglewood Symposium (1967), recognized Afro-American music (jazz) as an important area of study, long neglected by the music education profession. In 1969, to confront the problem of "dated" curriculum, the MENC developed a philosophy for the inclusion of jazz and popular music into the mainstream of music instruction. "Youth music" designated the philosophy which advocated the music that appealed to young people. The MENC proceeded to organize the Youth Music Institute at the University of Wisconsin on July 7, 1969. The Institute provided the opportunity for young people and music educators to exchange ideas and experiences about jazz and rock music. The Institute made educators aware of the educational potential of "youth music": music educators must keep up with the times by becoming enlightened, knowledgeable, and skilled in the type of music with which many of their students identify.¹³

In 1968, an organization known as the National Association of Jazz Educators was formed and accepted as an associated organization of the MENC. The major aim of NAJE was "to foster and promote the understanding and appreciation of jazz and popular music and its

¹³Michael Mark, Contemporary Music Education (New York: Schirmer Books, 1978), p. 155.

artistic performance."¹⁴ Since its founding, NAJE has been involved with the design and implementation of jazz education materials and resources for all levels of education.

One of the most effective, current models for jazz education in urban schools is the renowned Jazzmobile. A non-profit result of Harlem Youth in Action, the Jazzmobile is a mobile workshop, clinic and concert stage based out of New York City.¹⁵

Dr. William Taylor, noted musician and educator and David Bailey, coordinate and structure the activities of the Jazzmobile. In a working relationship with many black and Hispanic neighborhoods, the Jazzmobile is often called in to help raise funds. The activities of this mobile "school" include live concerts featuring top name jazz artists, workshops and instruction in the public school system. Funded by the Emergency School Aid Act (ESAA) under Title VII, the Jazzmobile has not only set high standards for contemporary music education but continues to provide the vital source of black music to the listening public.

¹⁴M. E. Hall, "How We Hope to Foster Jazz," Music Educators Journal 55 (March 1969): 45.

¹⁵Arnold Jay Smith, "Jazzmobile--Magnetizing the Arts" Downbeat 44 (December 1977): 14.

Statement of the Problem

A wide scope of black music currently exists in the United States. The revival of ragtime and early jazz in the motion picture industry, exemplified by "The Sting" and the Broadway hit musical, "Ain't Misbehavin'" have refamiliarized America with its indigenous art form, jazz. Contemporary black composers are creating fresh, vital music in the art-music idiom. The electronic, dance oriented styles of funk and disco reflect the social trends of the 1970's and musical direction of the 1980's. The blues, gospel music, rhythm and blues and soul continue to express the hope and fears of the black community in America.

The National Association of Jazz Educators and other music education organizations have placed a greater emphasis on jazz in their programs than other forms of black music. There is a need for students to study all styles and periods of black music, particularly the popular contemporary styles of rhythm and blues and soul which reflect the current semantics and syntax of black musical expression in America. Due to a lack of available materials on the current popular styles of black music, a need for written and aural resources on these styles exists for the urban music instructor and student.

George H. Wilson states:

The music teacher who keeps up with the contemporary musical climate has a head start toward establishing communication with students.¹⁶

Purpose of the Study

Many music instructors and students utilize currently available texts in the acquisition of knowledge and skills in composing and performing Afro-American music. The majority of these texts focus on the historical development of one style or aspect of black music while devoting very little attention to music relevant to contemporary urban interest and lifestyles.

The purpose of this study is twofold: (1) to establish a reference/resource guide in Afro-American music for classroom and individual study; and (2) to introduce instructional modules that utilize materials included in the reference/resource guide.

The discography, and the reference/resource guide in the appendices contain materials and information for further study of Afro-American music. The listed resources will provide for the historical examination and analysis of the various styles of black music through selected readings, recordings and audio-visual aids.

¹⁶George H. Wilson, "Urban Schools are not a Wasteland," Music Educators Journal 63 (April 1977): 52.

The instructional modules will serve as: (1) flexible modules for the design of classroom activities and exercises in black music; and (2) a resource for compositional tools in Afro-American music.

Rationale for the Study

The rationale for this study is based on the underlying assumptions that : (1) the need exists for resource materials on Afro-American music; (2) self-motivation towards the study of black music will be reinforced through the listing of available written and aural resources; (3) a knowledge and understanding of black music will motivate the student toward an appreciation and study of all music; (4) the keys to success in music education are innovative approaches to music instruction and sensitivity to student needs.

Significance of the Study

This document will attempt to assist in the fulfillment of educational objectives in the cognitive, affective, and psychomotor domains. A selected discography of Afro-American music will provide a body of materials to assist in the development of musical perception and reaction that constitute the musical aesthetic experience.

The three instructional modules are based on the musical core materials of melody, harmony and rhythm in black music.

The discography and three instructional modules contain materials that require the use of cognitive skills such as the ability to:

1. Identify and differentiate the major styles of Afro-American music through recorded examples.
2. Recognize the functional elements of rhythm, harmony and melody in black music.
3. Analyze the functional elements of rhythm, harmony and melody in black music, recognize the working relationships between these elements and apply them in the composition and performance of original music.

Included in the affective objectives are the ability to:

1. Establish goals in compositional and performance skills in black music.
2. Participate in musical groups and concert performance.
3. Initiate practice disciplines and apply attention to acquisition of knowledge and skills.

In the psychomotor or manipulative area the objectives are the development of technical facility and control of exercises provided in the instructional modules and recommended instruction manuals included in the appendices.

Design of the Study

This dissertation is divided into two major parts:

(1) "A Selected Discography of Afro-American Music;" and
(2) "Three Instructional Modules for Black Music." The discography is a comprehensive list of recorded Afro-American music, past and present. Among the many styles included in the discography are the blues, jazz, gospel music, black concert music, rock and soul music. A brief written history and description will accompany each listed style. Phonograph records are an important aid in the development of listening and analytical skills in music while providing accurate models of black music styles for self-initiated study.

The "Three Instructional Modules for Black Music" serve as a model for the application of the aural and written resources included in this document. The modules are based on the fundamental elements of most existing music: rhythm, melody and harmony. The treatment of these elements by the black musician offers a fresh and innovative approach to the study of harmony and theory.

The first module, "Rhythmic Resources," explores some of the characteristic rhythmic devices used in black American music. The second module, "Melodic Resource," examines the basic melodic materials and scale constructions

used in the various forms of Afro-American music. The third module, "Harmonic Resources," investigates the unusual harmonic practices associated with the many sounds and textures of black music.

The appendices, listed at the end of the dissertation are a guide to available aural and written resources on Afro-American music. This guide lists recommended books, periodicals, organizations, and colleges concerned with Afro-American music. A resource guide to audio-visual materials (films and slides) on black music offers the music educator an added medium for music instruction. For the aspiring music student, a list of available instruction manuals, exercise books and song collections are included for the individual study of jazz improvisation, jazz composition and black music repertoire. Through the appendices and module concept presented in this document, the music educator is offered a practical starting point for the design of innovative and creative approaches to teaching Afro-American music.

In conclusion, to meet the many demands and challenges of urban education, the music education profession must take the initiative to re-examine, re-think and re-shape the existing music curriculum of the public school system. For the minority student, music education should include the musical activities and contributions of black Americans

along with the music of Western and non-Western cultures.

If the 'lost' heritage of black Americans is to be reclaimed and made to be a meaningful, relevant force in the lives of minority students, an intensive program of re-education must be launched in which all the lies, myths, distortions and propaganda of the past will be exposed and revealed for what they are.¹⁷

For the minority student, black music holds a key to cultural awareness, pride and identity. For the music curriculum of the urban school the message is clear: black music now!¹⁸

¹⁷Ellsworth Janifer, "The Role of Black Studies in Music Education: A Critical Analysis," Black Manifesto for Education, p. 152.

¹⁸Dominique DeLerma, "Black Music Now," Music Educators Journal, p. 25.

C H A P T E R I I

A SELECTED DISCOGRAPHY OF AFRO-AMERICAN MUSIC

As an art form characterized by creative, spontaneous, improvisational performance practices, Afro-American music has survived through an unwritten, oral tradition. This oral tradition has been an effective means of preserving musical content and performance techniques without adopting the European classical tradition of music writing, notation and transcription.

The beauty and essence of black music lies within its actual performance. It is a music that is often defined by specific performance practices or function as exemplified by West African music. Because of the nature and "real time" factors inherent in most Afro-American musics, the process of sound recording offers a practical means of capturing and preserving performances.

Many styles of Afro-American music are now documented on long playing records. A recent trend in the research, revival and re-issuing of older styles and forms of black American music (ragtime, blues, early jazz) has created a revival and renewed interest in the music of America's past. Coupled with the current market and distribution of black music, these re-issue series offer a tremendous amount of

recorded music for study, appreciation and understanding of Afro-American music, its artists and contributions to world culture.

The discography that follows is a unique, comprehensive listing of Afro-American music in the United States. Most available discographies relating to black music concern themselves with one particular style or time period of the music (urban blues; jazz in the sixties). This selected discography represents the various forms of recorded Afro-American music available on long playing record albums. A wide range of styles are listed with corresponding artists and performing groups. In many cases dates are given for a particular style or artist and the artist's musical instrument is given after his or her name. The musical categories include: a comprehensive, chronological history of jazz on recordings; delineation of blues styles; gospel music; reggae; black concert music and the 1980 trends of disco and new wave music. A brief, concise history-description is presented before each category describing the evolution, characteristics and significance of each style. A listing of recorded anthologies and collections of Afro-American music conclude the discography.

Since many artists continue to record and release new recordings, older records are either being deleted from the record catalogues or in the process of being re-issued

(sometimes on a different label from the original release). Consequently, no discography is immune to obsolescence. Therefore, the student and teacher are advised to use the artists' names as a guide or reference in the selection of recordings. At the time that this discography was compiled and edited, most of the records listed were available through record retail outlets.

The following sources will aid the prospective record buyer-collector in the determination of a record's availability:

Phonolog - available at most record stores, this source lists all available recordings and new releases.

Record Company Catalogues - obtained by writing to the record company; the address is usually located on the reverse side of an album.

Rolling Stone Record Guide - available at most record retail outlets, or by writing to: Rolling Stone, P.O. Box 2983, Boulder, Colorado 80302.

Schwann Record Catalog - available at most record stores and public libraries, or by writing to:

Schwann Record Catalog, 535 Boylston St., Boston, MA 02116.

The format for the listing of the albums is relatively consistent. The main title located at the top of the page indicates the major musical style with the substyles listed below to the left. The artists are then listed in alphabetical order (with jazz and blues performers, their respective instrument or instruments follow the name).

The album titles of the artists are enclosed in quotation marks followed by the recording company label and the catalog number. Some Afro-American music styles include a supplemental album list pertaining to that style. These supplemental lists are located at the end of the section for that particular style.

The Blues (main style)

Country Blues (substyle)

(artist)	(instrument)	(title)	(record) (label)	(catalog #)
Big Bill Broonzy	vo,g*	Lonesome Road Blues	CRESCENDO	1009

*See key to musical instrument abbreviations

Discography

Key to musical instrument abbreviations. The following key is a list of musical instruments and their corresponding abbreviations as used in the Afro-American Music Discography:

<u>Instrument Name</u>	<u>Abbreviation</u>
Accordion	acc
Bass (Double Bass)	b
Clarinet	cl
Drums (Drumset)	dr
Flute	fl
French Horn	fh
Guitar	g
Harmonica	h
Organ	org
Percussion	perc
Piano	pno
Saxophone	sx
Trombone	trmb
Trumpet	tpt
Vibraphone	vi
Violin	vio
Vocals	vo

The Blues

"The blues? Ain't no first blues!
The blues always been."¹⁹

The most influential and pervasive style of Afro-American music is the blues. Primarily a vocal music, the blues developed from a variety of early Afro-American musical sources. The worksongs, field hollers, spirituals, ballads, ring shout, black minstrelsy and folksongs (game, children, and social songs), all contributed to the development of the blues as a distinct form of black musical expression.

The blues is distinguished from other Afro-American song types by its form and content. An analysis of the early blues styles included the following characteristics: the blues is a personal form of expression of the performer--subject matter and lyric content reflect personal experiences, account of events, moods, feelings, social comment and satire; the blues performer is usually the blues composer--the blues tends to take on its shape and style during actual performance; the blues singer does not need group interaction or an audience--the blues can be self entertaining or an emotional release for the performer.

¹⁹Eileen Southern, The Music of Black Americans: A History (New York: W. W. Norton and Co., 1971), p. 333.

The musical features of the blues evolved from an adoption and adaptation process of the African slave in colonial America. The European influence of triadic harmony and to a small degree, ballad form, are clearly reflected in the I - IV - V harmonic structure of the blues and in the three stanza (a-a-b) format of verse structure. The sacred songs of the Christian church and European folksongs provided the basic material to be adopted by the black man and eventually adapted to the black experience in America.

The blues contains many African musical practices in performance and interpretation. A few Africanisms in the blues include: (1) the frequent use of improvisation in melody and form; (2) call and response patterns between the voice and instrumental accompaniment; (3) "breaks" at the end of each line of text to be filled in by voice or instrument; (4) the use of repetition and variation in melody or lyric content; (5) vocal embellishment technique employing falsetto, yodels, slurs, slides, vibrato, open throat quality and voice-instrument imitation.

Through the blending of African and European musical traditions, the Afro-American created a new music, the blues, through an evolution of old and new musical forms. The blues scale, twelve bar form, unique instrumental accompaniment techniques and expanded vocal and

instrumental range are only a few features peculiar to the Afro-American musical tradition via the blues.

The flexibility and basic sound of the blues are the foundations for most contemporary popular forms of music in the United States and Europe. The compositions of W. C. Handy in 1912 ("Memphis Blues") and 1914 ("St. Louis Blues") realized the vast potential of the blues in musical composition. Handy, called the "Father of the Blues," introduced the blues to publishing, recording and commercial success. The efforts of W. C. Handy and many other black performers helped to establish the blues as a viable American art form and major contribution to world culture by black Americans.

The blues styles are classified into four general categories: the country blues; classic blues; urban blues; and rhythm and blues.

Country blues. The country blues represents the earliest type of the blues. A rural music of the South, the country blues drew on the early forms of the worksongs, the ring shout and field hollers. The country blues also represented one of the first forms of Afro-American music sung for pleasure by a self-accompanied individual.

The guitar was the first musical instrument to accompany the expressive singing style of the country blues

performer. The guitar not only allowed an individual to sing and play simultaneously but offered a high degree of portability to the travelling musician.

The flexibility and sound of the guitar contributed to the overall sound and development of the blues. Through the use of the guitar as the instrumental foundation of the blues, the voice was made to conform to the range of the guitar. Conversely, the guitar was influenced by the vocally oriented style of the blues.²⁰ The blues guitar became an extension of the human voice. Through the techniques of note bending, bottlenecks, vibrato and tuning, the guitar was made to assimilate many of the qualities peculiar to blues singing. In turn, many blues singers were profoundly influenced by the eerie vocalization sounds of the blues guitar. The glissandos, vibratos and note bending techniques of guitar playing were incorporated into the vocal style of many blues artists. The later addition of string and jug bands to the country blues helped to create a new medium for America's earliest blues form.

Classic blues. Unlike the country blues, the classic blues was conceived for its commercial and financial potential.

²⁰LeRoi Jones, The Blues People (New York: William Morrow and Co., 1968), p. 69.

In 1920, Mamie Smith's recording of "The Crazy Blues" broke all record sales (7,500 discs a week) in the United States. Within a year of the release of "The Crazy Blues," record companies were selling "race records" to the black American population and hiring black talent scouts to find black artists to record blues records.

Several innovations and distinctive qualities of the classic blues evolved in the area of recording. Because of the limited space of time involved in recording music on a ten inch phonograph record, many singers responded to the limitations of time on record by structuring the blues form.²¹ Two new features of the classic blues were the use of elaborate instrumental accompaniment techniques such as orchestra and incorporating musical arrangements into the blues idiom.

In a departure from the male dominated style of the country blues, the classic blues singers were women. The great classic blues singers like Mamie Smith, Chippie Hill, Alberta Hunter, Bessie Smith and Ma Rainey brought the blues into the mainstream of public entertainment while retaining the flavor and expression of the older blues styles.

²¹Martin Williams "Recording Limits and Blues Forms," The Art of Jazz, ed. Martin Williams (New York: University of Oxford Press, 1959), pp. 91-93.

Urban blues. The urban blues was an adaptation of the country blues to the urban black experience. The large migration of blacks from the South to job opportunities of the North brought many blues singers to the large urban areas of Chicago and Detroit.

Chicago, in the 1930's provided the environment for the development of the most popular urban blues styles. The South Side of Chicago provided the "rent parties" and clubs for employment of the steady influx of blues musicians from the South. A major innovation of Chicago urban blues was the piano style known as "boogie woogie." Identified by a powerful bass ostinato technique (walking bass), "boogie woogie" became the root of the "Chicago blues sound." Later innovations of the Chicago urban blues sound include the addition of saxophones, piano and the gradual integration of the electric guitar into the rhythm section.

Rhythm and blues. A highly energetic style of blues that emerged in the late 1930's as a product of the urban blues was called rhythm and blues. Known as the "roots of rock and roll", rhythm and blues represented a fusion of jazz, gospel music and the urban blues. The "boogie woogie" bass patterns of the Chicago based blues bands provided the basic foundation for the rhythm and blues sound.

The blues shout, a unique style of vocal interpretation evolved, partly from the performance practices of rhythm and blues. Because of the extended use of amplified electric instruments and powerful horn sections, the blues singer literally had to shout to be heard over the band. In a style reminiscent of earlier vocal forms of the shout and field holler, the blues singer adopted a harsh, expressive, screaming style of vocal delivery.²²

Rhythm and blues represents the contemporary expression of the blues. Along with its many features and performers, rhythm and blues achieved enormous commercial success in the United States and Europe. In spite of this continued success, rhythm and blues retains the basic fabric, emotional qualities and expression of the early blues styles.

Country blues

Big Bill Broonzy. (vo, g) "Lonesome Road Blues."
Crescendo 10009.

_____. "1932-42." Biograph C-15.

Bo Carter. (vo, g) "Greatest Hits, 1930-40." Yazoo
L 1014.

Georgia Tom Dorsey. (pno) "Come On Mama." Yazoo 1041E.

Sleepy John Estes. (vo, g) "1920-40." Folkways RBF-8.

Blind Boy Fuller. (vo, g) "1935-40." Blues Classics II.

²²LeRoi Jones, The Blues People (New York: William Morrow and Co., 1968), p. 171.

- Lightnin' Hopkins. (vo, g) "Country Blues." Tradition
1035.
- _____. "Early Recordings." Arhoolie Vol. I 2007,
Vol. II 2010.
- _____. "Greatest Hits." Prestige 7592.
- Son House. (vo, g) "Son House." Arhoolie 9002.
- _____. "Legendary." Columbia CL-2417.
- Mississippi John Hurt. "First Recordings - 1928."
Biograph BLP-C4.
- Skip James. (vo, g, pno) "Early Recordings - 1931."
Biograph 12029.
- Blind Lemon Jefferson. (vo, g) "Blind Lemon Jefferson."
Milestone 47022.
- Robert Johnson. (vo, g) "King of The Delta Blues Singers,
Vol. I and II." Columbia 16-54 and 30034.
- Mance Lipscomb. (vo, g) "Texas Songster." Arhoolie
Vol. 4 1003; Vol. 5 1049; Vol. 6 1069.
- Mississippi Fred McDowell. (vo, g) "Keep Your Lamp
Trimmed." Arhoolie 1068.
- Brownie McGhee and Sonny Terry. (vo, g, h) "Back to
New Orleans." Fantasy 24708.
- _____. "Best." Prestige 7715.
- _____. "Live." Prestige 7803.
- _____. "Midnight Special." Fantasy 24721.
- Roosevelt Sykes. (vo, pno) "Country Blues Piano Ace."
Yazoo 1033.
- Bukka White. (vo, g, pno) "Big Daddy." Biograph 12049.
- _____. "Sky Songs." Arhoolie Vol. I 1019, Vol. II
1020.

Classic blues

- Bertha "Chippie" Hill. "Story of the Blues." Columbia
CG-30008.
- Alberta Hunter. "Remember My Name." Columbia JS 35653.
- Ma Rainey. (vo) "Immortal." Milestone 47021.
- _____. "Queen of the Blues." Biograph 12032.
- Bessie Smith. (vo) "Any Woman's Blues." Columbia
CG-30126.
- _____. "Empty Bed Blues." Columbia CG-30450.
- _____. "Nobody's Blues But Mine." Columbia CG-3193.
- _____. "The Empress." Columbia CG-30818.
- _____. "The World's Greatest Blues Singer." Columbia
CG-33.
- Victoria Spivey. (vo) "Recorded Legacy of the Blues."
Spivey 2001.
- Sippie Wallace. (vo) "Sippie Wallace Sings the Blues."
Storyville 4017.
- Ethel Waters. (vo) "His Eye On The Sparrow." Word 8044.

Urban blues

- Leroy Carr. (vo, pno) "1934." Biograph C-9.
- Leroy Carr and Scrapper Blackwell. (vo, g) "Naptown."
Yazoo 1036.
- Reverend Gary Davis. (vo, g) "1935-1949." Yazoo 1023.
- Champion Jack Dupree. (vo, pno) "Blues at Montreux."
Atco 1637.
- John Lee Hooker. (vo, g) "Black Snake." Fantasy 24722.
- _____. "Greatest Hits." Kent 559.

- _____. "Serves You Right To Suffer." Impulse 9103.
- B. B. King. (vo, g) "Anthology of the Blues - 1949-50."
Kent 9011.
- _____. "Blues Is King." ABC D-704.
- _____. "Confessin' the Blues." ABC 528.
- _____. "Live at the Regal." ABC 724.
- _____. "Live in Cook County Jail." ABC 723.
- _____. "Now Appearing At Ole Miss." MCA 8016.
- _____. "Pure Soul." Kent 517.
- _____. "Underground Blues." Kent 535.
- Furry Lewis. (vo, g) "In His Prime." Yazoo 1050.
- Robert Lockwood. (g) "Steady Rollin' Man." Delmark 630.
- Big Maceo. (pno) "Chicago Breakdown." Bluebird AXM2-
5506.
- Blind Willie McTell. (vo, g) "Early Years, 1927-33."
Yazoo 1005.
- Jimmy Reed. (vo, g, h) "Best of Jimmy Reed." Crescendo
10006.
- Fenton Robinson. (vo, g) "Somebody Loan Me A Dime."
Alligator 4705.
- Tampa Red. (g) "The Guitar Wizard." RCA AXM2-5501.
- Sonny Boy Williamson. (vo, h) "Sonny Boy Williamson."
Chess 2-206.
- _____. "This Is My Story." Chess 2CH-50027.
- Hound Dog Taylor. (vo, g) "Beware of the Dog." Alligator
4707.

Rhythm and blues

- Bobby Blue Bland. (vo) "Call on Me." MCA X-77.
 _____ . "Dreamer." ABC DSX 50169.
 _____ . "Here's The Man." MCA X-75.
 _____ . "His California Album." Dunhill DSX-50163.
 _____ . "The Best of Bobby Blue Bland." MCA Vol. I
 X84, Vol. II X86.
 _____ . "Touch of the Blues." MCA X-88.
- Clifton Chenier. (acc) "Bogalusa Boogie." Arhoolie 1076.
- James Cotton. (h) "High Energy." Buddah 5650.
 _____ . "100 Per Cent Cotton." Buddah 5620.
 _____ . "Super Harp--Live." GRT 5661.
- Willie Dixon. (v) "I Am The Blues." Columbia CS-9987.
- Lowell Fulson. (vo, g) "Lowell Fulson." Chess 205.
- Buddy Guy. (vo, g) "This Is Buddy Guy." Vanguard 79290.
- Earl Hooker. (vo, g) "First and Last Recordings."
 Arhoolie 1066.
- Big Walter Horton. (h) "Big Walter Horton." Alligator
 4702.
- J. B. Hutto. (vo, g) "Hawk Squat." Delmark 617.
- Little Walter Jacobs. (vo, h) "Boss Blues Harmonica."
 Chess 2CH-60014.
- Elmore James. (vo, g) "Anthology." Kent 9001.
 _____ . "Resurrection of Elmore James." Kent 9010.
- Lonnie Johnson. (g) "Mr. Johnson's Blues." Mamlish 3807.
- Albert King. (vo, g) "King Of The Blues Guitar." Atco
 8213.

- Freddie King. (vo, g) "The Best of Freddie King."
Shelter 2140.
- Big Maybelle. (vo) "Great Soul Hits." Brunswick 754129.
- Otis Rush. (g) "Right Place, Wrong Time." Bullfrog 301.
- Jimmy Rushing. (vo) "Mister Five by Five." Columbia
C2-36419.
- Son Seals. (g) "Son Seals Blues Band." Alligator 4703.
- Otis Spann. (vo, pno) "Blues Never Die." Prestige 7719.
- _____. "Otis Spann--Muddy Waters." Muse 5008.
- Big Mama Thornton. (vo) "Mama Thornton--Chicago Blues
Band." Arhoolie 1032.
- Big Joe Turner. (vo) "Best of Joe Turner." Pablo
2310-848.
- _____. "Have No Fear." Savoy 2223.
- Eddie "Cleanhead" Vinson. (vo, sx) "Clean Machine."
Muse 5116.
- _____. "Kidney Stew Is Fine." Delmark 631.
- T-Bone Walker. (g) "T-Bone Walker." Blue Note LA533-H2.
- Muddy Waters. (vo, g, h) "Folk Singer." Chess 1483.
- _____. "McKindley Morganfield." Chess 60006.
- _____. "I'm Ready." Blue Sky JZ-34928.
- _____. "Sail On." Chess 1539.
- Johnny Guitar Watson. (vo, g) "A Real Mother For Ya."
DJM7.
- Junior Wells. (h) "Hoodoo Man Blues." Delmark DS-612.
- Jimmy Witherspoon. (vo) "Best Of Jimmy Witherspoon."
Prestige 7713.
- _____. "Spoonful." Blue Note LA534-G.

Howlin' Wolf. (vo, h, g) "Evil." Chess 1540.

_____. "Howlin' Wolf." Chess 2ACMB.

Folk/Blues

The modern Afro-American folksong is derived from the early song types of the country blues, spirituals, ballads, story and social songs. The folksong represents a solo art in which the performer serves the dual role of composer and performer. There are three choices available to the folk composer-performer who wishes to create a new song: (1) improvise upon a song already in existence; (2) combine materials from several old songs to make a new one; or (3) compose a song entirely of new materials.²³

The Afro-American folksong, like its cousin, the blues, represents the concept of adoption and adaptation in music. The growing "social awareness" of the black slave in Colonial America led to the adoption of Christianity. LeRoi states a reason for the black man's "swift embrace of the white man's God":

. . . social awareness . . . the African's realization that he was living in a white man world.²⁴

²³Eileen Southern, The Music of Black Americans: A History (New York: W. W. Norton and Co., 1971), p. 215.

²⁴LeRoi Jones, The Blues People (New York: William Morrow and Co., 1968), p. 33.

The adoption of Christian hymns and other religious songs by the black man soon led to the adaptation of these songs by the black church:

Rhythmic syncopation, polyphony, and shifted accents, as well as the altered timbral qualities and diverse vibrato effects of African music were all used by the Negro to transform most of the 'white hymns' into Negro spirituals.²⁵

The contemporary Afro-American folk artist continues the oral tradition of the folksong by adopting and adapting new musical styles into his or her performances. A major figure in the Afro-American folksong idiom is composer, vocalist, guitarist and pianist Taj Mahal. His eclectic performances often defy categorization. Taj Mahal, a self taught musician, embraces early and contemporary blues forms, jazz, rock and roll, reggae, and calypso in his musical compositions. He experiments freely with exotic instrumentation (tuba section), ethnic musics from around the world, performance contexts of solo, group, or orchestra and integrates electronic and acoustic instrumentation with a high degree of success. The creativity and unpredictability of this young artist has created new standards and a new environment for the folksong. Along with Taj Mahal, the folksong stylings of Gil Scott-Heron and Joan

²⁵Ibid., p. 47.

Armatrading will continue to reflect the changing social and economic status of the third world.

Recommended albums: folk/blues

Joan Armatrading. "Joan Armatrading." A & M SP 4588.

_____. "Me, Myself and I." A & M SP 4809.

_____. "Show Some Emotion." A & M SP 4663.

_____. "To The Limit." A & M SP 4732.

Richie Havens. "Connections." Elektra 6E242.

_____. "Mixed Bag." MGM 4698.

Gil Scott Heron. "Bridges." Arista AB4147.

_____. "It's Your World." Arista 5001.

_____. "The Mind of Gil Scott Heron." Arista AL 8301.

_____. "1980." Arista 9514.

_____. "The Revolution will not be Televised."
Flying Dutchman AYLI-3818.

Taj Mahal. "Anthology, Vol. I." Columbia PC-34466.

_____. "Taj Mahal." Columbia CS-9579.

_____. "Music Keeps Me Together." Columbia PC33801.

_____. "The Natch'l Blues." Columbia CS-9698.

_____. "The Real Thing." Columbia CG-30619.

Odetta. "The Essential Odetta." Vanguard VSD 43/44.

Jazz

Jazz, a unique American phenomenon may now be considered America's classical music. As a musical language it has developed steadily from a single expression of the consciousness of black people to a national music which expresses America to Americans as well as to people from other countries. As a classical music, it has its own standards of form, complexity and excellence. And as such, jazz has been a major influence on the music of the world for more than seventy five years. Although jazz has influenced other styles of music and in turn, has been influenced by them, jazz has its own undeniable identity, firmly rooted in the African musical traditions passed from generation to generation.²⁶

Jazz, America's classical music, draws its prominent features from West African music and the Afro-American blues tradition, syncopated dance orchestras and marching brass bands. Like the blues, jazz emphasizes individual expression but through the African concept of collective effort and improvisation. Jazz also continues the African and blues practice of recreating the singing voice with musical instruments and embellishing melodic material with slurs, slides, growls, falsetto and vibrato effects. Jazz uses the African call and response patterns by establishing an antiphonal relationship between the soloist and the support ensemble.

²⁶William E. Taylor, "The History and Development of Jazz Piano" (Ed.D. dissertation, University of Massachusetts, 1975), p. 1.

The ensemble format of jazz, instrumentation and performance techniques were derived from the nineteenth century syncopated dance orchestras popularized by James Reese Europe and the marching brass bands like the New Orleans Excelsior Brass Band. Jazz readily adapted the brass band syncopated melodies, driving rhythms, "breaks," rhythm section and "front line" (melodic instruments) approach to ensemble performance. From the dance orchestras jazz acquired the concept of arrangements, role assignment of instruments into sections and the use of the saxophone as a solo and ensemble instrument.

The jazz repertoire consists of a large selection of blues and popular compositions that serve as a framework for improvisation. Jazz compositions include re-worked spirituals, marches, worksongs, and Afro-American dance music, such as slow drags, stomps, shuffles, and struts. Many compositions in the jazz idiom are a result of improvisation, spontaneous collective effort and "head arrangements" for small and large ensembles.

The evolution of jazz is usually delineated into ten year spans of time. Ragtime, the earliest form of jazz sustained popularity from the 1890's to approximately 1917 (the death of Scott Joplin). The other jazz styles in chronological order are as follows: early jazz--1920 to

1930; swing--1930 to 1940; bebop--1940 to 1950; progressive, cool third stream--1950 to 1960; avant garde and free styles 1960 to 1970; and jazz fusion 1970 to 1980.

Ragtime.

. . . ragtime was unmistakably a new idea in music. America took it straightway to its heart--it was love at first sight.²⁷

Ragtime, the earliest form of jazz music, was an outgrowth of the dance music practices in the black community during the late 1800's. The popularity of ragtime was partly due to its partnership with the popular dance called the cakewalk. The cakewalk, a dance of plantation origin took a special place in the national dance contests, jubilees and minstrel shows of nineteenth century America. For years rag music existed solely in the black communities until "Tin Pan Alley," vaudeville and the player piano brought ragtime to the attention of white America.

Ragtime made several important contributions to the development of Afro-American music:

²⁷ Rudi Blesh and Harriet Janis, They All Played Ragtime (New York: Oak Publications, 1971), p. 3.

1. Ragtime contributed greatly to the development of black music from an almost purely vocal tradition to one that could begin to include the melodic and harmonic possibilities of instrumental music.²⁸
2. Though ragtime was performed by vocalist, dance and marching bands, the piano became the most popular performance medium for rags: the "orchestral" nature of the piano was a convenient substitute for a large ensemble--the left hand was assigned the role of the bass (tuba) and drum and the right hand performed the fiddle and banjo melodies; since most musical households owned a piano, "Tin Pan Alley" made the popular rags available in the diluted forms of sheet music and piano rolls.
3. Piano ragtime, a composed music to be played as written, represented a radical departure from the improvised styles of the blues. It was the most "pianistic" style of black music.²⁹
4. Piano ragtime heavily influenced by the European dance forms and the march, contributed to the development of form in Afro-American music.

Piano ragtime developed from three schools of playing: classic, Harlem and New Orleans styles.

Classic Ragtime--pioneered by Scott Joplin in Sedalia, Missouri during the 1890's, classic ragtime set the standard for all later ragtime forms. Scott Joplin, generally acknowledged as the "King of Ragtime" helped to launch the ragtime craze with his composition "The Maple Leaf Rag." Joplin's piano rags featured the popular

²⁸ LeRoi Jones, The Blues People (New York: William Morrow and Co., 1968) p. 81.

²⁹ Ibid., p. 90.

syncopated rhythms associated with the ragtime era and steady march tempos. Scott Joplin also incorporated black folk melodies into European harmonies and dance forms.

"St. Louis Ragtime" represented the other form of classic ragtime. Tom Turpin, "The Father of St. Louis Ragtime" was the first black man to publish a piano rag ("Harlem Rag"). The St. Louis rags of Tom Turpin were markedly faster in tempo than the Joplin rags and incorporated more blues devices in the melody.

New York Ragtime/Harlem Stride Piano--the "East coast school" of piano ragtime was led by Eubie Blake. His manner of playing led to the use of fast tempos and "walking bass" in a ragtime style clearly different from the Scott Joplin "Sedalia" style. The Harlem "stride-piano" style was a 1920's - 1930's extension of ragtime. The Harlem school, characterized by the virtuoso performance of James P. Johnson, "Fats" Waller and Willie "The Lion" Smith, featured: fast tempos; "orchestral style" piano playing--the left hand emphasizing the strong beats with low register chords on the weak beats; strong influence of the ring shout and the blues in the right hand melodies; and the emphasis on improvisation.

New Orleans Ragtime--pioneered by Jelly Roll Morton, representing a blending of the blues, ragtime and Latin

music (Spanish tinge). Morton's eclectic style was contributed to the use of "rolling" or "walking" basses played against a counter melody in the right hand. The rag music of New Orleans was played faster than the Sedalia-Scott Joplin style and utilized stronger rhythms, heavier harmonic texture and contrapuntal melodies.

Boogie Woogie/Barrelhouse--two styles of blues piano popular in the 1930's. Boogie woogie refers to an urban form of blues piano performance identified by its powerful repeated bass figures and improvised blues melodies. It represented a fusion of vocal blues and early guitar techniques of the country blues adapted to the piano. In keeping with the tradition of early Afro-American music, boogie woogie was predominately a music of rhythmic contrasts rather than melodic or harmonic variations.³⁰ Barrelhouse piano was a rough, heavy rhythmic form of rural blues piano that was the musical foundation for many of the Chicago boogie woogie piano players. Barrelhouse piano derived its name from the small, dirt floor dance cafes of the back country roads of the South which used barrels in the construction of the bar. Before the jukebox reached popularity, a piano would provide the dance music in the barrelhouse. The

³⁰Ibid., p. 14.

music usually consisted of blues based, danced oriented "stomps," and "struts."³¹

Classic ragtime

Scott Joplin. (pno) "Scott Joplin--1916," Biograph BLP-1006.

James Scott. (pno) "James Scott: Classic Ragtime." Biograph BLP-1016Q.

Scott Joplin as composer

Dick Hyman. (pno) "Scott Joplin: The Complete Works for Piano." RCA CRL5-1106.

Joseph Lamb. (pno) "A Study in Classic Ragtime." Folkways FG3562.

Max Morath. (pno) "The World of Scott Joplin." Vanguard SRV-310 DS.

"Rare Piano Roll Recordings." Biograph BLP-1010Q.

Joshua Rifkin. (pno) "Piano Rags by Scott Joplin," Vol. I Nonesuch H-71248, Vol. II Nonesuch H-71264, Vol. III Nonesuch H-71305.

Gunther Schuller. (orch) "The Red Back Book." Angel 5-36060.

New York ragtime

Eubie Blake. (pno) "The 86 Years of Eubie Blake." Columbia C2S-847.

Harlem stride piano

James P. Johnson. (pno) "The Original James P. Johnson." Folkways FJ 2850.

³¹Kriss, Eric, Barrelhouse and Boogie Piano (New York: Oak Publications, 1974), pp. 31-32.

_____. "James P. Johnson Plays Fats Waller." MCA2-4112.

Lucky Roberts and Willie the Lion Smith. (pno) "Harlem Piano." Good Time Jazz S10035.

Willie the Lion Smith. (pno) "Live at Blues Alley." Chiaroscuro CR-104.

Fats Waller. (pno vocal) "African Ripples:" RCA Vintage Series LPV 562.

_____. "1934-1935." RCA Vintage Series LPV 516.

_____. "Valentine Stomp." RCA Vintage Series LPV 525.

_____. "Handful of Keys." RCA Vintage Series LPM 1502.

New Orleans

Professor Longhair. (pno) "New Orleans Piano." Atlantic 7225.

Jelly Roll Morton. (pno) "Rare Piano Rolls." Biograph, BLP-1004Q.

_____. "Jelly Roll Morton Plays Jelly Roll." Olympic 7131.

Chicago boogie woogie piano

Pete Johnson. (pno) "Boogie Woogie Mood." Jazz Heritage Series MCA 1333.

Meade Lux Lewis. (pno) "Barrel House Piano." Everest FS 268.

Recommended albums: stride piano

Jaki Byard. (pno) "Solo Piano." Prestige 7686.

Earl Hines. (pno) "Quintessential Recording Session." Chiaroscuro CR101.

- Hank Jones. (pno) "This is Ragtime Now." ABC Paramount
496.
- Joe Turner. (pno) "Joe Turner." Chiaroscuro CR147.
- Mary Lou Williams. (pno) "From the Heart." Chiaroscuro
103.

Early Jazz

New Orleans. Often called the "birthplace of jazz," New Orleans, Louisiana provided a fertile ground for the development of "hot" jazz. New Orleans was a city rich with the traditions of marching brass bands, opera houses and the Congo Square, site of African music festivals in the early years of slavery. The city was also a "melting pot" for French, Spanish and Afro-American cultures. Racially mixed family lines became increasingly common, and a large group of light skinned Blacks known as Creoles soon traced their lineage back to this Euro-African ancestry.³²

Two distinct styles of playing developed because of a disparity between the downtown Creoles and uptown Blacks. The Creole musicians prided themselves on the ability to read music and perform quadrilles, waltzes and marches of the European tradition. The uptown black musicians played "hot" blues and "ragged" versions of street songs. They

³² Len Lyons, The 101 Best Jazz Albums: A History of Jazz on Records (New York: William Morrow and Co., 1980), p. 63.

were equally proud of their inability to read music, fearing that the acquisition of reading skills in music would dull their improvising skills.

Two events occurred in the 1890's that affected the development of jazz music in New Orleans. In 1894, the city enacted a segregation code that sent the Creoles to live in the black uptown district. In 1897, the city passed a resolution that set up a tenderloin district called Storyville after the resolution's sponsor, Alderman Sidney Story.³³ Basin Street hosted many clubs and dance halls for musicians, Black and Creole to work together, exchanged ideas--the Creoles giving lessons in reading music and the uptown Blacks teaching the basics of improvising the blues.

The merger of Creole and black musical traditions are evident in the compositions of Jelly Roll Morton. The self-proclaimed, "creator of jazz" Morton integrated the brass band styles with barrelhouse and ragtime piano and added the expressive, improvised qualities of the blues to his original works. Morton's written arrangements of his original compositions have designated him as the first true jazz composer and arranger.

³³Eileen Southern, The Music of Black Americans: A History (New York: W. W. Norton and Co., 1971), p. 358.

Chicago. The large migration of Blacks from the depressed social and economic conditions of the South to the "land of opportunity" of the North combined with the closing of Storyville by the U.S. Navy in 1917, brought a large number of Blacks to Chicago and other northern urban centers. Chicago provided a new home for many New Orleans jazz musicians.

Chicago was the new mecca. The showboats of the Mississippi had long been regular employers of New Orleans entertainment, and the waterway was a cheap and familiar route north . . . Between 1917 and 1922, 400,000 Blacks moved from the south to Chicago.³⁴

Chicago hosted many fine black musicians like Louis Armstrong, Earl Hines and King Oliver. The multitude of clubs and dance halls in Chicago also allowed for the absorption and imitation of black jazz by white musicians who managed to record it under the lucrative banner of Dixieland jazz.³⁵

Ironically the first groups to formally introduce jazz to the American public and enjoy the resulting financial success, were white ensembles. These groups developed under the influence of the black New Orleans and Chicago bands. In 1917, the Original Dixieland Jazz Band,

³⁴Len Lyons, The 101 Best Jazz Albums: A History of Jazz on Records (New York: William Morrow and Co., 1980), pp. 66-67.

³⁵Ibid., p. 67.

a group of white musicians under the direction of Nick LaRocca made the first recording of jazz music. These early recordings of the Original Dixieland Jazz Band broke all sales records of a still young recording industry.³⁶ It was not until 1923 that a black jazz group, King Oliver's group featuring Louis Armstrong, recorded for the Paramount Company in Chicago.

The sound of New Orleans and Chicago jazz developed the musical foundation for all later styles of jazz. New Orleans jazz was the incorporation of blues and ragtime into the popular marching brass bands. The melodic techniques of the blues and ragtime were adapted to the trumpets and clarinets of the ensembles. Instrument ranges were expanded to include the use of plungers and mutes for "growling" vocal effects. The New Orleans bands developed the polyphonic, improvisational, multi-textured sound of early jazz.

Chicago's contribution to early jazz was in some ways a major departure from the New Orleans sound. The concept of the melodic soloist was defined and developed into a standard format. New Orleans jazz featured several soloists all improvising and playing melodic variations

³⁶Neil Leonard, Jazz and the White Americans (Chicago: University of Chicago Press, 1962), p. 12.

simultaneously. Chicago jazz assigned the melody to usually one instrument and at the same time defined the role of the piano-bass-drum rhythm section as a supportive unit for the soloist.

Louis Armstrong, trumpet protege of Bunk Johnson and King Oliver, emerged as the most important figure of early jazz. His playing style was actually a culmination of the New Orleans and Chicago jazz. Armstrong's strong sense of rhythm and clarity of the melodic line led him to be known as "the greatest jazz soloist." His creativity was not only exhibited in his trumpet playing but he was also considered one of the great innovators of the jazz vocal tradition.

New Orleans/Chicago

Louis Armstrong. (tpt, vo) "Louis, Louis Armstrong."
Columbia C2-36426.

_____. "Ella and Louis." Verve 6-8811.

_____. "The Genius of Louis Armstrong Vol. I."
Columbia CG 30416.

"Louis Armstrong and King Oliver." (tpts) Milestone
M-47017.

_____. "Young Louis Armstrong." RCA AXM2-5519.

King Oliver. (tpt) "Dixie Syncopators." Vol. 10 Jazz
Heritage MCA 1328.

_____. "Immortal King Oliver." Milestone 2006.

New Orleans

Sidney Bechet. (cl, sax) "Jazz Classics." Vol. I Blue Note BST-81201, Vol. II Blue Note BST-81202.

Johnny Dodds. (cl) "Spirit of New Orleans." Jazz Heritage MCA 1328.

Bunk Johnson. (tpt) "Bunk Johnson." Collectors' Series JCL-829.

George Lewis. (cl) "George Lewis." Vol. I Blue Note BST-81205, Vol. II Blue Note BST-81206.

Jelly Roll Morton. (pno) "Jelly Roll Morton." Milestone 47018.

_____. "New Orleans Rhythm Kings." Milestone 47020.

_____. "Rare Piano Rolls: Blues and Stomps." Biograph BLP-1004Q.

Jimmie Noone. (cl) "At the Apex Club." Jazz Heritage MCA 1313.

Preservation Hall Jazz Band. "Preservation Hall Jazz Band." Columbia M-34549.

Jabbo Smith. (tpt) "Jabbo Smith." Vol. I Biograph MLP-7326, Vol. II Biograph MLP-7327.

Chicago

Bix Beiderbecke. (tpt) "The Bix Beiderbecke Story: Bix and his Gang." Columbia CL844.

_____. "The Bix Beiderbecke Story: Bix and Traum." Columbia CL845.

_____. "The Bix Beiderbecke Story: Paul Whiteman." Columbia CO-846.

_____. "Bix Beiderbecke and the Chicago Cornets." Milestone M-47019.

Earl Hines. (pno) "A Monday Date--1928." Milestone M-2012.

Recommended albums: early jazz

"Chicago." (Jazz) Vol. I Folkways F-2805, Vol. II, Folkways F-2806.

"The Roots of Dixieland Jazz." Vol. I Archives FS-274, Vol. II Archives FS-320.

"New Orleans." Anthology, Folkways FJ-2803.

"The Smithsonian Collection of Classic Jazz." (New Orleans) Smithsonian Collection P-11891. Ordering address: Smithsonian Collection, P. O. Box 10320, Des Moines, Iowa, 50336.

Swing and the Big Bands

In 1932, the Duke Ellington composition, "It Don't Mean a Thing if it Ain't Got That Swing" provided an appropriate title to a new style of jazz developing among large and small ensembles during the 1930's. Swing music was a music that co-existed with the popular dances of the time. The dances like the "Shag" and the "Lindy Hop" helped to create the American big band as a unique and popular institution.

In New York, the big bands developed during the Harlem Renaissance of the 1920's. A tradition established by the syncopated dance orchestra of James Reese Europe and Will Marion Cook, the New York big bands established a trend for large ensembles. The Fletcher Henderson Orchestra with the innovative arrangements of Don Redman was created as the nation's first jazz band in 1923. The

Henderson band set the format for the: (1) concept of sections—organizing trumpets, reeds and trombones into tightly knit units; (2) alternating solo and ensemble sections; (3) use of written and unwritten "head arrangements" and (4) call and response between the brass and reeds. During the period 1924-36 Henderson's band was expanded to sixteen players that functioned with the precision of a small ensemble. Among the more popular New York big bands of the Harlem Renaissance were Duke Ellington, Chick Webb, Cab Calloway, Jimmie Lunceford and Lucky Milliner. These big bands provided the music for the Roseland Ballroom, Cotton Club and the Savoy, distinguished as the top clubs in Harlem during the 1920's and 1930's.

Duke Ellington and his orchestra were responsible for several big band innovations during their engagements at the Kentucky and Cotton Clubs. Ellington tailored his arrangements to the qualities and personalized style of his musicians. The big band served as a single entity and instrument in the skillful hands of the "Duke." The Ellington orchestra incorporated the human voice as an instrument, and the instrument as "human voices." His composition "Creole Love Call" (1927) featured the human voice singing a melody line without lyrics. The "growling" sounds of trumpeter "Bubber" Miley and trombonist

"Tricky Sam" Nanton closely approximated the human voice on compositions like "Creole Rhapsody." Other distinguishing features of the Ellington band were the uses of the string bass in 1940 (Jimmie Blanton), and a broad spectrum of tonal colors, instrumental combinations and many immortal compositions like "Take the A Train."

Kansas City represented another major area in the development of big band jazz. Kansas, an important port for riverboat traffic, and later an intersection point for railway and highway movement in the United States became the meeting place for many touring musicians. The "jam" session concept of musicians informally exchanging ideas and performing "head arrangements" evolved into the performance practices of the "Kaycee" (Kansas City) school of the big bands.

The Count Basie band represented the peak of the basic repertoire of the Basie band. "Riffs," short melodic ideas were developed for antiphonal (call and response) interplay between the brass section and reeds, and sectional support for the soloist. Two major innovations of the Basie band were: the time keeping devices by drummer Jo Jones--the high hat cymbal kept the time; and the flow of rhythm was enhanced by using the bass drum for occasional "kicks" or accents. Prior to the Basie band, syncopation and accenting of irregular beats characterized the early

forms of jazz. This new flow of rhythm with its smooth four even beats to a bar (measure) became known as "swing." The Basie ensemble along with other Kansas City and Southwest "territorial" big bands not only re-established the blues as a vital force in jazz but developed a new feeling essential to jazz performance called swing.

Swing era soloist. The swing era of the 1930's was noted for the many black and white big bands and the popular dances of the time. Small ensembles such as the Benny Goodman band obtained national recognition "overnight." Goodman, crowned the "King of Swing" by the American public led the first nationally known interracial band. His hiring of Teddy Wilson (piano), Lionel Hampton (vibraphone) and Charlie Christian (guitar) broke the color barrier that existed in jazz public performance.

Two innovative soloists, Lester Young and Art Tatum culminated the swing style of jazz and contributed heavily to the modern jazz forms of the 1940's and 1950's. Lester Young, once the chief soloist with the Basie band, developed a relaxed, airy style of tenor saxophone performance that was later known as "cool" jazz. Art Tatum, the most extraordinary pianist in jazz, combined the popular forms of stride piano styles (Fats Waller, James P. Johnson) with the single note "trumpet" style of piano playing developed

by Earl Hines. The resulting style was a rich blend of exciting original harmonies, dazzling technical facility and control and imaginative interpretation of songs that could only be the mastery of Art Tatum.

New York: harlem renaissance (1920's)

"Big Bands Uptown." Vol. 24 Jazz Heritage MCA 1323.

Cab Calloway. "The Hi De Ho Man." Columbia CG 32593.

Duke Ellington. "Best of Duke Ellington." Pablo 2310-845.

_____. "Big Band Greatest Hits." Vol. I Columbia
CG 30009, Vol. II Columbia CG 31213.

_____. "Black, Brown, Beige." Columbia JCS 8015.

_____. "The Great Paris Concert." Atlantic SD2-304.

_____. "Rockin' in Rhythm." MCA 2077.

_____. "Up in Duke's Workshop." Pablo 2310-815.

Fletcher Henderson. "The Complete Fletcher Henderson."
Bluebird AXM2-5507.

_____. "Swing's the Thing." Vol. 19 Jazz Heritage
MCA 1318.

Jimmie Lunceford. "Blues in the Night." Jazz Heritage
MCA 1314.

_____. "Harlem Shout." Jazz Heritage MCA 1305.

_____. "Rhythm is our Business." Jazz Heritage MCA
1302.

Chick Webb. "A Legend." Vol. 4 Jazz Heritage MCA 1303.

_____. "Ella Swings the Band." Vol. 28 Jazz Heritage
MCA 1327.

Kansas City

Count Basie. "Best of Count Basie." MCA MCA2-4050.

_____. "Count Basie in Kansas City with Bennie Moten."
RCA LPV514.

_____. "Lester Young Story Vol. 3: Enter the Count."
Columbia JG 34840.

_____. "One O'Clock Jump." Columbia JCL 997.

_____. "Super Chief." Columbia CG-31224.

Andy Kirk. "Instrumentally Speaking." Jazz Heritage
MCA 1308.

Jay McShann. "Singing the Blues." MCA 2-4064.

Bennie Moten. "The Big Bands." Folkways FS-2808.

Chicago

Earl Hines. "The Father Jumps." Bluebird AXM2-5508.

Swing era big bands; recommended albums

Jimmy Dorsey. "The Best of Jimmy Dorsey." MCA MCA2-4073.

Tommy Dorsey. "The Best of Tommy Dorsey." MCA MCA2-4074.

Benny Goodman. "Carnegie Hall Jazz Concert." Columbia
CSL-160.

Glen Miller. "The Complete Glenn Miller." Vol. III
Bluebird SXM2-5534.

Pre be-bop big bands

Lionel Hampton. "The Complete Lionel Hampton." RCA
AXM6-5536.

Teddy Wilson. "Chu Berry with Teddy Wilson." CSP JEE-
22007.

Be-bop big band

Dizzy Gillespie. "Dizzy Gillespie's Big Band." Crescendo
23.

Woody Herman. "Best of Woody Herman." MCA MCA2-4077.

Third stream big band

Stan Kenton. "The Comprehensive Kenton." Capitol STB-
12016.

Modern big band

Toshiko Akiyoshi. "Kogun." RCA AFLI-3091.

_____. "Tales of a Courtesan." RCA JPLI-0723.

Thad Jones/Mel Lewis. "Consummation" Blue Note BST-
84346.

Sun Ra. "Live at Montreux." Inner City ICT 1039.

Archie Shepp. "Attica Blues." Impulse AS-9222.

Recommended albums: swing era artists

Don Byas. (sx) "Savoy Jam Party." Savoy SJL 2213.

Charlie Christian. (g) "Solo Flight." Columbia CG 30779.

Buck Clayton. (tpt) "K. C. Nights." Prestige 24040.

Roy Eldridge. (tpt) "I Remember Harlem." Inner City
IC7012.

_____. "Little Jazz." Inner City IC 7002.

Benny Goodman. (cl) "The Complete Benny Goodman." RCA
AXM2-5566.

Lionel Hampton. (vi) "The Best of Lionel Hampton." MCA
MCA2-4075.

_____. "Sweatin' with Hamp." Vol. 32 Jazz Heritage
MCA 1331.

- Coleman Hawkins. (sx) "Bean and the Boys." Prestige
P07824.
- _____. "Tenor Giants." Verve 2-2520.
- _____. "The Hawk Flies." Milestone M-47015.
- Earl Hines. (pno) "Another Monday Date." Prestige P-
24043.
- _____. South Side Swing, 1934-1935. Vol. 12 Jazz
Heritage MCA 1311.
- Illinois Jacquet. (sx) "How High the Moon." Prestige
24057.
- Django Reinhardt. (g) "Django. 1935-1939." Crescendo
9023.
- _____. "Swing it Lightly." Columbia C-31479.
- "Sax Greats--Hawkins, Webster, Byas." Archive FS-331.
- Art Tatum. (pno) "Art Tatum Masterpieces." MCA MCA2-4019.
- _____. "Solo Masterpieces." Pablo 2625-703.
- _____. "Group Masterpieces." Pablo 2625-706.
- Ben Webster. (sx) "Changing Face of Harlem." Savoy 2208.
- _____. "My Man." Inner City IC 20008.
- _____. "Tenor Sax Album." Savoy 2220.
- Teddy Wilson. (p) "Live at Santa Tecla." Inner City
CJ 32.
- _____. "Teddy Wilson." Crescendo GNP 9014.

Swing/pre be-bop artist

- Lester Young. (sx) "The Lester Young Story." Vol. I
Columbia CG 33502.
- _____. "A Musical Romance." Vol. II Columbia JG
34837.

- _____. "Lester Leaps In." Vol. IV Columbia JG 34843.
- _____. "The Aladdin Sessions." Blue Note LA 456-H2.
- _____. "Complete Savoy Recording, 1944 and 1949."
Savoy SJL 2202.

Also recommended swing/pre bop albums

- Milt Buckner. (pno) "Play Chords." MPS 20631.
- Benny Carter. (sx) "Benny Carter 1933." Prestige 7643.
- Nat "King" Cole. (pno) "Capitol Jazz Classics: King
Cole Trio." Capitol M11033.
- Eddie "Lockjaw" Davis. (sx) "Best of 'Lockjaw' Davis."
Prestige 7710.
- Harry "Sweets" Edison. (tpt) "Simply Sweets." Pablo
2310806.
- Johnny Hodges. (sx) "The Smooth One." Verve 2532.
- Budd Johnson. (sx) "Blues A La Mode." Master Jazz 8119.
- Rex Stewart. (tpt) "Memorial Album." Prestige 7728.
- Buddy Tate. (sx) "Muse Allstars." Muse 5198.
- Clark Terry. (tpt) "Cruising." Milestone 47032.

Bebop

During the 1940's, the cooperative efforts of several New York jazz musicians resulted in a new "complex" form of music called "bebop." The bebop sound emerged from the "after hours" jam sessions at Minton's Playhouse on West 118th Street in Harlem. These sessions included the notable musicians: Charlie "Bird" Parker (alto

saxophone), pianists Thelonius Monk and Bud Powell; drummers Kenny Clarke and Max Roach, guitarist Charlie Christian; Oscar Pettiford (bass) and Dizzy Gillespie (trumpet). Minton's offered these musicians an opportunity to create, experiment and apply new ideas in jazz.

Bebop was a conscious movement toward the flexibility and economic advantages of the small ensemble. The fabulous big bands of the 1930's fell victim to World War II as the draft quickly depleted their ranks and a dance tax was levied to raise public funds for defense. This dance tax charged to the dance halls soon closed the doors of many "ballrooms" and consequently forced many big bands to dissolve. The small bands that could play music for listening enjoyment survived these hard times. Because of the small performing units (quartets, quintets) associated with the bebop style and emphasis on a "no dancing" music, the "bop" style flourished in New York during the 1940's.³⁷

The innovations of the bebop era were numerous. Some of the major musical developments made were:

³⁷ Len Lyons, The Best 101 Jazz Albums: A History of Jazz On Records (New York: William Morrow and Co., 1980), p. 161.

1. Departure from the swing rhythm toward a polyrhythmic texture.
2. Extended melodic and harmonic resources in improvisation and chord substitution (tritone substitution).
3. Refinement of the "scat" vocal style.
4. Punctuated chordal accompaniment of the soloist called "comping."
5. Expansion of the jazz repertoire--newly composed melodic lines over traditional structures of the blues and popular music.
6. Freedom from "time keeping" task for the bass--movement away from supplying root tones on every beat of the measure; emphasis on contrapuntal bass lines.
7. Fusion with Afro-Cuban and latin music--the use of percussionists, vocal chants and rhythms of Latin America and Cuba in composition and performance.
8. Incorporation of dissonant harmonies and contrapuntal melodic lines.
9. Instrumentation--the saxophone replaced the clarinet in the "front-line" as a major melodic instrument.

Bebop established the formula of the small ensemble, improvising techniques, harmonies and repertoire for what has been called "modern jazz." The modern jazz forms that followed the bebop era were a mixture of musical styles and attitudes that reflected the trends of American society. Bebop was a revolutionary music that established a framework for jazz in the 1950's, 1960's and 1970's.

Hardbop

The hardbop expression of jazz in the mid-1950's represented an important "back to the roots" movement by black musicians in New York. This movement was an acknowledgement of the roots and cultural heritage of the Afro-American.

Hardbop combined bebop improvisational techniques with the "root" oriented forms of gospel music, soul music and the blues. The hardbop groups of Art Blakey and the Jazz Messengers, Horace Silver and Cannonball Adderley incorporated the music of the black church and community into their compositions and performances. The titles of hardbop compositions reflected the black man's tribute to his culture, past and present: "The Preacher," "Moanin'," "The Sermon," "Garvey's Ghost," "The Shout," "Worksong" and "This Here" represent Afro-American themes.³⁸ African inspired titles of hardbop include: "Ritual," "Airegin" (Nigeria spelled backward), and "The Sacrifice."³⁹

³⁸Frank Kofsky, Black Nationalism and the Revolution in Music (New York: Pathfinder Press, Inc., 1970), p. 46.

³⁹Ibid., p. 48.

Be-bop recommended albums

Clifford Brown. (tpt) "Clifford Brown in Paris."
Prestige 24020.

_____. "Quartet in Paris, 1953." Prestige 7761.

_____. "The Beginning and the End." Columbia C-32284.

Kenny Clarke. (dr) "Open." Muse 5056.

Tadd Dameron. (pno) "Strictly Bebop." Capitol M-11059.

_____. "The Arrangers' Touch." Prestige 24049.

Miles Davis. (tpt) "Miles Davis/Tadd Dameron Quintet."
Columbia 34804.

Dizzy Gillespie. (tpt) "Afro-Cuban Jazz Moods." Pablo
2310771.

_____. "Big 4." Pablo 2310719.

_____. "In the Beginning." Prestige P-24030.

_____. "The Giant." Prestige P-24047.

Dexter Gordon. (sx) "Long Tall Dexter." Savoy SJL-2211.

_____. "Dexter Gordon." Blue Note BN-LA 393-H2.

Wardell Gray. (sx) "The Hunt: with Dexter Gordon."
Savoy SJL-2222.

J. J. Johnson. (trmb) "J. J. Johnson." Vol. I Blue Note
LT 81505, Vol. II Blue Note LT 81506.

Thelonious Monk. (pno) "Brilliance." Milestone M-47023.

_____. "In Person." Milestone 47033.

_____. "The Complete Genius." Blue Note BN-LA 579-H2.

"Fats" Navarro. (tpt) "Prime Source." Blue Note LA507-H2.

_____. "Fats Navarro--Tadd Dameron." Milestone 47041.

Herbie Nichols. (pno) "The Third World." Blue Note
LA485-HZ.

Charlie Parker. (sx) "The Savoy Recordings." Savoy SJL
2201.

_____. "The Verve Years, 1948-50." Verve 2-2501.

_____. "The Verve Years, 1950-51." Verve 2-2512.

Charlie Parker. (sx) "The Verve Years, 1952-54."
Verve 2-2523.

_____. "Summit Meeting at Birdland." Columbia JC
34831.

Oscar Pettiford. (b) "Big Band: The Finest of Oscar
Pettiford." Bethlehem BCP-6007.

Bud Powell. (pno) "The Amazing Bud Powell." Vol. I
Blue Note BLP 1503, Vol. II Blue Note BLP 1504.

Max Roach. (dr) "Freedom now Suite." Columbia JC-36390.

_____. "The Quintet with Clifford Brown." Vol. I
Mercury EMS-2-403.

_____. "Three Giants." Prestige P-7821.

_____. "The Greatest Jazz Concert Ever." Prestige
PR-24024.

Sonny Stitt. (sx) "Blues for Duke." Muse MR 5129.

Art Taylor. (dr) "The Jamfs are Coming." Timeless-
Muse TI 311.

Hard bop/post bop/neo bop recommended albums

Cannonball Adderley. (sx) "Coast to Coast." Milestone
M-4703.

_____. "The Japanese Concerts." Milestone M-47029.

_____. "Phenix." Fantasy F-79004.

_____. "Something Else." Blue Note LA-169F.

Gene "Jug" Ammons and James Moody. (sx) "Chicago."
Prestige 10065.

Art Blakey. (dr) "A Night in Tunisia." Blue Note 84049.

_____. "At the Jazz Corner of the World." Blue Note
Vol. I 84015, Blue Note Vol. II 84016.

_____. "Big Beat." Blue Note 84029.

_____. "Buhaina." Prestige 10067.

_____. "Jazz Messengers at the Cafe Bohemia." Vol. I
Blue Note 81507, Vol. II Blue Note 81508.

_____. "Moanin." Blue Note 84003.

_____. "Mosaic." Blue Note 84090.

_____. "Night at Birdland." Blue Note Vol. II 81522.

_____. "Roots and Herbs." Blue Note 84347.

Clifford Brown. (tpt) "A Night at Birdland with Art
Blakey." Vol. I Blue Note 81521.

Kenny Dorham. (tpt) "Una mas." Blue Note 84127.

Johnny Griffin. (sx) "Blowin' Sessions." Blue Note
LA521-H2.

_____. "Bush Dance." Galaxy 5126.

Barry Harris. (pno) "Magnificent." Prestige 7733.

Hampton Hawes. (pno) "All Night Sessions, Vol. 3."
Contemporary S-7547.

Howard McGhee. (tpt) "Cookin' Time." ZIM 2004.

Jackie McLean. (sx) "Destination Out." Blue Note 84165.

_____. "Let Freedom Ring." Blue Note 84106.

_____. "One Step Beyond." Blue Note 84137.

_____. "The Source." Inner City 2020.

Wes Montgomery. (g) "Beginnings." Blue Note LA531-H2.

_____. "Small Group Recordings." Verve VE-2-2513.

- _____. "While We're Young." Milestone M-47003.
- Lee Morgan. (tpt) "The Cooker." Blue Note 81-578.
- _____. "Leeway." Blue Note 84034.
- _____. "Sidewinder." Blue Note LT 84157.
- Sonny Rollins. (sx) "Easy Living." Milestone M9080.
- _____. "Freedom Suite Plus." Milestone M47007.
- _____. "Newk's Time." Blue Note 84001.
- _____. "Saxophone Colossus and More." Prestige 24050.
- _____. "Tenor Madness." Prestige 7657.
- _____. "Worktime." Prestige 7750.
- Horace Silver. (pno) "Blowin the Blues Away." Blue Note 84017.
- _____. "Doin' the Thing." Blue Note 84076.
- _____. "Finger Poppin." Blue Note 84008.
- _____. "Song for my Father." Blue Note 84185.
- _____. "The Stylings of Silver." Blue Note 81562.
- _____. "The Trio Sides." Blue Note LA474-H2.
- Bobby Timmons. (pno) "Moanin'." Milestone 47031.

Additional recommended "bop" albums

- Kenny Burrell. (g) "Kenny Burrell-John Coltrane." Prestige PR-24059.
- Donald Byrd. (tpt) "Free Form" Blue Note 84118.
- Junior Cook. (sx) "Good Cookin'." Muse 5159.
- Curtis Fuller. (trmb) "All Star Sextets." Savoy 2239.
- Erroll Garner. (pno) "Concert by the Sea." Columbia CS 9821.

- Stan Getz. (sx) "Opus de Bop." Savoy SJL-1105.
- Milt "Bags" Jackson. (vi) "Best of Milt Jackson."
Pablo 2310-849.
- Yusef Lateef. (sx) "Yusef Lateef." Prestige 24007.
- Charles McPherson. (sx) "Be Bop Revisited." Prestige
7359.
- Blue Mitchell. (tpt) "A Blue Time." Milestone 47055.
- Hank Mobley. (sx) "Third Season." Blue Note LT-1081.
- James Moody. (sx) "Blues and Other." Milestone 9023.
- Phineas Newborn. (pno) "Look Out, Phineas is Back."
Pablo 2310-801.
- Oscar Peterson. (pno) "History of an Artist." Pablo
2625-702.
- _____. "In Russia." Pablo 2625-711.
- _____. "The Trio." Pablo 2310-701.
- George Shearing. (pno) "Shearing Touch." Capitol SM-
1472.
- Jimmy Smith. (org) "Cool Blues." Blue Note LT-1054.
- _____. "Midnight Special." Blue Note LT-4078.
- _____. "The Sermon." Blue Note LT-84011.
- Billy Taylor. (pno) "Billy Taylor Trio Live." Monmouth
Evergreen MES 7089.
- Randy Weston. (pno) "African Nite." Inner City IC 1013.
- _____. "Berkshire Blues." Arista Freedom AL 1026.

Third Stream

The term "Third Stream" was coined in 1959 by Gunther Schuller to indicate the combination of the first stream (European classical music tradition) and the second stream

(Afro-American music tradition) to produce a third stream hybrid of both European and Afro-American music.⁴⁰ The leading exponent of third stream music in the jazz idiom was the Modern Jazz Quartet led by pianist John Lewis. His compositions were a delicate blend of European classical devices (contrapuntal writing) and jazz harmonies with occasional improvisation. Lewis, along with Milt Jackson, Percy Heath and Connie Kay maintained high standards of performance, arrangements and composition for 24 years.

Third stream today, as demonstrated by the recordings of Ran Blake encompasses all types of music including soul, rock and roll, popular and folk musics. Third stream suggests an infinite number of musical combinations, fusions and derivations through composition and performance, creativity and imagination.

Third stream; recommended albums

Ran Blake. (pno) "Breakthru." Improvising Artists IAI 37384.

_____. "Film Noir." Arista Novus AN-3019.

⁴⁰ Len Lyons, The 101 Best Jazz Albums: A History of Jazz On Records (New York: William Morrow and Co., 1980), p. 168.

- _____. "Rapport." Arista Novus AN-3006.
- Carla Bley. (pno) "Escalator Over the Hill." JCOA
EOTH-3.
- _____. "13 and 3/4." Watt 3.
- _____. "Tropic Appetites." Watt 1.
- Paul Bley. (pno) "Alone Again." Improvising Artists IAI
37.38.40.
- _____. "Copenhagen and Haarlem." Arista AL-1901.
- _____. "NHOP." Inner City IC-2005.
- _____. "Open to Love." ECM 1023.
- Modern Jazz Quartet. "Best of the MJQ." Atlantic SD-1546.
- _____. "European Concert." Atlantic SD-2603.
- _____. "Last Concert." Atlantic SD-2909.
- _____. "One Never Knows." Atlantic SD-1284.
- _____. "Third Stream Music." Atlantic SD-1345.
- Gunther Schuller. (fh) "Country Dance." Columbia
M-33981.
- _____. "Jazz Abstractions." Atlantic 1365.
- "Third Stream Today." GC/NEC 116.

Progressive/Cool Jazz

Cool jazz. The "cool jazz" style, originally inspired by the clean, vibrato-less tone of Lester Young's tenor saxophone, evolved in 1948. The "cool school" of jazz was led by trumpeter, Miles Davis who modeled his playing style after Lester Young. Davis, one of the great

innovators in the jazz field, collaborated with Gil Evans, an excellent arranger, to experiment with new jazz textures and instrumentation. The result was the 1949 Capitol recording sessions of "The Complete Birth of the Cool." The personnel included on the three recording dates were Lee Konitz--alto saxophone, Gerry Mulligan--baritone saxophone, Gunther Schuller--french horn, Max Roach--drums and J. J. Johnson--trombone. "Birth of the Cool" exemplified the cool sound with classical music textures, contrapuntal melodic lines, understated solos and exclusion of the piano from the rhythm section. The cool style led to the development of two offspring styles: West coast jazz and progressive jazz.

West coast and progressive jazz. The West coast musicians continued the style of jazz illustrated on Miles Davis' "Birth of the Cool" sessions. The West coast school of cool jazz was led by some of the sidemen on the Davis recordings: Lee Konitz, Gerry Mulligan and Kai Winding. The Gerry Mulligan quartet incorporated the Miles Davis ideas of relaxed tempos, contrapuntal textures and "piano-less" rhythm section.

Progressive jazz was another West Coast jazz hybrid. A blend of European "classical" techniques and jazz improvisation, progressive jazz reached the public the

compositions and performance of the Dave Brubeck Quartet. Dave Brubeck, jazz pianist and student of classical composers, Darius Milhand and Arnold Schoenberg, experimented with odd time signatures, contrapuntal writing techniques and harmonic dissonance. Paul Desmond, the alto saxophonist with the Brubeck Quartet, created a cool lyrical contrast to Brubeck's dissonant and percussive style of playing. Desmond's composition, "Take Five," put the group into the national spotlight. The sound of the Dave Brubeck Quartet was a fusion of the "cool" sound with twentieth century classical music that symbolized the progressive jazz movement of the late 1950's.

Progressive/cool jazz; selected albums

Dave Brubeck. (pno) "Brubeck and Desmond: Duets."
Horizon 703.

_____. "Greatest Hits." Columbia PG-32761.

_____. "Jazz Impressions of Japan." Columbia CS-9012.

_____. "Jazz Impressions of New York." Columbia CS-9075.

_____. "Time Out." Columbia CS-8192.

_____. "Time Further Out." Columbia CS-8490.

Miles Davis. (tpt) "Complete Birth of the Cool."
Capitol M-11026.

_____. "Miles Ahead." Columbia PC-8633.

_____. "Sketches of Spain." Columbia PC-8271.

Gil Evans. (pno) "Evans-Dameron: The Arrangers' Touch." Prestige P-24049.

Stan Getz. (sx) "The Chick Corea-Bill Evans Sessions." Verve VE2-2510.

Chico Hamilton. (dr) "Best of Chico Hamilton." Impulse 9174.

Lee Konitz. (sx) "Spirits." Milestone M-9038.

Modern Jazz Quartet. "Modern Jazz Quartet." Prestige 24005.

_____. "The Art of the Modern Jazz Quartet." Atlantic SD2-301.

Gerry Mulligan. (sx) "Arranger." Columbia JC-34803.

_____. "The Gerry Mulligan Quartet." Columbia JSC-8732.

Lennie Tristano. (pno) "Descent into the Maelstrom." Inner City IC-6002.

Three Decades of Modern Jazz: 1950's-1960's-1970's

1950's. The 1950's jazz artists explored the styles of cool jazz and hardbop. Most performers of this decade grew out of the swing and bebop era. The 1950's jazz artists were also directly influenced by the improvisational techniques of saxophonists Lester Young and Charlie Parker. The harmonic and melodic influences of Thelonious Monk and Bud Powell in the late 1940's carried over to the 1950's jazz pianists. The polyrhythmic drumming techniques of Kenny Clarke and Max Roach influenced the energy and drive of hardbop and the cross rhythms and accents of cool jazz.

1960's. Jazz in the 1960's responded to the social and political turmoil in America. The 1960's marked a growing trend in the black community toward self-awareness and identity. Jazz musicians became directly involved with the Civil Rights Movement and black nationalistic movement of the Black Muslims. Musicians turned more toward Africa as an inspiration for composition and performance. The jazz styles of the 1960's voiced the black musician's concern with racism, inequality and oppression in America.

The decade of the 1960's brought many new names to the jazz arena. Many of these performers were outspoken in the activities of civil rights. Their compositions and playing styles personified the "angry black man" in America. Leading performers of the decade were: John Coltrane, Miles Davis, Eric Dolphy, Roland Kirk, Charles Mingus and Pharoah Sanders.

The directions taken by jazz in the 1960's were significant in the historical context of Afro-American music. The use of modes and exotic scales in the melodic and harmonic composition of jazz music led to the eventual simplification of chord progression in later forms of improvised Afro-American music.

1970's. Jazz in the 1970's gave evidence to two growing "schools" of performance mediums, acoustic and electronic. In the "acoustic jazz school": led by McCoy Tyner, Woody Shaw, Bill Evans and Dexter Gordon, music is performed on traditional instruments without the aid of electronic amplification. The "electronic or fusion school" of performance associated with Weather Report, Herbie Hancock and Chick Corea utilize electronic keyboards, bass and electronic effects for new tonal resources. These "electronic" oriented performers are also highly proficient improvisers in the acoustic medium. Herbie Hancock, Chick Corea and Josef Zawinul have effectively integrated acoustic piano stylings into their performances, creating a renewed interest in acoustic jazz among young and old listeners.

Recommended albums: modern jazz 1950's-1960's-1970's

George Adams. (sx) "Paradise Space Shuttle." Timeless-Muse TI322.

Roy Ayers. (vi) "Daddy Bug and Friends." Atco 1692.

Kenny Barron. (pno) "Sunset to Dawn." Muse MR5018.

- Gary Bartz. (sx) "I've Known Rivers." Prestige 66001.
- Jaki Byard. (pno) "Family Man." Muse MR5173.
- _____. "Giant Steps." Prestige P-24086.
- Ron Carter. (b) "Magic." Prestige 24053.
- _____. "Parade." Milestone 9088.
- _____. "Pastels." Milestone 9073.
- John Coltrane. (sx)
- 1956-60: "Blue Train." Blue Note 81577.
 "Giant Steps." Atlantic 1311.
 "Lush Life." Prestige 7581.
 "Trane's Reign." Prestige 7746.
- 1960-65: "Afro-Blue Impressions." Pablo 2620101.
 "A Love Supreme." Impulse 77.
 "Ballads." Impulse 32.
 "Coltrane's Sound." Atlantic 1419.
 "First Mediations." Impulse 9332.
 "Impressions." Impulse 42.
 "Live at Birdland." Impulse 50.
 "My Favorite Things." Atlantic 1361.
 "Ole Coltrane." Atlantic 1373.
 "Sun Ship." Impulse 9211.
- 1965-67: "Ascension." Impulse 95.
 "Expression." Impulse 9120.
 "Interstellar Space." Impulse 9277.
 "Mediations." Impulse 9110.
- Chick Corea. (pno) "Inner Space." Atlantic SD2-305.
- _____. "Circling In." Blue Note LA472-H2.
- _____. "Friends." Polydor 6160.
- _____. "Piano Improvisations." Vol. I ECM 1014, Vol. II ECM 1020.
- _____. "Secret Agent." Polydor 6176.
- _____. "Tap Step." Warner Bros. 3425.
- Ted Curson. (tpt) "Jubilant Power." Inner City IC1017.

Miles Davis. (tpt)

- 1950's: "Chronicle." Prestige P-012.
 "Kind of Blue." Columbia PC-8163.
 "Milestones." Columbia PC-9428.
 "'Round About Midnight." Columbia PC-8649.
 "Tune Up." Prestige P-24077.
 "Workin' and Steamin.'" Prestige 24034.
- 1960's: "ESP." Columbia PC-9150.
 "Filles de Killimanjaro." Columbia PG-9750.
 "Four or More." Columbia PC-9253.
 "Miles Smiles." Columbia CS-9401.
 "My Funny Valentine." Columbia PC 9106.
 "Nefertiti." Columbia CS-9594.
 "Seven Steps to Heaven." Columbia PC-8851.
 "Sorcerer." Columbia PC-9532.
- 1968: "Miles in the Sky." Columbia CS-9628.
- 1969: "Bitches Brew." Columbia PG-26.
 "In a Silent Way." Columbia CS-9875.
- 1970: "Jack Johnson." Columbia KC-30455.
 "Live-Evil." Columbia CG-30954.
- 1970's: "Agharta." Columbia PG-33967.
 "Big Fun." Columbia PG-32866.
 "Get up with it." Columbia KG-33236.

Eric Dolphy. (sx) "Eric Dolphy." Prestige 24008.

- _____. "Magic." Prestige 24053.
 _____. "Out There." Prestige 7652.
 _____. "Out to Lunch." Blue Note 84163.

Booker Ervin. (sx) "Setting the Pace." Prestige 7455.

Bill Evans. (pno) "Alone." Verve V6-8792.

- _____. "The Tokyo Concert." Fantasy 9457.
 _____. "The Village Vanguard Sessions." Milestone
 47002.

Art Farmer. (tpt) "To Duke with Love." Inner City
 IC6014.

- Ricky Ford. (sx) "Manhattan Plaza." Muse 5188.
- Sonny Fortune. (sx) "Awakening." A & M 704.
- Frank Foster. (sx) "Fearless." Prestige 7461.
- Red Garland. (pno) "P. C. Blues." Prestige 7752.
- Stan Getz. (sx) "Jazz Samba." Verve 6-8432.
- Dexter Gordon. (sx) "Manhattan Symphonie." Columbia JC-35608.
- _____. "Sophisticated Giant." Columbia JC-34989.
- Slide Hampton. (trmb) "World of Trombones." West 54 8001.
- Herbie Hancock. (pno)
- 1960's: "Empyrean Isles." Blue Note 84175.
 "Maiden Voyage." Blue Note 84195.
 "Prisoner." Blue Note BST 84321.
 "Speak Like a Child." Blue Note BST 84279.
 "Succotash." Blue Note 95208.
 "Takin' Off." Blue Note 84109.
- 1970's: "Crossings." Warner Bros. 2617.
 "Herbie Hancock/Chick Corea: In Concert."
 Columbia PC235663.
 "Mwandishi." Warner Bros. WS-1898.
 "Sextant." Columbia KC 32212.
 "VSOP." Columbia PG 34688.
 "VSOP, Quintet." Columbia CS-34976.
- John Handy. (sx) "New View." Columbia CS-9497.
- Heath Brothers. "Live at the Public Theatre." Columbia FC-36374.
- Joe Henderson. (sx) "In Japan." Milestone 9047.
- Freddie Hubbard. (tpt) "Breaking Point." Blue Note 84172.
- _____. "Freddie Hubbard." Blue Note LA356-H2.
- _____. "Skagly." Columbia FC-36418.
- Bobby Hutcherson. (vi) "Knucklebean." Blue Note LA-7894.

- Ahmad Jamal. (pno) "Jamal Plays Jamal." 20th Century
T-459.
- Elvin Jones. (dr) "Illumination." Impulse 49.
- _____. "Ultimate." Blue Note 84305.
- Hank Jones. (pno) "Jazz Trio: Love for Sale." Inner
City IC 6003.
- Wynton Kelly. (pno) "Keep it Moving." Milestone 47026.
- Roland Kirk. (sx) "Pre-Rahsaan." Prestige 24080.
- Earl Klugh. (g) "Finger Paintings." Blue Note LA737-H.
- Hubert Laws. (fl) "Family." Columbia JC 36396.
- Ronnie Laws. (sx) "Pressure Sensitive." Blue Note LA
452-G.
- Charles Lloyd. (sx) "Monterey." Atlantic 1473.
- Ronnie Matthews. (pno) "Legacy." Bee Hive 7011.
- Charles Mingus (b) "Changes One." Atlantic SD 1677.
- _____. "Changes Two." Atlantic SD 1678.
- _____. "Great Concert." Fantasy PR-34001.
- _____. "Mingus at Antibes." Atlantic SD2-3001.
- _____. "Mingus at Town Hall." Fantasy F-JWS-9.
- _____. "Passions of a Man." Atlantic SD-3-600.
- _____. "Reincarnation of a Lovebird." Prestige P-
24028.
- Oliver Nelson. (sx) "Three Dimensions: The Dedication
Series Vol. III." Impulse IA-9335.
- Jimmy Owens. (tpt) "Jimmy Owens." A & M SP-712.
- Joe Pass. (g) "Virtuoso." Pablo 2310 708.
- Max Roach. (dr) "Pictures in a Frame." Soul Note SN-
1003.

Pharoah Sanders. (sx) "Journey to the One." Theresa
108/109.

_____. "Karma." Impulse 9181.

_____. "Thembi." Impulse 9206.

Woody Shaw. (tpt) "Rosewood." Columbia JC-35309.

_____. "Woody III." Columbia JC-35977.

Wayne Shorter. (sx) "Juju." Blue Note 84182.

_____. "Night Dreamer." Blue Note 84173.

_____. "Speak no Evil." Blue Note 84194.

_____. "Super Nova." Blue Note 84332.

Charles Tolliver. (tpt) "Paper Man." Arista Freedom 1002.

Stanley Turrentine (sx) with the 3 Sounds. "Blue Hour."
Blue Note 84057.

McCoy Tyner. (pno) "Atlantis." Milestone 55002.

_____. "Echoes of a Friend." Milestone 9055.

_____. "Expansions." Blue Note 84338.

_____. "Fly with the Wind." Milestone 9067.

_____. "Song of the New World." Milestone 9049.

_____. "Supertrios." Milestone 55003.

_____. "The Greeting." Milestone 9085.

_____. "Trident." Milestone 9063.

Mal Waldron. (pno) "Moods." Inner City IC 3018.

Cedar Walton. (pno) "Soundscapes." Columbia JC-36285.

Weather Report. "I Sing the Body Electric." Columbia
PC-31352.

_____. "Weather Report." Columbia PC-30661.

Avant Garde and Free Styles

"Free jazz" or "Avant Garde jazz" was a musical depiction of the struggle of black Americans in the 1960's. The quest for black self concept, social justice, civil rights and black solidarity greatly effected the creative process of the black musician. The concept of freedom became a key word for the concept of black music.

The "free jazz" movement represented a significant turning point in the historical evolution of Afro-American music and jazz. It simultaneously produced a radical departure from the modern jazz style while reviving the performance practices of early jazz and African music. The name "free jazz" not only implies the freedom from the conventional techniques and practices of modern jazz but also the freedom to create and experiment with new ideas. Some of the innovations of the freedom concept in black music were:

1. Creation of new song structures--freedom from the restrictions of standard form.
2. Freedom from the harmonic constraints of the tempered scale and Western chord structure--the piano was often eliminated from the rhythm sections of free jazz groups.
3. The concept of collective improvisation--a revival of the performance practices of New Orleans jazz in the early 1900's--characterized by the polyphonic texture of "collective improvisation."

4. Creation of new timbres, range and tonality--freedom from defined pitch incorporated the use of African and Indian "scale" techniques; musical instruments were played beyond their constructed range; the "hocket" technique of overlapping sounds to create new tonalities and textures was used extensively.
5. "The horn as voice"--the horn imitating the human voice existed in black music for decades prior to "free jazz" but it took on a new meaning. The horn symbolized the voice of the black experience in a time of conflict, pain and sorrow. The "shrieks and cries" of the saxophone, having rhythmic accentuation of the piano and drums became identified with the voice of the "angry" black man. It was this voice that characterized the "free jazz" of the sixties and seventies.

The leading innovators of this important contribution to black America "free jazz" included: Cecil Taylor, Max Roach, John Coltrane, Ornette Coleman, Sun Ra, Archie Shepp, Marion Brown, Don Cherry, Albert Ayler and Sam Rivers. The young exponents of "free jazz" active in the 1970's include the following solo artists and ensembles: Anthony Davis, James Newton, Air, Art Ensemble of Chicago, World Saxophone Quartet, The Revolutionary Ensemble and Anthony Braxton.

Recommended albums: avant garde and free styles

Muhai Richard Abrams. (pno) "Spiral." Arista AL 3007.

Air. "Air Lore." Arista An-3014.

_____. "Air Time" NESSA N12.

_____. "Montreux Suisse." Arista Novus AN 3008.

- Art Ensemble of Chicago. "Nice Guys." ECM 1126.
 _____. "Paris Session." Arista Freedom 1903.
- Albert Ayler. (sx) "Dedication, Vol. 7." MCA 9336.
 _____. "First Recording." Crescendo 9022.
- Arthur Blythe. (sx) "In the Tradition." Columbia JC-36300.
 _____. "Lenox Avenue Breakdown." Columbia JC-35638.
- Anthony Braxton. (sx) "The Montreux/Berlin Concerts." Arista AL5002.
 _____. "Saxophone Improvisations." Inner City IC 1008.
- Marion Brown. (sx) "Duets." Arista 1904.
- Don Cherry. (tpt) "Complete Communion." Blue Note LT-84226.
 _____. "Hear and Now." Atlantic 18217.
 _____. "Old and New Dreams." Black Saint 0013.
- Ornette Coleman. (sx) "Best of Ornette Coleman." Atlantic
 _____. "Free Jazz." Atlantic SD 1364.
 _____. "Science Fiction." Columbia KC-31061.
 _____. "Skies of America." Columbia C-31562.
 _____. "The Shape of Jazz to Come." Atlantic 1317.
- Stanley Cowell. (pno) "Blues for Vietcong." Arista Freedom 1032.
 _____. "Equipoise." Galazy GXY 5125.
- Anthony Davis. (pno) "Of Blues and Dreams." Sackville 3020.
- Jack De Johnette. (dr) "New Directions." ECM 1128.
 _____. "New Rags." ECM 1103.

- _____. "Special Editions." ECM 1-1152.
- Andrew Hill. (pno) "Point of Departure." Blue Note
BLP 84167.
- Michael Gregory Jackson. (g) "Heart and Center." Arista
Novus 3015.
- Keith Jarrett. (pno) "Bop-Be." Impulse IA-9334.
- _____. "Facing You." ECM-1017ST.
- _____. "Koln Concerts." ECM 1064/1065.
- _____. "My Song." ECM-1-1115.
- _____. "Shades." ABC-ASD 9322.
- _____. "Solo Concerts." ECM 1035-37 ST.
- _____. "Treasure Island." ABC AS-9274.
- Oliver Lake. (sx) "Heavy Spirits." Arista Freedom 1008.
- _____. "Shine." Arista Novus AN 3010.
- Mandingo Griot Society. "Mandingo Griot Society." Flying
Fish 076.
- Roscoe Mitchell. (sx) "Old Quartet." Nessa 5.
- Sun Ra. (pno) "Live at Montreux." Inner City IC-1039.
- _____. "Solo Piano." Vol. I IAI 37.38.50.
- Dewey Redman. (sx) "Old and New Dreams." Black Saint
0013.
- Revolutionary Ensemble. "Manhattan Cycles." India
Navigation 1023.
- Sam Rivers. (sx) "Contours." Blue Note LT-84206.
- _____. "Contrasts." ECM 1-1162.
- _____. "Fuchsia Swing Song." Blue Note 84184.
- Max Roach. (dr) "M'Boom." Inner City IC 36247.

- George Russell. (dr, pno) "Ezz-Thetics." Riverside 6112.
 _____ . "New York and Jazz in the Space Age." MCA
 Archie Shepp. (sx) "Four for Trane." Impulse A-71.
 _____ . "Mama Too Tight." Impulse 9134.
 _____ . "Montreux One-Two." Arista Freedom 1027-1034.
 _____ . "Steam." Inner City IC 3002.
 Cecil Taylor. (pno) "Conquistador." Blue Note 84260.
 _____ . "Indent." Arista Freedom 1038.
 _____ . "In Transition." Blue Note LA 458-H2.
 _____ . "The Great Concert." Prestige 34003.
 _____ . "Unit Structures." Blue Note BST-84237.
 Mary Lou Williams and Cecil Taylor. (pno) "Embraced."
 Pablo 2620108.
 World Saxophone Quartet. "Point of No Return." Moers
 Music 01034.
 _____ . "Steppin' with the World Saxophone Quartet."
 Black Saint BSR27.

Jazz Fusion

The jazz fusion style, which began in 1969, is based upon a synthesis of jazz with elements of soul, rhythm, and blues, rock and roll, Latin, Brazilian, African, Indian and electronic music. Because of the overwhelming popularity and success of soul and rock in the record industry and American public, many jazz artists incorporated the basis of these styles into their music. The

results for many jazz artists were highly successful. Jazz fusion helped to push other styles of jazz, old and new, into an expanded area of communication with the public.

To an extent, fusion was a reaction to the predominant image of jazz as an art-for-art's-sake music assumed to be incapable of, and disinterested in, communicating with the public at large. That image meant unemployment, public neglect, and minimal record company support⁴¹

The recording of "In a Silent Way" by Miles Davis in 1969, designated the start of the fusion era in jazz. Davis pioneered the use of electronic textures superimposed over an undercurrent of "soul" bass patterns and "rock" drumming. His next recording, "Bitches Brew" represents a refinement of the fusion technique. This album quickly sold over 400,000 copies, breaking the record sales of any previous Davis recording.⁴² "Bitches Brew" incorporated the extensive use of the electric piano and bass, and African-South American percussion. Miles Davis, pioneer of the cool style of the 1950's and innovator of the popular quintet style of the 1960's, once again exhibited his musical

⁴¹Len Lyons, The 101 Best Jazz Albums: A History of Jazz on Records (New York: William Morrow and Co., 1980), p. 327.

⁴²Ibid., p. 331.

ingenuity by founding the style for the 1970's, jazz fusion.

Several sidemen of the Miles Davis "Bitches Brew" sessions became the leaders of the jazz fusion style in the 1970's. A few of these artists earned "gold records" (500,000 copies sold): Herbie Hancock, George Benson, Chick Corea, and Joe Zawinul (Weather Report). Other major artists of the fusion style that evolved from the Miles Davis "school" include: Wayne Shorter, Tony Williams, John McLaughlin, Airto Moreira, Keith Jarrett, and Lenny White.

Jazz fusion with rhythm and blues.

George Benson (g)

- 1966: "Benson Burner." Columbia CG-33569.
 "Cookbook." Columbia CS-9413.
- 1970's: "Breezin'." Warner Bros. BS 2919.
 "Weekend in L. A." Warner Bros. WB 3139.
- 1980: "Give Me the Night." Warner Bros. HA-3453.
- Tom Browne. (tpt) "Browne Sugar." Arista GRP 5003.
- Donald Byrd. (tpt) "Places and Spaces." Blue Note
 LA549G.
- Crusaders. "Crusaders I." Blue Note BTS-6001.
- _____. "Images." Blue Thumb BA-6030.
- _____. "Live Sides." Blue Note LT-1046.
- _____. "Rhapsody and Blues." MCA 5124.
- _____. "Street Life." MCA 3094.

- George Duke. (pno) "Don't Let Go." EPIC JE 35366.
_____. "Follow the Rainbow." EPIC JE 35701.
_____. "From me to you." EPIC PE 34469.
_____. "Master of the Game." EPIC JE 36263.
_____. "Reach for it." EPIC JE 34883.
- Charles Earland. (org) "Black Talk." Prestige 10024.
- Eric Gale. (g) "Ginseng Woman." Columbia PC 34421.
_____. "Multiplication." Columbia JC 34938.
- Herbie Hancock. (pno) "Headhunters." Columbia KC 32731.
_____. "Manchild." Columbia PC 33812.
_____. "Mr. Hands." Columbia JC 36578.
_____. "Sunlight." Columbia JC 34907.
_____. "Thrust." Columbia PC 32965.
- Quincy Jones. (tpt) "Bodyheat." A & M SP 3617.
_____. "I Heard That." A & M SP 3705.
_____. "Mellow Madness." A & M SP 4526.
- Ramsey Lewis. (pno) "Golden Hits." Columbia PC 32490.
_____. "Legacy." Columbia JC 35483.
_____. "Ramsey Lewis." Columbia JC 35815.
_____. "Routes." Columbia JC 36423.
_____. "Tequila Mockingbird." Columbia JC 35018.
- Ralph MacDonald. (perc) "Sound of a Drum." Marlin 2202.
- Harvey Mason. (dr) "Funk in a Mason Jar." Arista 4157.

Les McCann. (pno) "Invitation to Openess." Atlantic
SD 1603.

_____. "Layers." Atlantic SD 1646.

_____. "Live at Montreux." Atlantic SD2-312.

_____. "Swiss Movement." Atlantic SD 1537.

Patrice Rushen. (pno) "Shout It Out." Prestige 10101.

Lonnie Liston Smith. (pno) "Best of Lonnie Liston Smith."
Columbia JC 36366.

Stuff. "Stuff." Warner Bros. 2968.

_____. "More Stuff." Warner Bros. 3061.

Grover Washington. (sx) "Baddest." Motwon M9-940A2.

_____. "Live at the Bijou." Kudu 36/37.

_____. "Winelight." Electra 6E-305.

Jazz fusion with latin rhythm.

Airto. (perc) "Promises of the Sun." Arista AL-4116.

Gato Barbieri. (sx) "Confluence." Arista 1003.

_____. "The Third World." Flying Dutchman BXLI-2826.

_____. "Under Fire." Flying Dutchman 10156.

Ray Barreto. (perc) "Carnaval." Fantasy 24713.

Chick Corea. (pno) "Leprechaun." Polydor 6062.

_____. "Light as a Feather." Polydor 5525.

_____. "Mad Hatter." Polydor 6130.

_____. "My Spanish Heart." Polydor 9003.

_____. "Return to Forever." ECM 1022.

Deodato. (pno) "2001." CTI 7081.

_____. "Whirlwinds." MCA 410.

- George Duke. (pno) "A Brazilian Love Affair." Epic
FE 36483.
- Milton Nascimento. (pno) "Journey to Dawn." A & M
4719.
- Eddie Palmieri. (pno) "Lucumi Macumba Voodoo." Epic
JE-35523.
- Hermeto Pascoal. (pno) "Hermeto." MUSE MR-5086.
- Flora Purim. (vo) "Butterfly Dreams." Milestone M-9052.
_____. "500 Miles High." Milestone M-9070.
_____. "Stories to Tell." Milestone M-9058.
_____. "That's What She Said." Milestone M-9081.
- Wayne Shorter. (sx) "Native Dancer." Columbia PC-
33418.

Jazz fusion with rock.

- John Abercrombie. (g) "Timeless." ECM 1047.
- Horacee Arnold. (dr) "Tales of the Exonerated Flea."
Columbia KC-32869.
- Jeff Beck. (g) "Rough and Ready." Epic PE-30973.
_____. "Wired." Epic PE-33849.
- Stanley Clarke. (b) "Stanley Clarke." Nemperor 431.
_____. "I Wanna Play for You." Nemperor KZ2-35680.
_____. "School Days." Nemperor 900.
- Billy Cobham. (dr) "Best of Billy Cobham." Columbia
JC-36400.
- Chick Corea. (pno) "Hymn of the Seventh Galaxy."
Polydor PD5536.
_____. "No Mystery." Polydor PD6512.

- _____. "Romantic Warrior." Columbia PC 34076.
- _____. "Where Have I Known You Before." Polydor PD
6509.
- Larry Coryell. (g) "Introducing the Eleventh House."
Vanguard 79342.
- Jan Hammer. (pno) "First Seven Days." Nemperor 432.
- _____. "Hammer." Asylum 6E 173.
- _____. "Melodies." Nemperor 35003.
- Alphonso Johnson. (b) "The Best of Alphonso Johnson."
Epic JE-36521.
- Chuck Mangione. (tpt) "Children of Sanchez." A & M
SP-6700.
- _____. "Feels So Good." A & M SP-4658.
- _____. "Friends and Love." Mercury 2-800.
- Pat Metheny. (g) "American Garage." ECM 1155.
- John McLaughlin. (g) "Apocalypse." Columbia KC-32957.
- _____. "Birds of Fire." Columbia PC-31996.
- _____. "Electric Dreams." Columbia JC-35785.
- _____. "Electric Guitarist." Columbia JC-35326.
- _____. "Inner Worlds." Columbia PC33908.
- _____. "Shakti." (Indian Music Fusion) Columbia
PC-34162.
- _____. "The Inner Mounting Flame." Columbia PC-
31067.
- Jean-Luc Ponty. (vio) "Enigmatic Ocean." Atlantic SD-
19110.
- _____. "Imaginary Voyage." Atlantic SD-19136.

- Weather Report. "Black Market." Columbia PC-34099.
_____. "8:30." Columbia PC-36030.
_____. "Heavy Weather." Columbia PC-34418.
_____. "Mysterious Traveller." Columbia PC-32494.
_____. "Night Passage." Columbia JC-36793.
_____. "Sweetnighter." Columbia PC-32210.
_____. "Tale Spinnin.'" Columbia PC-33417.
- David Sancious. (pno) "Forest of Feelings." Epic
KE-33441.
_____. "Transformation." Epic KE-33939.
- Santana. (g) "Abraxas." Columbia PC-30130.
_____. "Caravanserai." Columbia PC-31610.
_____. "Greatest Hits." Columbia JC-33050.
_____. "Marathon." Columbia FC-36154.
_____. "Moonflower." Columbia C2-34914.
_____. "Welcome." Columbia PC-32445.
- Lenny White. (dr) "Big City." Nemperor 441.
- Tony Williams. (dr) "Best of Tony Williams." Columbia
JC-36397.
- Frank Zappa. (g) "The Grand Wazoo." Reprise MS-
2093.

Jazz Vocalists

Afro-American music evolved from a strong vocal tradition. The jazz vocalist has been assigned the task of keeping that vocal tradition alive in a medium dominated by instrumental music.

In Afro-American music, the vocal and instrumental styles have influenced each other, either directly or indirectly. A horn may use a number of "growling," vibrato and timbre effects to approximate the sound of the human singing voice. In turn, the vocalist adapts the melodic fluidity, and phrasing and articulation of a horn instrument. The vocalist also can communicate emotion and feeling through creative interpretation of song lyrics. A great number of jazz vocalists have been associated with particular songs because of their unique, personal interpretation of the songs and their lyrics.

As part of the Afro-American music tradition, most vocalists were "trained" in the black church or on the stage. The great classic blues singers grew out of the black church. For many years, the church was the primary source of musical training in the black community. The church has produced many of the popular black jazz vocalists. The swinging dance halls of the large urban entertainment centers like Harlem in New York City,

provided many talented young vocalists the opportunity to develop their singing skills and performance techniques. Many of the touring big bands and later small groups featured the finest vocalists in the business.

The jazz vocalist, once featured "sideperson" with instrumental ensembles, has created a tradition that stands with the ranks of the great jazz instrumentalists. Modern jazz singers have expanded their vocal range, repertoire and renditions to include the music of contemporary America and ethnic music from around the world.

Recommended albums: jazz vocalists

Andy Bey. "Stanley Clarke--Children of Forever." Polydor PD5531.

Angela Bofill. "Angie." Arista GRP 0798.

Dee Dee Bridgewater. "Dee Dee Bridgewater." Atco 18188.

Oscar Brown, Jr. "Sin and Soul." Columbia CSP JCS-8377.

Jean Carn. "When I Find You Love." Philadelphia International JZ-36196.

Betty Carter. "Betty Carter." Bet-Car MK1002.

Billy Eckstine. "Billy Eckstine Sings." Savoy SJL-1127.

Ella Fitzgerald. "Best of Ella." MCA 2-4047.

_____. "Ella and Oscar." Pablo 2310-759.

- _____. "History of Ella Fitzgerald." Verve 2 V6S-8817.
- Billie Holiday. "God Bless the Child." Columbia CG-30782.
- _____. "Lady Day." Columbia CL-637.
- _____. "The Billie Holiday Story." Vol. I Columbia PG-32121, Vol. II Columbia PG-32124, Vol. III Columbia PG-32127.
- _____. "The Original Recordings." Columbia C-32060.
- Helen Humes. "Helen Humes and the Muse All Stars." Muse 5217.
- Phyllis Hyman. "You Know How to Love Me." Arista 9509.
- Al Jarreau. "Look to the Rainbow." Warner Bros. 2BZ-3052.
- _____. "This Time." Warner Bros. 3434.
- Eddie Jefferson. "The Be-Bop Singers." Prestige PR 7828.
- _____. "The Jazz Singer." Inner City IC 1016.
- Etta Jones. "Don't Go to Strangers." Prestige 7186.
- Lambert, Hendricks and Ross. "The Best of Lambert, Hendricks and Ross." Columbia C32911.
- Abbey Lincoln. "What It Is." Columbia JC 36581.
- John Lucien. "Song for My Lady." Columbia PC33544.
- Carmen McRae. "The Greatest of Carmen McRae." MCA 2-4111.
- Esther Phillips. "Here's Esther . . . Are you Ready." Mercury SRM-1-3769.
- _____. "Performance." Kudu P698.
- King Pleasure. "The Source." Prestige P-24017.
- Esther Satterfield. "Once I Loved." A and M SP3408.
- Marlena Shaw. "Marlena." Blue Note BLN 84422.

- _____. "Sweet Beginnings." Columbia JC 35632.
- Nina Simone. "Here Comes the Sun." RCA AFL1-4536.
- _____. "It is Finished." RCA APL1-0241.
- _____. "The Best of Nina Simone." Philadelphia
International PHS600298.
- Dakota Staton. "Late, Late Show." Capitol SM-876.
- Leon Thomas. "Blues and the Soulful Truth." Flying
Dutchman FD-10155.
- _____. "John Coltrane: A Love Supreme." Impulse
A77.
- _____. "Full Circle." Flying Dutchman FD-10167.
- Sarah Vaughan. "Live in Japan." Mainstream MRL
2401.
- _____. "Song Book Two." Pablo 2312116.
- Dinah Washington. "Best of Dinah Washington." Roulette
42014.
- _____. "Immortal Years." Roulette RE 125.
- Joe Williams. "Live" Fantasy 9441.
- Joe Lee Wilson. "Without a Song." Inner City IC
1064.
- Nancy Wilson. "Cannonball Adderley and Nancy Wilson."
Capitol SM-1657.

Gospel/Contemporary Gospel Music

A vital form of expression in the Sanctified black church, the term gospel music refers to both a type of song and a style of playing piano. The texts of the songs are based on the texts of the Trinity. The piano style is basically chordal and heavy laced with syncopation.⁴³

The modern gospel style is barely 40 years old. From the store front churches of the black community, gospel music received much of its initial development in the 1930's. The popularization of the modern gospel song was largely due to the inspired compositions of the pianist, composer and singer Thomas A. Dorsey. Originally known as "Georgia Tom," blues and jazz accompanist with Ma Rainey, Thomas Dorsey turned toward the composition and publication of gospel songs in 1932. Dorsey consciously combined Baptist lyrics, Sanctified beat with jazz and blues elements to create the foundation for the contemporary gospel sound.⁴⁴ By 1970 Dorsey had written more than 400 songs ("Precious Lord" his most famous

⁴³Horace C. Boyer, "Contemporary Gospel Music" Black Perspective in Music, pp. 22-23.

⁴⁴Tony Heilbut, The Gospel Sound: Good News and Bad Times (New York: Simon and Schuster, 1971), p. 25.

composition), had founded the National Convention of Gospel Singers, and had inspired the organization of hundreds of touring gospel singers, gospel ensembles, and gospel choirs.⁴⁵

Gospel music consists of two distinct styles. The older style of singing called "quartet" consisted of male vocalists dressed in street clothes (suits) singing in the "a cappella" tradition of the barbershop quartet. The other style of singing was called "gospel." The more popular style, gospel singing was characterized by female vocalists dressed in choir robes accompanied by piano.

Both groups are active in contemporary gospel music; but the quartet have added guitar and bass on occasion, the piano; and the gospel singers have added male voices and the electric organ, as well as full orchestra for special recordings.⁴⁶

Gospel music has developed its own high aesthetic standards through the individual performances and direction of: Roberta Martin, Mahalia Jackson, Sallie Martin, Sister Rosetta Thorpe, Andre Crouch, James Cleveland, Professor Alex Bradford and Dorthy Love Coates. The universal

⁴⁵ Eileen Southern, The Music of Black Americans: A History (New York: W. W. Norton and Co., 1971), p. 404.

⁴⁶ Horace C. Boyer, "Contemporary Gospel Music" Black Perspective in Music, pp. 22-23.

appeal of gospel music was also due to the contributions of singing groups: The Soul Stirrers, The Sensational Nightingales, The Dixie Hummingbirds, The Swan Silvertones, Gospel Harmonettes, The Staple Singers, Boyer Brothers and The Hawkins Family.

Recommended albums: gospel/contemporary gospel music

Inez Andrews. "Live at the Munich Gospel Festival." ABC SBLP 254.

The Supreme Angels. "Supreme." Nasboro 77110.

The Boyer Brothers. "Step by Step." Savoy MG-14155.

Alex Bradford. "Best of Alex Bradford." Speciality 2133.

Shirley Caesar. "The Best of Shirley Caesar." Savoy MG-14202.

Kings Temple Choir. "Now." Creed 3083.

New York City Community Choir. "N.Y.C. Community Choir." RCA APL-1-2293.

Institutional Radio Choir. "Say Something for the Lord." Savoy 14495.

Reverend James Cleveland. "In the Ghetto." Savoy 14322.

_____. "In Person." Savoy 14059.

_____. "Out on a Hill." Savoy 14145.

_____. "Recorded Live." Savoy DBL 7009.

_____. "The Lord is My Life." Savoy 14425.

Dorothy Love Coates. "The Best of Dorothy L. Coates." Speciality 2134.

- Andre Crouch. "I'll Be Thinking of You." Light LS-5763.
 _____. "Live at Carnegie Hall." Light LS-5602.
 _____. "Take Me Back." Light LS-37675.
 _____. "This is Another Day." Light LS-5683.
- Reverend Isaac Douglas. "You Light Up My Life." Creed
 3090.
- Five Blind Boys. "The Original Five Blind Boys." Exodus
 59.
- Edwin Hawkins. "The Comforter." Birthright BRS-4020.
 _____. "Wonderful." Birthright BRS-4005.
- Tramaine Hawkins. "Tramaine." Light LS 5760.
- Walter Hawkins. "Jesus Christ is the Way." Light LS-5705.
 _____. "Love Alive I." Light LS-5686.
 _____. "Love Alive II." Light LS-5735.
- Dixie Hummingbirds. "In the Morning." Peacock 108.
 _____. "The Best of the Dixie Hummingbirds." Peacock
 138.
- Mahalia Jackson. "1911-1972." Kenwood 506.
 _____. "Right Out of the Church." Columbia CS-9813.
 _____. "World's Greatest Gospel Singer." Kenwood 505.
- Mighty Clouds of Joy. "Best of the Mighty Clouds of Joy."
 Peacock 183.
 _____. "Live! At The Apollo." Peacock 173.
- Sensational Nightingales. "Best of the Sensational
 Nightingales." Peacock 137.
 _____. "Songs of Praise." Peacock 101.
- Sarah Jordon Powell. "Touch Somebody's Life." Savoy 14347.

- J. C. White Singers. "Come Alive for Jesus." Savoy 14498.
- Roberta Martin Singers. "Twelve Inspirational Songs." Savoy 14008.
- Meditation Singers. "Change is Gonna Come." Jewel 0048.
- Staple Singers. "Great Day." Milestone 47028.
- _____. "Pray On." Epic 26237.
- Soul Stirrers. "The Original Soul Stirrers." Specialty 2137.
- _____. "The Soul Stirrers Featuring Sam Cooke." Specialty 2106.
- Myrna Summers. "Give Me Something To Hold On To." Savoy 14520.
- _____. "I Found Jesus and I'm Glad." Savoy 14407.
- Pilgrim Travelers. "Best of the Pilgrim Travelers." Specialty 2121.
- Donald Vails. "Live! In Deep Water." Savoy 14421.

Black Concert Music

Simultaneous with developments in American jazz, Blacks produced brilliantly in the area of art music. Originally designed for the society's elite, art music, or classical music, created a hierarchy and a stratification between high and low economic classes of society. Because the majority of American Blacks were of the lowest economic strata, art music traditionally excluded them. Yet their talents and efforts directed many to be successful in this classical art form.⁴⁷

⁴⁷ Hildred Roach, Black American Music: Past and Present (Boston: Crescendo Publishing Co., 1973), p. 95.

The black composers who incorporated selected forms of Afro-American folk music with European art music techniques were regarded as nationalists. Many black nationalistic composers were well trained in traditional composition, harmony and theory. The instruction they received usually occurred in the leading music schools, conservatories and through private study with renowned European composers. The unique blend of European orchestration and choral arrangements of black spirituals won the black composers distinction and recognition in the field of composed music.⁴⁸

The eclectic black composer experimented with musical materials that spanned a wide range of styles and periods of music. The contemporary classical forms, gospel music, jazz, soul and electronic music inspired black composers to create music reflecting the trends of twentieth century America. "The Afro-American Symphony," composed by William Grant Still, the "Dean of Afro-American Composers" is truly representative of the eclectic style. This symphonic work incorporated not only black folk music idioms but jazz and blues styles as well. Other noted black eclectic composers like Frederick Tillis,

⁴⁸Eileen Southern, The Music of Black Americans: A History (New York: W. W. Norton and Co., 1971), p. 283.

Hale Smith, Ulysses Kay and Olly Wilson have kept the black expression alive in the field of composed music.

Recommended albums: black concert music

William Dawson. "Negro Folk Symphony." Varese/Sarabande 81056.

Nathaniel Dett. "In the Bottoms: Suite for Piano." Phillips 9500096.

Ronald Hayes. "Spirituals." Period SPL-580.

Natalie Hinderas. "Music by Black Composers." Desto DC 7102/3.

Ulysses Kay. "Fantasy Variations." CRI S-209.

_____. "Short Overture." Desto 7107.

_____. "Sinfonia in E." CRI-139.

_____. "Six Dances for String Orchestra." Turnabout 34546.

_____. "Short Symphony." CRI 254.

Samuel Coleridge Taylor. "Eleanore." Columbia DB-2083.

_____. "The Death of Minnehaha." Columbia 2210-3.

Frederick Tillis. "Niger Symphony; Music for Violin, Cello and Piano." Serenus SRS 12087.

_____. "Quintet for Brass." Serenus SRS 12066.

George Walker. "Music for Brass." Serenus 12077.

_____. "Passacaglia." Desto 7107.

_____. "Sonata No. 3 for Piano." Orion 76237.

Olly Wilson. "Cetus." Turnabout 34301.

_____. "Echoes for Clarinet and Tape." CRI S-367.

_____. "Piano Pieces." (piano and tape) Desto 7102/3.

- Julia Perry. "Stabat Mater." CRI-133.
- Hale Smith. "Contours for Orchestra." Louisville 632.
- _____. "Expansions." New World 211.
- _____. "In Memoriam." CRI S-182.
- _____. "Valley Wind for Soprano." CRI-301.
- William Grant Still. "Danzas de Panama; Ennanga; Song for Lonely." Orion 7278.
- _____. "Festival Overture; Lenox Avenue: Blues Carmela." CRI S-259.
- _____. "Seven Traceries for Piano." Orion 78305/6.
- _____. "Suite for Violin and Piano." Orion 7152.
- _____. "Symphony No. 1 (Afro-American)." New Records NRLP 105.
- Howard Swanson. "Seven Songs." Desto 6422.

Reggae

Jamaica, the largest of the English speaking West Indian territories, provided the atmosphere and environment for the creation of a popular style of music called reggae. In his book, Black Music of Two Worlds, John Storm Roberts states:

In the 1950's and 1960's a new phenomenon hit Jamaica. A succession of styles, one leading directly to another emerged: first ska, then rocksteady, and most recently reggae.⁴⁹

⁴⁹ John Storm Roberts, Black Music of Two Worlds (New York: Praeger Publishers, 1972), p. 130.

Reggae originated from the revolutionary movements of the Rastafarians and the "Rude Boys." The Rastafarians are a back to Africa sect based in Kingston, Jamaica and the "Rude Boys" are a revolutionary youth group in West Kingston.⁵⁰ The ideals of these radical groups are exemplified by reggae.

The musical style of reggae represents the blending of two musical traditions, Jamaican and Afro-American. Reggae retains the basic syncopated rhythms and melodies of Jamaican music. The use of electric instruments clearly reflect the influence of rhythm and blues. The synthesis of Jamaican and Afro-American music succeeded in creating "a new and very vital music, almost certainly the Caribbean's only entirely new musical form in this century."⁵¹

Recommended albums: reggae

Jimmy Cliff. "I Am The Living." MCA 5153.

_____. "In Concert." Reprise MS-2256.

_____. "The Harder They Come." Mango 9202.

_____. "Wonderful World, Beautiful People." A & M
4251.

⁵⁰Ibid., p. 131.

⁵¹Ibid., p. 132.

- Heptones. "Night Food." Island IS 9381.
- Bob Marley and The Wailers. "Babylon by Bus." Island IS11.
- _____. "Burnin'." Island IS 9256.
- _____. "Live." Island IS 9376.
- _____. "Natty Dread." Island IS 9281.
- _____. "Rastaman Vibrations." Island IS 9383.
- Toots and the Maytals. "Just Like That." MLPS 9590.
- _____. "Funky Kingston." Island IS 9330.
- _____. "Live." MLPS 9647.
- _____. "Reggae Got Soul." Island IS 9374.
- Peter Tosh. "Bush Doctor." Rolling Stone 39109.
- _____. "Equal Rights." Columbia PC-34670.
- _____. "Legalize It." Columbia PC-34153.
- _____. "Mystic Man." Rolling Stone 39111.
- Third World. "Arise in Harmony." Island IS 9574.
- _____. "96 Degrees in the Shade." Island IS 9443.
- _____. "Third World." Island IS 9369.

Soul Music

"Soul is" . . . the black experience, "being natural", quality, sensitivity and love.⁵² The phenomenon of "soul" embraced black America during the crisis years of the

⁵²Arnold Shaw, The World of Soul (New York: Cowles Book Co., Inc., 1970), p. 3.

sixties. The music of "soul" or soul music became the voice of black achievement and self-awareness. James Brown's "Say it Loud, I'm Black and I'm Proud" became the theme song for the Civil Rights movement. Soul music carries the long tradition of the expression of black consciousness through word and song. It has been and continues to be the reflection of hope for black Americans.

Soul music is yet another extension of the blues tradition. The country blues symbolize blues in the form of individual expression. The urban blues was a collective expression of the urban black community. Rhythm and blues evolved into a more contemporary form of black musical expression. Soul music now embodies the creative expression of black America as a unified people. In 1967, Billboard Magazine, a music trade periodical, issued the first of an annual series entitled "The World of Soul." This publication documented the black soul artist as a major contributor to record sales annually grossing millions of dollars. It also established soul music as a major influence on the musical culture of America.⁵³

The evolution of soul music falls into roughly three decades--1950's, 1960's and 1970's. All three decades of

⁵³Ibid., p. 4.

soul music show a diversity of influence as well as the common bond of the blues and gospel music. The soul groups of the 1950's were primarily vocal groups specializing in four part style harmonies and slow ballad song types. Chuck Berry and Bo Diddley pioneered a more energetic style of soul in the fifties that was soon to be called "rock and roll." The 1960's soul groups displayed a heavy leaning toward the gospel sound of the black church. The vocal stylings of Ray Charles, Aretha Franklin and James Brown captured the essence of the gospel sound using the "shout" and the "moan" to enhance the popular tunes of the day.

Two important styles or "schools" of soul evolved during the sixties: the Motown or Detroit Sound and the Memphis Sound. The Motown sound, associated with Motown records was the creation of Berry Gordy, an ex-production line worker for the Detroit automotive industry. He borrowed money to chance on a young group called Smokey Robinson and the Miracles. The success of this venture led to the successful Motown Sound. Gordy signed other artists that soon achieved worldwide recognition through his company. The Supremes, Temptations, Stevie Wonder, Mary Wells, Marvin Gaye, The Four Tops and Jackson Five all helped to establish the Motown Sound.

The Memphis Sound, associated with the Stax record company was launched in 1959. Stax Records produced their own widely acclaimed artists in Otis Redding, Booker T. and the MG's, Carla Thomas, Albert King, Issac Hayes, and Sam and Dave. Motown singer Martha Reeves offered her interpretation of the difference between the Motown Sound and Memphis Sound:

Memphis has a brass drum and brass guitar beat. Motown is built from a bass sound but it takes in much more on the top. There's a lot more elaboration in the Motown Sound. . . Motown has a shuffle beat and the Memphis beat is different.⁵⁴

The Memphis Sound was a sound built around the rhythm section, usually Booker T. and the MG's. Motown built its reputation on highly stylized string arrangements and was much more polished in production than the Memphis Sound.

The 1970's brought another "sound" to the world of soul. The "Philadelphia" sound, a product of the Gamble-Huff collaboration, produced such contemporary artists as Lou Rawls, McFadden and Whitehead, The O'Jays, Teddy Pendergrass, and Harold Melvin and the Blue Notes. In contrast to the lush orchestration of Philadelphia International Records, a more earthy brand of soul evolved called "Funk." Influenced by the rhythm and blues and rock fused bands of the Isley Brothers and Sly Stone with the soul performances of James

⁵⁴Ibid., p. 180-181.

Brown, funk emphasizes a basic rhythmic beat as a foundation for interweaving horn and vocal parts. The Parliament-Funkadelic band, masterminded by producer George Clinton, uses heavily textured polyphonic funk in conjunction with a colorful, elaborate stage show.

Disco, a music and a dance form, has been the latest addition to the soul music family. Disco derived its name from the discotheque, a nightclub for dancing, featuring sophisticated light shows and visual effects. Disco's popularity as a music resulted in several soul groups' immediate success in the recording industry. The refined sound of Chic, Donna Summer, GQ, Rose Royce, The Trammps and Taste of Honey best represent the elegance and spirit of disco.

Contemporary soul music for the 1980's continues to reflect the experience of black America. Artists like Stevie Wonder have contributed their time and talents to the black community as well as the recording industry. The Commodores and Earth, Wind and Fire illustrate the soul tradition of group composition, performance and proficiency in both the vocal and instrumental mediums. Because of its musical flexibility, adaptability and well established position in the recording industry, soul music should continue to grow in popularity. As a means of cultural expression and tradition for black community, soul music

fulfilled that need in the past and will continue to do so in the future. Soul is . . .

Recommended albums: 1950's rock and roll/soul music

- Chuck Berry. "Golden Decade Vol. I." Chess 1514.
 _____ . "Golden Decade Vol. II." Chess 60023.
 _____ . "Golden Decade Vol. III." Chess 60028.
 _____ . "Rockit." Atco 38-118.
 Coasters. "Greatest Hits." Atco 111.
 _____ . "Greatest Recordings: Early Years." Atco 371.
 Sam Cooke. "Best of Sam Cooke." RCA LSP-2625.
 _____ . "The Gospel Soul of Sam Cooke." Specialty
 2116.
 _____ . "This is Sam Cooke." RCA VPS-6027.
 Dells. "Greatest Hits Vol. III." Cadet 6.94.
 _____ . "I Touched a Dream." 20th Century Fox T-618.
 Bo Diddley. "Got My Own Bag of Tricks." Chess 2CH-60005.
 Fats Domino. "Cooking With Fats." United Artists LWB-
 122.
 _____ . "Fats Domino." United Artists UAS 9958.
 _____ . "Million Sellers." United Artists LM-1027.
 Drifters. "Early Years." Atco SD33-375.
 _____ . "Golden Hits." Atlantic 8153.
 Little Anthony and The Imperials. "Daylight." MCA 3245.
 _____ . "Forever Yours." Roulette 42007.

- Impressions. "16 Greatest Hits." ABC 727.
 _____ . "Vintage Years." Sire H-3717.
- Frankie Lyman and The Teenagers. "Echoes-Rock Era."
 Roulette RE-111.
- Platters. "Encore of Golden Hits." Mercury 60243.
 _____ . "The Platters." Specialty 4059.
- Little Richard. "Big Hits." Crescendo 9033.
 _____ . "The Fabulous Little Richard." Specialty 32104.
- Shirelles. "The Shirelles Sing Their Very Best."
 Specialty 4006.
- Spaniels. "American Graffiti." MCA2-8001.
 _____ . "Top 15--Alan Freed." Roulette 42042.
- Mary Wells. "Greatest Hits." Motown M7-616.
- Jackie Wilson. "Sings The Blues." Brunswick 754055.
 _____ . "Greatest Hits." Brunswick 754185.
 _____ . "Golden Favorites Vol. I." Brunswick 754058.
 _____ . "Golden Favorites Vol. II." Brunswick 754155.

Recommended albums: soul music/popular artists

- (1970's-80's). Ashford and Simpson. "A Musical Affair."
 Warner Bros. HS-3458.
- (1970's-80's). Roy Ayers. "No Stranger To Love." Polydor
 PD6246.
- (1960's-70's). Archie Bell and The Drells. "Strategy."
 Philadelphia Int. JZ-36096.

- (1950's-60's). Brook Benton. "Golden Hits." Mercury 60607.
- (1970's). Hamilton Bohannon. "Music In The Air." Mercury SRM 3813.
- (1960's). Booker T. and The MG's. "Soul Years." Atco 2-504.
- (1970's). Brass Construction. "Brass Construction V." United Artists LT-977.
- (1960's-70's). James Brown. "Hot On The One." Polydor 1198.
- _____. "People." Polydor 6258.
- _____. "Revolution of the Mind." Polydor 25-3003.
- _____. "Soul Classics, Vol. I." Polydor 5401.
- (1980's). Ray, Goodman and Brown. "Ray, Goodman and Brown II." Polydor 6299.
- (1970's-80's). Peabo Bryson. "Live and More." Atco 7004.
- (1960's). Solomon Burke. "Best of Solomon Burke." Atlantic 8109.
- (1950's-60's). Jerry Butler. "Best of Jerry Butler." Mercury 61281.
- (1960's). Chambers Bros. "Best of the Chambers Bros." Fantasy 24718.
- (1960's). Gene Chandler. "The Girl Don't Care." Brunswick 54124.
- (1960's-80's). Ray Charles. "Genius of Ray Charles." Atlantic 1312.
- _____. "His All Time Great Performances." ABC ABCH 731.
- _____. "Live." Atlantic SD 2-503.

- _____. "Love and Peace." Atlantic
CP 19199.
- _____. "The Greatest Ray Charles."
Atlantic SD 8054.
- _____. "True to Life." Atlantic
SD 19142.
- (1960's). Chiffons. "Everything You Always Wanted
To Hear . . ." Laurie 4001.
- (1970's). Chi-Lites. "Greatest Hits Vol. I and II."
Brunswick 754184/754208.
- _____. "Heavenly Body." 20th Century
Fox T-619.
- (1970's). Chocolate Milk. "Hipnotism." Victor 3569.
- (1970's). Merry Clayton. "Emotion." MCA 3200.
- (1970's). Natalie Cole. "Inseparable." Capitol
ST-11429.
- _____. "Unpredictable." Capitol SD-
11600.
- (1950's). Nat 'King' Cole. "Love Is The Thing."
Capitol SM-824.
- _____. "Nat Cole Story, Vol. I and II."
Capitol SW 1926/1927.
- (1970's). Norman Connors. "You Are My Starship."
Buddha 5655.
- _____. "Take It To The Limit." Arista
9534.
- (1950's-60's). King Curtis. "Best of King Curtis."
Prestige 7709.
- _____. "King Soul." Prestige 7789.
- _____. "Live At The Fillmore West."
Atco 359.
- (1970's). Tyrone Davis. "Greatest Hits." Dakar 76902.

- (1960's-70's). Dells. "I Touched A Dream." 20th Century
618.
- _____. "Love Connection." Mercury SRM
3711.
- (1970's). Fifth Dimension. "Greatest Hits." Arista
4002.
- _____. "High On Sunshine." Motown M7-
914.
- (1970's). Dramatics. "Dramatic Way." MCA 5146.
- (1970's). Dynamic Superiors. "Dynamic Superiors."
Motown M7-822.
- (1970-80's). Dynasty. "Adventures In The Land Of
Music." Solar BXLI-3576.
- (1970-80's). Emotions. "Flowers." Columbia PC-34163.
- (1970's). Double Exposure. "Ten Percent." Salsoul
5503.
- (1980's). Fatback. "14 Karat." Polydor SP-6729.
- (1970's). Roberta Flack. "Roberta Flack: Blue
Lights in the Basement." Atlantic
SD 19149.
- _____. "First Take." Atlantic SD 8230.
- _____. "Roberta Flack Featuring Donny
Hathaway." Atlantic SD 16013.
- _____. "Roberta Flack with Donny
Hathaway." Atlantic SD 7716.
- (1960's). Four Tops. "Anthology." Motown M9-809.
- _____. "Greatest Hits." Motown M7-
662.
- (1960's-80's). Aretha Franklin. "Amazing Grace."
Atlantic 2-906.
- _____. "Aretha." Arista A1-9538.

- _____. "Best of Aretha Franklin." Atlantic 8305.
- _____. "Live-Fillmore West." Atlantic SD 7205.
- _____. "Unforgettable." Columbia CS-8963.
- _____. "Young, Gifted and Black." Atlantic 7213.
- (1980's). Rodney Franklin. "Rodney Franklin." Columbia JC-36747.
- (1980). Sugarhill Gang. "Sugarhill Gang." Sugarhill SGH 245.
- (1960's-80's). Marvin Gaye. "Anthology." Motown M9-790.
- _____. "In Our Lifetime." Tamala T8 374MI.
- _____. "Super Hits." Tamala T5-300.
- _____. "What's Going On." Tamala T5-310.
- (1980's). Gloria Gaynor. "Stories." Polydor 6274.
- (1970's). Graham Central Station. "Graham Central Station." Warner Bros. BS-2763.
- (1970's). Al Green. "Greatest Hits." HI 32089.
- _____. "Truth n' Time." HI 6009.
- (1970's). Donny Hathaway. "In Performance." Atlantic SD-19278.
- (1970's). Isaac Hayes. "And Once Again." Polydor PD-6269.
- _____. "Enterprise: Greatest Hits." Fantasy STX-88003.
- _____. "New Horizon." Polydor PD-6120.
- (1970's). Crown Heights Affair. "Foxy Lady." De-Lite 2021.

- (1980's). Michael Henderson. "Wide Receiver." Buddah BDS 6001.
- (1980's). Thelma Houston. "Devil In Me." Tamala TZ-358R1.
- (1970's). High Inergy. "Steppin' Out." Gordy G7-982.
- (1970's). Main Ingredient. "Greatest Hits." RCA APLI-0314.
- (1970's). Black Ivory. "Hangin' Heavy." Buddha 5722.
- (1960's-70's). Jackson 5. "Anthology." Motown M7-868.
_____. "Greatest Hits." Motown M7-741.
- (1970's-80's). Jacksons. "Destiny." Epic JE-35552.
_____. "Triumph." Epic FE-36424.
- (1980's). Germaine Jackson. "Let's Get Serious." Motown 928.
- (1980's). Michael Jackson. "Off The Wall." Epic FE-35745.
- (1970's). Walter Jackson. "Greatest Hits." Epic E-34657.
- (1970's). Etta James. "Changes." MCA 3244.
- (1970's). Eddie Kendricks. "His Best." Tamala 77-35451.
- (1970's). Chaka Khan. "Naughty." Warner Bros. 3385.
- (1970's). Kilo. "Kilo." Stax 4125.
- (1960's-70's). Ben E. King. "Supernatural." Atco 18132.
- (1970's). Evelyn 'Champagne' King. "Call On Me." RCA AFLI-3543.
- (1960's-80's). Gladys Knight and The Pips. "Anthology." Motown M7-792.

- _____. "Greatest Hits." Buddha 5653.
- (1980). Gladys Knight. "About Love." Columbia
JC-36387.
- (1970's). Labelle. "Nightbirds." Epic KE-33075.
- (1980). Patti Labelle. "Patti Labelle." Epic
JE-34847.
- _____. "Released." Epic JE 36381.
- (1970's). Manhattans. "Greatest Hits." Columbia
JC-36861.
- _____. "It Feels So Good." Columbia
JC-34450.
- (1960's). Marveletts. "Anthology." Motown M7-827.
- (1960's-80's). Curtis Mayfield. "Give, Get, Take and
Have." Curtom 5007.
- _____. "Something To Believe In."
RSO RS-3077.
- (1980). Maze. "Joy and Pain." EMI ST12087.
- (1970's). Van McCoy. "The Hustle." H and L 69016.
- (1970's). McFadden and Whitehead. "I Heard It In A
Love Song." TSOP JZ-36773.
- _____. "McFadden and Whitehead."
Philadelphia Int. JZ35800.
- (1970's). Harold Melvin and The Blue Notes. "Wake
Up Everybody." Philadelphia Int.
ZX33809.
- (1970's). MFSB. "Mysteries Of The World." TSOP
JZ-36405.
- (1980's). Stephanie Mills. "Sweet Sensations."
20th Century Fox T-603.
- (1970's). Miracles. "Greatest Hits." Tamala T6-
357.
- _____. "Renaissance." Tamala 325.

- (1970's). Moments. "Greatest Hits." Stang 1033.
- (1970's). Melba Moore. "Closer." Epic JE-36412.
- (1970's). New Birth. "Best of New Birth." RCA
AHLI-1021.
- (1970's). Odyssey. "Odyssey." RCA AFLI-2204.
- (1970's). Ohio Players. "Gold." Mercury SRM-1122.
- (1960's-80's). O'Jays. "Back Stabbers." Philadelphia
Int. ZX-31712.
- _____. "Family Reunion." Philadelphia
Int. PZ-33807.
- _____. "Ship Ahoy." Philadelphia Int.
KZ-32408.
- _____. "The Year 2000." TSOP FZ-36416.
- (1970's). Billy Paul. "Best of Billy Paul."
Philadelphia Int. Z2-36314.
- (1970's). Peaches and Herb. "Greatest Hits." Epic
JE-36099.
- _____. "Worth The Wait." Polydor 6298.
- (1970's-80's). Teddy Pendergrass. "Teddy." Philadelphia
Int. FZ-36003.
- _____. "T P." Philadelphia Int. FZ-
36745.
- (1970's). Persuasions. "Chirpin.'" Elektra 7E-1099.
- _____. "Street Corner Symphony."
Capitol ST-872.
- (1960's). Wilson Pickett. "Greatest Hits." Atlantic
2-501.
- (1980). Noel Pointer. "Calling." United Artists
LT-1050.
- (1960's-80's). Billy Preston. "I Wrote A Simple Song."
A & M 3507.

- _____. "Late At Night." Motown M7-925RI.
- (1950's-60's). Lloyd Price. "ABC Collection." ABC AC 30006.
- (1960's-80's). Lou Rawls. "Best of Lou Rawls." Capitol SKBB-11585.
- _____. "Sit Down and Talk To Me." Philadelphia Int. JZ-36304.
- (1960's). Otis Redding. "Best of Otis Redding." Atco 801.
- _____. "History of Otis Redding." Atco 261.
- _____. "Immortal Otis Redding." Atco 252.
- (1980's). Reddings. "The Awakening." Dream JZ-36875.
- (1970's). Minnie Ripperton. "Love Lives Forever." Capital SOO-12097.
- (1970's). Ritchie Family. "Give Me A Break." Casablanca NBLP 7223.
- (1960's-80's). Smokey Robinson. "Smokey Robinson - Miracles: Anthology." Motown M7-93R3.
- _____. "Where There's Smoke." Tamala T7-366.
- (1970's-80's). Diana Ross. "Boss." Motown M7-923.
- _____. "Diana." Motown M8-936MI.
- (1960's). Sam and Dave. "Best of Sam and Dave." Atlantic 8218.
- (1970's-80's). Shalamar. "Three for Love." Solar BSLI-3577.
- (1960's). Dee Dee Sharp. "What Color is Love." Philadelphia Int. PZ-34437.
- (1960's). Percy Sledge. "The Best of Percy Sledge." Atlantic 8210.

- (1970's-80's). Sister Sledge. "We Are Family."
Cotillion 5209.
- (1970's). S. O. S. Band. "S. O. S." Tabu JZ-36332.
- (1960's-70's). Spinners. "Best of the Spinners."
Atlantic 19179.
- _____. "Mighty Love." Atlantic 7296.
- _____. "Spinners." Atlantic 7256.
- _____. "Love Trippin'." Atlantic
SD-19270.
- (1960's). Edwin Starr. "Edwin Starr." 20th Century
Fox 538.
- (1960's-70's). Sly and the Family Stone. "Dance to the
Music." Epic JE-30334.
- _____. "Fresh." Epic KE-32134.
- _____. "Greatest Hits." Epic PE-
30325.
- _____. "Life." Epic JE-30333.
- _____. "Stand." Epic 26456.
- _____. "There's A Riot Goin' On."
Epic 30986.
- (1970's-80's). Stylistics. "Best of The Stylistics."
H & L 69005.
- _____. "Hurry Up This Way Again."
TSOP JZ-36470.
- _____. "Let's Put It All Together."
H & L 69001.
- _____. "Rockin' Roll Baby." H & L
11010.
- (1970's-80's). Donna Summer. "Bad Girls." Casablanca
NBLP 2-7150.
- _____. "Walk Away." Casablanca NBLP
7244.

- _____. "The Wanderer." GEFLEN
GHS 2000.
- (1960's). The Supremes. "Anthology." Motown M9-794.
_____. "Motown Story." Motown M9-726.
- (1980's). Sweat Band. "Sweat Band." Uncle Jam
JZ-36857.
- (1970's-80's). Switch. "This Is My Dream." Gordy G8-
999MI.
- (1970's-80's). Sylvers. "Best Of The Sylvers." Capitol
ST-11868.
_____. "New Horizons." Capitol ST-
11705.
- (1970's-80's). Syreeta. "Syreeta." Tamala T7-372R1.
- (1970's). Tavares. "Best of Tavares." Capitol
ST-11701
_____. "Check It Out." Capitol ST-
11258.
_____. "Supercharged." EMI ST-120126.
- (1970's). Johnnie Taylor. "Chronicle." STAX 88001.
_____. "Ever Ready." Columbia JC-
35340.
- (1960's-70's). Temptations. "Anthology." Motown M9-794.
_____. "Cloud Nine." Gordy G7-939.
_____. "Greatest Hits, Vol. I and II,"
Gordy G5-919/G7-954.
_____. "Power." Gordy G8-994.
- (1970's). Joe Tex. "Rub Down." Epic JE-35079.
- (1960's). Carla Thomas. "Best of Carla Thomas."
Atlanta 8323.

- (1970's-80's). Trampps. "Best of the Trampps." Atlantic
19194.
_____. "Slipping Out." Atlantic SD-
19290.
- (1960's-70's). Ike and Tina Turner. "Live." Kent 538.
_____. "Greatest Hits." United
Artists LA 592-G.
_____. "River Deep-Mountain High."
A & M 4178.
- (1970's). Phil Upchurch. "Feeling Blue." Milestone
9010.
- (1960's). Martha and The Vandellas. "Anthology."
Motown M7-778.
- (1960's). J. R. Walker and The Allstars. "Anthology."
Motown M2-786.
- (1970's). Dexter Wansel. "Life On Mars." Philadel-
phia Int. PZ-34079.
- (1960's-80's). Dionne Warwick. "Dionne." Warner Bros.
B-2585.
_____. "More Greatest Hits." Specialty
4032.
_____. "Night So Long." Arista AL
9526.
- (1970's). Whispers. "Imagination." Solar BZLI-
3578.
_____. "Open Up Your Love." Soul
Train BXLI-2270.
- (1970's). Barry White. "Greatest Hits." 20th
Century Fox 493.
_____. "Sheet Music." Unlimited Gold
FZ 36208.
- (1970's). Deniece Williams. "This Is Niecy."
Columbia PC-34242.

- (1970's). Lenny Williams. "Love Current." MCA 3155.
- (1970's). Linda Williams. "City Living." Arista
4242.
- (1970's). Bill Withers. "Best of Bill Withers."
Columbia JC-36877.
- _____. "Menagerie." Columbia PC-
34903.
- (1970's). Bobby Womack. "Pieces." Columbia JC-
35083.
- (1960's-80's). Stevie Wonder. "Fulfillingness First
Finale." Tamala T7-332.
- _____. "Greatest Hits, Vol. I and II."
Tamala T7-283/T7-313.
- _____. "Hotter Than July." Tamala
T8-373.
- _____. "Innervisions." Tamala T7-326.
- _____. "Looking Back." Motown M-804LP3.
- _____. "Music On My Mind." Tamala T7-
314.
- _____. "Secret Life Of Plants."
Tamala T13-371.
- _____. "Songs In The Key of Life."
Tamala T13-340.
- _____. "Talking Book." Tamala T7-3197.
- (1970's). Betty Wright. "Live." Alston 4408.
- (1960's). Young-Holt Unlimited. "Soul Hits."
Brunswick 754129.

Recommended albums: disco/funk/soul music

- Barkays. "As One." Mercury SRMI-3844.
- Blackbyrds. "Better Days." Fantasy 9602.
- _____. "City Life." Fantasy 9490.
- _____. "Flying Start." Fantasy 9472.
- _____. "The Blackbyrds." Fantasy 9444.
- Blue Magic. "Blue Magic." Atco 7038.
- Bootsy. "Ahh . . . The Name Is Bootsy." Warner Bros.
2972.
- _____. "Player of the Year." Warner Bros. K 3093.
- _____. "Ultra Wave." Warner Bros. K 3433.
- Breakwater. "Splashdown." Arista AB4264.
- Brick. "Waiting On You." Bang JZ-36262.
- B. T. Express. "Greatest Hits." Columbia JC-36923.
- _____. "1980." Columbia JC-36333.
- Cameo. "Cameosis." Chocolate City CCLP 2011.
- Chic. "C'est Chic." Atco 19209.
- _____. "Chic." Atco 19153.
- Chocolate Jam Co. "Spread of the Future." Epic JE-35746.
- Commodores. "Greatest Hits." Motown M7-912.
- _____. "Heroes." Motown M8-939M1.
- _____. "Live." Motown M9-894A2.
- _____. "Midnight Magic." Motown M8-926.
- _____. "Natural High." Motown M7-902R1.
- Con Funk Shun. "Spirit of Love." Mercury SRMI-3806.
- Earth, Wind and Fire. "All 'n All." Columbia JC-34905.

- _____. "Best, Vol. I." Columbia FC-35647.
- _____. "Faces." Columbia KC-36795.
- _____. "I Am." Columbia FC-35730.
- _____. "Spirit." Columbia PC-34241.
- Gap Band. "Gap Band." Mercury 3758.
- _____. "Gap Band II." Mercury 3804.
- _____. "Gap Band III." Mercury 4003.
- GQ. "Disco Nights." Arista 4225.
- _____. "GQ 2." Arista 9511.
- Larry Graham. "One In A Million You." Warner Bros.
BSK 3447.
- Instant Funk. "Funk Is On." Salsoul 8536.
- Isley Brothers. "Forever Gold." T-Neck PZ-344452.
- _____. "Go All The Way." T-Neck KZ-36305.
- _____. "Timeless." T-Neck KZ-36305.
- _____. "Winner Takes All." T-Neck PZ-2-36077.
- Rick James. "Bustin' Out Of L Seven." Gordy G7-984.
- _____. "Garden of Love." Gordy G8-995.
- Brothers Johnson. "Blam." A & M SP-4714.
- _____. "Light Up The Night." A & M SP-3716.
- _____. "Look Out for No. 1." A & M SP-4567.
- _____. "Right On Time." A & M SP-4644.
- Kool and the Gang. "Celebrate." De-Lite DSR-9518.
- _____. "Ladies Night." De-Lite DLT-9513.
- _____. "Love and Understanding." De-Lite DLT-0698.
- _____. "Top Hits." De-Lite DRS-9507.

- LTD. "Love, Togetherness, Devotion." A & M SP-3602.
 _____ . "Shine On." A & M SP-4819.
- Mandrill. "Getting In The Mood." Arista 9527.
 _____ . "New World." Arista 4195.
 _____ . "The Greatest." Arista 7000.
- Mtume. "In Search of the Rainbow." EPIC JE-36017.
- Parliament-Funkadelic. "Funkentelechy." Casablanca 7042.
 _____ . "Gloryhallastoopid." Casablanca 7195.
 _____ . "Mothership Connection." Casablanca 7072.
 _____ . "Motor Booty Affair." Casablanca 7125.
 _____ . "One Nation Under a Groove." Warner Bros.
 K3209.
 _____ . "Trombipulation." Casablanca 7249.
 _____ . "Uncle Jam Wants You." Warner Bros. K3371.
- Platinum Hook. "It's Time." Motown 7-918.
- Pleasure. "Joyous." Fantasy 9526.
 _____ . "Special Things." Fantasy 9600.
- Pockets. "So Delicious." Columbia JC-36001.
- Raydio. "Raydio." Arista 4163.
 _____ . "Two Places At the Same Time." Arista 9515.
- Rose Royce. "Golden Touch." Warner Bros. WHK 3512.
- Rufus. "Ask Rufus." MCA 37037.
 _____ . "Masterjam." MCA 5103.
 _____ . "Rufusized." MCA 37035.

- Skyy. "Skyway." Salsoul SA-8532.
- Taste of Honey. "Taste of Honey." Capitol ST-11754.
- _____. "Twice as Sweet." EMI ST 12089.
- _____. "Urban Renewal." Warner Bros. B-2834.
- War. "The Music Band Live." MCA 5156.
- _____. "The World is a Ghetto." United Artists 5652.
- _____. "War's Greatest Hits." United Artists LA648-G.
- Zapp. "Zapp." Warner Bros. 3463.

Afro-American Rock/New Wave

The 1960's were characterized by a new highly energetic form of rock and roll. Because of its association with the drug experience and "psychedelic" sub-culture, it was called "acid rock." The acid rock sound was characterized by electric guitars, high volume amplification, "feedback" and a variety of electronic effects. An innovator and major figure of the "acid rock movement" was a black musician named Jimi Hendrix.

Jimi Hendrix was the innovator of the "rock" guitar sound and the fusion of acid rock and Afro-American music. Influenced by the blues guitar styles of B. B. King and Elmore James, Hendrix toured with the leading soul groups of Ike and Tina Turner and the Isley Brothers. Eventually seeking a new musical direction, his experimentation with rock came after a decisive move to London, England in 1966.

In London, the Jimi Hendrix Experience created a new sensation in rock music. With the release of his first album, "Are You Experienced?," Jimi Hendrix earned the title of "the most spectacular electric guitarist in the world."⁵⁵ Hendrix popularized many of the popular electronic effects of the "fuzz box," "wah-wah pedal" and "phasing." His live performances featured high volume, feedback effects and visual showmanship (burning his guitar on stage). The death of Jimi Hendrix in 1970 left a place yet unfilled in the rock music world.

New wave. New Wave is a revolutionary form of rock music pioneered in the late 1970's by the "underground" musical groups of New York and London. A reflection of "the age of computer technology" and revolt against disco dance music, new wave is increasing in popularity in the United States and Europe. The sound of new wave is heavily accentuated by the use of electronic synthesizers, ostinato bass patterns and monotone vocals. The new wave musicians often imitate the stiff, mechanical movements of a robot while performing in concert. New Wave emphasizes the art of "visual presentation" synchronized with music.

⁵⁵Arnold Shaw, The World of Soul (New York: Cowles Book Company, Inc., 1970), p. 261.

In 1980, a few black performers entered the new wave medium. The popular Bus Boys and Prince, drew heavily on the black styles of rhythm and blues for inspiration. The lyrics and song titles of these black new wave artists express the feelings of black America, 1980.

Minimum Wage

I have to get up, get to the job . . .
 I make the minimum wage
 For the minimum wage
 I wash the dishes, I mop the floor
 I'm glad I'm alive who could ask for more
 I have a God, he lives in me
 Unhappy rich people there must be
 Forget about the future; work today . . .
 I said I work, I work⁵⁶
 For the minimum wage.

Rock--1960's.

Jimi Hendrix. "Are You Experienced?" Reprise 6261.

_____. "Axis: Bold As Love." Reprise 6281.

_____. "Cry of Love." Reprise MS-2034.

_____. "Electric Ladyland." Reprise 6307.

Rock--1970's.

Automatic Man. "Automatic Man." Island LPS 9397.

_____. "Visitors." Island LPS 9429.

Bloodstone. "I Need Time." London 647.

_____. "Natural High." London 620.

_____. "Train Ride to Hollywood." London 665.

⁵⁶The Bus Boys, "Minimum Wage Rock and Roll" Arista Records AB-4280.

Garland Jeffreys. "American Boy and Girl." A & M 4778.

_____. "Ghost Writer." A & M 4629.

_____. "One Eyed Jack." A & M 4681.

New wave rock--1980's.

The Bus Boys. "Minimum Wage Rock and Roll." Arista
AB 4280.

Kid Creole and the Coconuts. "Kid Creole and the
Coconuts." Antilles AN 7078.

Nona Hendryx. "Nona Hendryx." Epic 34863.

Prince. "Dirty Mind." Warner Bros. 3478.

_____. "Prince." Warner Bros. 3366.

C H A P T E R I I I
INSTRUCTIONAL MODULE FOR BLACK MUSIC
RHYTHMIC RESOURCES

Introduction to Rhythm-African and
Early Afro-American Traditions

The concept and overall treatment of rhythm is a prime element of distinction between African and traditional Western music. In the musical practices of West African, rhythm and rhythmic structures are emphasized more than the concept of defined pitch and intonation systems peculiar to Western music.⁵⁷ In Afro-American music, pitch must be accompanied by a strong rhythmic interest; rhythm is as much a part of musical expression as pitch, dynamics and timbre.⁵⁸

The most apparent survivals of African music in the Afro-American music tradition are rhythms. Since African speech and music are interrelated and incorporate the use of percussive textures, rhythm plays a vital role in communication and customs. The drum fulfills a twofold purpose in African society: (1) musical function--the drum provides the foundation for performing ensembles;

⁵⁷ J. H. Kwabena Nketia, The Music of Africa (New York: W. W. Norton and Co., 1974), p. 125.

⁵⁸ Gunther Schuller, Early Jazz: Its Roots and Musical Development (New York: Oxford University Press, 1968), p. 8.

(2) communication--the drum is capable of phonetic reproduction of words through the use of rhythmic and timbral subtleties.⁵⁹ The "talking drums," using the high-low pitch system of African speech, accurately recreate meaningful dialogue in small ensemble contexts while larger drums using similar principles communicate messages over long distances. The language of these drum rhythms are taught and learned through the process of nemotechnical exercises, the actual singing and vocal imitation of drum sounds and rhythms.

The language of African dance embodies the concept of rhythm through movement. In "Black Folk Music," Elkin T. Sithole describes the beauty of rhythm in African dance:

The dance songs of the black people abound in rhythm, since every dance song aims at controlling not only the movement of the feet but also the movement of the toes, knees, hips, stomach, neck, head, eyes, hands, and fingers. Each of these parts moves independently of others, yet simultaneously.⁶⁰

In Africa, the human body provides a source of percussive rhythm instruments through the use of hand-clapping, finger-snapping and thigh-slapping. Because

⁵⁹LeRoi Jones, The Blues People (New York: William Morrow and Co., 1968), p. 26.

⁶⁰Elkin T. Sithole, "Black Folk Music," Rappin' and Stylin' Out, edited by Thomas Kochman (Chicago: University of Illinois Press, 1972), p. 74.

audience participation is a necessary component in the performance of African music, hand-clapping offers the outside participants a readily available "musical instrument" capable of adding rhythmic support and interplay with the performing musicians. Hand-clapping gives a variety of sound and wide range of dynamics because of the variations in pitch, volume and timbre produced by the position of the hands (open or flat) when struck together and the physical size of the hands.⁶¹

Many African rhythmic concepts and performance techniques survived the acculturation process of the black slave in the New World. Despite the suppression of African drumming and speech by the colonies, the presence of Africanisms in Afro-American music and culture give evidence to the existence and survival of African heritage in America. Many of these Africanisms exist in musical practices of the Georgia Sea Islands. In Slave Songs of the Georgia Sea Islands, Lydia Parrish describes a children's playsong called "Juba Dis an' Juba Dat" that incorporates many of the hand-clapping and "body rhythm" practices of Africa:

⁶¹Ibid., p. 73.

By rapidly crossing his hands to first one knee and then to the other, Snooks pats out an intricate rhythm . . . when he gets to "Juba Now!" he does some clever footwork that matches the coordination of his hands.⁶²

The tradition of hand-clapping, audience participation and "body rhythm" are carried over from African traditions into the black church. Dr. Horace Boyer, noted gospel musician and authority on gospel music, describes the "body rhythm" as swinging of the head and body and the patting of hands and feet.⁶³ Dr. Boyer explains:

Body rhythm accents and reinforces musical rhythm and since sound is more important than silence, patting or tapping the foot while clapping the hands are essential aspects of gospel performance.⁶⁴

Variations on the clapping and patting patterns follow close ties to early Afro-American slave dances like the "Juba" and the "Joog-Joog."⁶⁵

There are great similarities between the worksongs of Africa and those of black America. The worksong was related to the work activity it was intended to accompany-- corn shucking songs, wood cutting songs. The rhythm produced by the activity of work often reflected the

⁶²Lydia Parrish, Slave Songs of the Georgia Sea Islands (Hatboro, Pennsylvania: Folklore Associates Inc., 1965), p. 116.

⁶³Horace C. Boyer "Contemporary Gospel Music," Black Perspective in Music 7 (Spring 1979): 30.

⁶⁴Ibid., p. 30.

⁶⁵Ibid., p. 30.

difficulty and physical characteristics of work. For example, rowing songs have smooth, flowing rhythms; road digging songs have more pronounced, heavier rhythms. The underlying purposes of the worksongs included the efficiency of the workers and the breaking of monotony. The pace or tempo of the actual work could be determined by the leader's selection of a particular worksong and its tempo.⁶⁶ The sound of many worksongs produced a combination of contrasting rhythms between voices, hammer and pick ax sounds and the shuffling of feet caused by the movement of the workers.

A number of Africanisms exist in the ring shout and play-dance songs that relate to rhythmic development in Afro-American music. The ring shout, a religious dance ceremony of African origin, was carried over into the sacred and secular musical practices of the black American. In the colonial period of America, protestant religious practices regarded dancing as sinful. Since dancing was defined as the crossing of the feet, the ring shout adapted to a circular dance formation characterized by a shuffle step that allowed movement without crossing the feet.⁶⁷

⁶⁶Elkin T. Sithole, "Black Folk Music," Rappin' and Stylin' Out, edited by Thomas Kochman (Chicago: University of Illinois Press, 1972), p. 71.

⁶⁷Eileen Southern, The Music of Black Americans: A History (New York: W. W. Norton and Co., 1971), pp. 162-163.

The nineteenth century Afro-American play and dance songs preserved the rhythmic tradition of Africa by using hand-claps and "patting" as a rhythmic accompaniment for dancing. "Patting songs," were often used for dancing when no musical instrument was available. The "juba," a popular slave dance throughout the South utilized the rhythmic "patting," hand-claps and body slaps, as a customary accompaniment technique with or without the singing of a duple-meter song.⁶⁸

Rhythm in Afro-American Music Selected Examples

The acculturation process of the black man in America allowed the European musical tradition to be integrated with the musical heritage of Africa. Through an adoption-adaptation process necessary for the survival of African traditions, a new music, Afro-American music, emerged as an expressive, creative art form.

Rhythm is the primary element in the language of Afro-American music and dance. As in Africa, dance in America has co-existed with musical styles. The rhythms of black music have helped to create the popular dances of America from the nineteenth century cakewalk to the stylish 1980 disco dance. The following examples of rhythmic concepts are common to the performance of Afro-American music. The analysis and study of these concepts will provide

⁶⁸Ibid., p. 182-184.

the teacher and student with a better understanding of the importance of rhythm in black music.

"Four on the floor." The rhythmic foundation of the blues, gospel music, early jazz, swing and the contemporary disco-funk styles share a common device called "four on the floor." This device, derived from the European military marches, is characterized by the steady accent of four beats to a measure of music in four-four time. "Four on the floor," as performed by heavy foot stomping or by consistent accentuation on a bass drum, serves as part of the accompaniment to Afro-American melody and harmony. The earliest recorded examples of "four on the floor" can be heard in the foot stomping accompaniment of the country blues and gospel music.

"Four on the floor" was carried over to the dance related jazz music of the 1920's and 1930's. The bass drum of the early jazz and swing rhythm sections kept time and rhythmic drive for the music by the steady quarter note accents of "four to a bar." The bebop jazz styles of the 1940's developed new time keeping approaches in a departure from the dance oriented four beats to a bar characteristic of swing music.

"Four on the floor" is currently an integral part of the 1980 disco and funk musical styles. The solid pulse of four beats to a measure accented on the bass drum

resurfaced in the 1970's with the popularization of the disco dances. The pulsating four accent beat provides a firm foundation for the creation of new and exciting dance steps. In the early styles of blues and jazz or the latest disco styles, "four on the floor" is a simple rhythmic pattern capable of inspiring both the musician and the dancer when associated with interesting melodic or harmonic embellishments in skillful musical performances (see example 1).

"Two and four." A distinctive feature of many Afro-American musical styles is the accenting of the second and fourth beats of a given measure of four-four time. The accenting of the weak beats of a bar as opposed to the traditional tendency of accenting the first and third beats of a four-four measure, is a carry-over of African rhythmic organization into the Afro-American musical tradition. The rhythmic pull created by "two and four" is the vital drive behind much of the gospel music, soul, rock, jazz and the blues. Eubie Blake, ragtime legend, attributes "two and four" to the black religious experience. The earliest accounts of this rhythmic device can be traced to the black church and early blues forms and probably as far back as the hand-clapping associated with the folksongs, worksongs and spirituals of the black slaves.

Evidence of "two and four" extends from the blues and early jazz styles to the most contemporary, sophisticated forms of jazz, rock, gospel and soul music (see example 2).

"After-beat." The "after-beat" pattern is the accenting of the second half of a beat (second eighth note) in a measure of four-four time.⁶⁹ This rhythmic device, similar to "two and four" is the stressing of weak beats as opposed to accenting the downbeats in a given measure of music. Usually performed by hand-claps or a snare drum, the "after-beat" is an exciting rhythmic element in up tempo gospel music (see example 3).

"Juba" and "juba" variations. The "juba" is based on the early slave dance of the "pattin juba." The juba rhythm involved foot tapping, hand-clapping and thigh slapping all synchronized to produce a vibrant rhythm.⁷⁰ The standard pattern for the juba involved accenting two eighth notes on the second beat of a measure of four-four time and a quarter note accent of the fourth beat in the same measure. A popular variation of the "juba" rhythm is the quarter note accent on the second beat

⁶⁹Horace C. Boyer "Contemporary Gospel Music," Black Perspective in Music 7 (Spring 1979): 30.

⁷⁰Eileen Southern, The Music of Black Americans: A History (New York: W. W. Norton and Co., 1971), p. 168.

and two eighth note accents on the fourth beat in a measure of four-four time (see example 4).

Syncopation. The shifting or displacement of the strong beat accents in a measure of music to the weak beats is called syncopation. The accenting of the weak beats in music is a common practice in African and European music yet Afro-American music uses syncopation in a distinctive manner. Utilized in the early forms of Afro-American church and secular music, syncopation is a pervasive rhythmic element that is an integral part of the sound and structure of most forms of Afro-American music.

Ragtime, the earliest form of jazz, was responsible for the popularity of the term syncopation. In They All Played Ragtime, authors Rudi Blesh and Harriet Janis described syncopation:

Syncopation in its simple form . . . uncombined with regular rhythm--is a familiar device used a few measures at a time with fair frequency in European music. It is disturbing in a context of regular meter . . . the thorough use of these delayed and misplaced accents and their employment with regular meters to set up complex multiple rhythms, or polyrhythms, were never seriously explored in Western music.⁷¹

The use of syncopation is widely heard in black music and Latin music. John Storm Roberts in Black Music

⁷¹Rudi Blesh and Harriet Janis, They All Played Ragtime (New York: Oak Publications, 1971), p. 7.

of Two Worlds illustrates the Cuban habanera rhythm that is present in most Afro-American music:



Roberts also illustrates that this habanera rhythm was used in ragtime syncopated melodies. Ragtime pioneer, Scott Joplin wrote a series of ragtime exercises that presented the basics of classic ragtime. His exercises were based on the syncopated figure that became a standard cakewalk figure:



In Afro-American music, syncopation occurs frequently and is often a vital part of the musical form and structure. Syncopation also played a major role in the transition of African music to Afro-American music by: (1) establishing rhythm as a dominant musical element; (2) developing a system of retaining the equality of rhythmic impulses; (3) creating a source of polyrhythmic characteristics and approaches to music (see example 5).⁷⁴

⁷²John Storm Roberts, Black Music In Two Worlds (New York: Praeger Publishers, 1972), p. 51.

⁷³Ibid., p. 200.

⁷⁴Schuller, Early Jazz: Its Roots and Musical Development (New York: Oxford University Press, 1968), p. 16.

Swing. Swing, an important element in the performance of jazz music, is a feeling, a momentum created by the interaction of contrasting rhythms against a linear pulse of time. Since its evolution in the jazz styles of the 1920's and the 1930's, swing has been subject to a number of theories and definitions. In Jazz: Its Evolution and Essence, Andre Hodeir describes "five optimal conditions for the production of swing:

1. the right infrastructure--rhythm; tempo; accent;
2. the right superstructure--melodic phrasing and rhythm;
3. getting the notes and accents in the right place;
4. relaxation;
5. vital drive."⁷⁵

In Early Jazz: Its Roots and Musical Development, Gunther Schuller identified two characteristics in swing that give it a unique quality:

1. a specific type of accentuation and inflection with which notes are played or sung;
2. the continuity--the forward propelling directionality--with which individual notes are linked together.⁷⁶

⁷⁵ Andre Hodeir, Jazz: Its Evolution and Essence (New York: Grove Press, 1956), p. 197.

⁷⁶ Schuller, Early Jazz: Its Roots and Musical Development (New York: Oxford University Press, 1968), p. 7.

Webster's Third New International Dictionary defines swing (in music) as: ". . . to sound with or have a steady pulsing rhythm."⁷⁷

Ben Sidran, author of Black Talk, attributes swing as being a part of the Afro-American "oral approach to time":

It is really not enough to say that rhythmic tension (swing) is sustained through the imposition of polyrhythms over a stated or implied meter. The complexity of this rhythmic approach is in large part due to the value placed on spontaneity and the inherently communal nature of oral improvisation.⁷⁸

Swing and other modern applications of sophisticated rhythmic elements in the Afro-American music and jazz tradition are found in the wealth of music examples by such outstanding percussionists as Elvin Jones, Max Roach and many other modern jazz performers. As a flexible rhythmic element, swing can occur with great subtlety and pliability in metric signatures such as four-four, three-four, seven-eight and five-four. Swing, like any other rhythmic concept of Afro-American music, must be accompanied by creative melodic and harmonic vehicles to give substance to musical performances (see example 6).

⁷⁷Webster's Third New International Dictionary, s. v. "Swing."

⁷⁸Ben Sidran, Black Talk (New York: Holt, Rinehart and Winston, 1971), p. 7.

In an effort to capture these Afro-American rhythmic concepts in aural examples, the following module has been designed and recorded on an audio cassette tape of approximately 30 minutes in length so that students may hear these concepts in their proper contexts. The recorded excerpts that follow incorporate the key examples documented in the above text and include recorded examples listed in the discography.

A Module

Afro-American music is . . . rhythm. The fusion of African and European elements was realized through an adaptation process of the black experience in America. This process created a new music, Afro-American music, that emerged as a distinct American contribution to world culture.

[Voice over Stevie Wonder, "Black Man" ("Songs in the Key of Life," Tamala TI3-340)].

Rhythm is a primary element in the language of Afro-American music and dance. As in Africa, dance in America has co-existed with musical styles. The rhythms of black music have helped to create the popular dances of America from the nineteenth century cakewalk to the stylish 1980 disco dance. The following examples of rhythmic concepts are common to the performance of Afro-American music. The analysis and study of these concepts will provide the

teacher and student with a better understanding of the importance of rhythm in black music. [Voice over Fred McDowell and James Shorty, "I Want Jesus to Walk with Me" ("Negro Church Music," Atlantic 1351)].

The rhythmic foundation of the blues, gospel music, early jazz, swing and the contemporary disco-funk styles share a common device called "four on the floor." This device, derived from the European military marches, is characterized by the steady accent of four beats to a measure of music in four-four time. "Four on the floor," as performed by heavy foot stomping or by consistent accentuation on a bass drum, serves as part of the accompaniment to Afro-American melody and harmony. The earliest recorded examples of "four on the floor" can be heard in the foot stomping accompaniment of the country blues exemplified by Mississippi Fred McDowell [Fred McDowell and James Shorty, "I Want Jesus to Walk with Me" ("Negro Church Music," Atlantic 1351)] and the gospel singing tradition of the James Shorty-Viola James Congregation [James Shorty and Viola James, "This Little Light of Mine" ("Negro Church Music," Atlantic 1351)].

The "four on the floor" concept was popular with the early jazz styles of the 1920's and 1930's. The George Lewis Ragtime Band utilizes the bass drum to accent "four beats to a bar" of four-four time [George

Lewis, "When the Saints Go Marching In" ("Jazz Funeral at New Orleans," Olympic 7117)]. Drummer Sid Catlett effectively uses "four on the floor" to accompany Lester Young's tenor saxophone solo [Sid Catlett, "Afternoon of a Basie-ite" ("The Drum," Impulse ASH-9272-3)]. The 1941 performance of Charlie Christian provides a clear example of the bass drum performing four beats to a measure in support of Christian's fluid guitar solo [Charlie Christian, "Waitin' for Benny" ("Solo Flight," Columbia G 30779)].

[Voice over Donna Summer, "Spring Affair" ("Four Seasons of Love," Casablanca NBLP 7038)]. The solid pulse of four beats to a measure resurfaced in the 1970's with the popularization of the disco dances. "Four on the floor" is now an integral part of the disco and funk styles illustrated by Harvey Mason and other contemporary drummers [Harvey Mason, "Say It Again" ("The Mase," Arista AB 4227)]. In the blues, early jazz or disco music, "four on the floor" is a simple rhythmic pattern capable of inspiring both the musician and dancer when associated with melodic or harmonic embellishments by skillful performers like Stevie Wonder [Stevie Wonder, "Master Blaster" (Hotter Than July," Tamala T8-373M1)].

[Voice over Quincy Jones, "The Dude" ("The Dude," A & M SP 3721)]. A distinctive feature of many

Afro-American musical styles is the accenting of the second and fourth beats of a given measure of four-four time. This rhythmic accentuation is known as "two and four." The accenting of the weak beats of a bar as opposed to the traditional tendency of accenting the first and third beats of a four-four measure, is a carry over of African rhythmic organization into the Afro-American musical tradition. The rhythmic pull created by "two and four" is the vital drive behind much of the contemporary gospel, rock, jazz, and blues music. The "two and four" performed by the hand-claps of contemporary gospel artists like James Cleveland and the Charles Fold Singers give strong aural evidence of this rhythmic pull as an important part of musical performances in the black church [James Cleveland and the Charles Fold Singers, "Whatever is Right I'll Pay" ("Live-Tomorrow," Savoy DBL 7020)]. The hand-clapping of "two and four" and other rhythmic devices can probably be traced as far back as the hand-clapping associated with the folksongs, workshops and spirituals of the black slaves. The 1960 soul music of Martha and the Vandellas [Martha and the Vandellas, "Dancing in the Street" ("Anthology," Motown M7-778R2)] and the 1980 disco style of Chic [Chic, "Everybody Dance" ("Chic's Greatest Hits," Atlantic SD 16011)] both rely on "two and four" as an integral part of their music. In these

examples, hand-claps and the snare drum accent the second and fourth beats of the four-four measure with a relative degree of consistency.

[Voice over Walter Hawkins, "God Is" - second half ("Love Alive," Light Records LS-5686)]. The "after-beat" pattern is the accenting of the second half of a beat (second eighth note) in a measure of four-four time by hand-claps or a snare drum. The "after-beat" is often evident in up tempo gospel music like the Walter Hawkins rendition of "Until I Found the Lord" [Walter Hawkins, "Until I found the Lord" ("Love Alive II," Light Records LS-5735)]. The "after-beat" is also a popular rhythmic device in the gospel infused soul music compositions of Stevie Wonder [Stevie Wonder, "Workout Stevie, Workout" ("Looking Back," Motown M804N3)].

[Voice over Inez Andrews, "What Love" ("Live at the Munich Gospel Festival," ABC Songbird SBLP-254)]. The "juba" rhythm is based on an early slave dance where the two eighth notes of the second beat of a four-four measure and the quarter note of the fourth beat of the same measure are accented by hand-clapping. A clear illustration of the "juba" rhythm in a contemporary context is performed by Labelle on the Laura Nyro recording, "Gonna Take a Miracle," [Laura Nyro and Labelle, "Met Him On a Sunday" ("Gonna Take a Miracle," Columbia KC 30987)]. A

variation of the "juba" with the quarter note accented on the second beat and two eighth notes on the fourth beat of a measure of four-four time can be heard in the jazz-fusion music of Jan Hammer [Jan Hammer, "Honey 5379" ("Melodies," Nemperor JZ 35003)]. The compositions of many jazz-fusion artists incorporate older Afro-American concepts like the "juba" into a modern context utilizing electronic instruments and sophisticated studio techniques.

[Voice over Mrs. Mary Lee and Congregation, "Jesus is Real to Me" ("Negro Church Music," Atlantic 1351)]. In Afro-American music, syncopation occurs frequently and is often a vital part of musical form and structure. In its simple form syncopation is the shifting of the strong beat accents in a measure of music to the weak beats. The music of the black church represents an early stage in the development of syncopation in Afro-American music. The gospel music of Andre Crouch is heavily infused with syncopated rhythms [Andre Crouch, "Jesus is the Answer" ("Live at Carnegie Hall," Light Records LS-5602)].

Ragtime, the earliest form of jazz, relied heavily on the use of syncopation in a variety of rhythmic and melodic contexts. The "Brittwood Rag," composed by ragtime legend Eubie Blake, relies upon heavily syncopated right hand melodies that often characterize the East Coast ragtime sound. Syncopation played a major role in the

development of the polyphonic textures of early jazz music. The syncopated melodies of Jelly Roll Morton [Jelly Roll Morton, "King Porter Stomp" ("Jelly Roll Morton 1923/23," Milestone M-47018)] and King Oliver [King Oliver's Dixie Syncopators, "Deep Henderson" ("Papa Joe: 1926-1928," MCA 1309)] illustrate the vitality of early jazz music.

In contemporary black music, syncopation is a key rhythmic element in reggae music, modern jazz and soul music [voice over Bob Marley and the Wailers, "Roots, Rock, Reggae" ("Rastaman Vibration," Island Records ILPS 9383)]. Reggae music, played by such popular groups as Bob Marley and the Wailers, creates a syncopated feeling by the consistent upbeat accents played by a guitar and organ against the downbeat accents played by the bass guitar and drums. The modern jazz style of Charles Mingus was often associated with his complex, fragmented, syncopated melodies [Charles Mingus, "My Jelly Roll Soul" ("Blues and Roots," Atlantic SD 1305)] and inspired by past great Afro-American composers such as Jelly Roll Morton. The most contemporary setting for syncopation is the popular idiom of soul music. The sudden rhythmic shifts and "unpredictable" accents utilized on Earth, Wind, and Fire's "Let Me Talk" demonstrate the effect of

syncopation when combined with creative melodic and harmonic arrangements [Earth, Wind and Fire, "Let Me Talk" ("Faces," Columbia KC2 36795)].

[Voice over Jimmie Lunceford, "Harlem Shout" ("Harlem Shout," MCA 1305)]. Swing, an important element in the performance of jazz music, is a feeling, a momentum created by the interaction of contrasting rhythms against a steady tempo. The word swing evolved from a verb to a noun denoting the type of dance oriented music performed by the large and small jazz ensembles of the 1930's. The forward motion of swing was facilitated by the use of the "string bass" replacing the tuba in the rhythm section. The bass violin became an integral part of the 1930 big band rhythm sections of Fletcher Henderson [Fletcher Henderson, "Rug Cutter's Swing" ("Swing's the Thing," MCA 1318)] and the Chick Webb-Ella Fitzgerald Band [Chick Webb, "Holiday in Harlem" ("Ella Swings the Band," MCA 1327)]. The popular composition "Air Mail Special," performed by guitarist Charlie Christian and clarinetist Benny Goodman, provides substantial evidence that small ensembles could swing with the drive and intensity of the big bands [Charlie Christian, "Air Mail Special" ("Solo Flight," Columbia G 30779)].

Duke Ellington and Count Basie were two monumental figures associated with the two distinct schools of big

band jazz performance during the 1930's and 1940's, New York (Harlem) and Kansas City (Southwest). The Duke Ellington Orchestra represented the epitomy of the Harlem big bands with its all star horn section, innovative arrangements and the compositional talents of pianist Duke Ellington [Duke Ellington, "Take the A-Train" ("Carnegie Hall Concerts--January 1946," Prestige P-24074)]. The Kansas City band of Count Basie featuring Lester Young on tenor saxophone built a reputation for the use of riffs, "head arrangements," blues based compositions and consistent swing based on the "four even beats to a bar" concept of time keeping [Lester Young, "Blow Top" ("The Lester Young Story: Volume 5," Columbia C2-34849)].

Swing, as a rhythmic feeling, was readily adapted into modern jazz performance. The complex, polyrhythmic style of bebop in the 1940's performed by such great musicians as Charlie Parker and Max Roach relied on swing as a necessary element in the overall rhythmic quality of their music [Charlie Parker, "Constellation" ("Bird: The Savoy Recordings," Savoy 2201)]. The application of swing extends to the arrangements of trumpeter Miles Davis who openly explores new melodic rhythms and harmonies over a contemporary interpretation of the swing feeling [Miles Davis, "There is No Greater Love" ("Four and More," Columbia PC 9253)]. Swing occurs in the most contemporary

expressions of "free music" as exemplified by the imaginative performances of alto saxophonist, Ornette Coleman. His composition, "Civilization Day," represents a departure from most traditional jazz music while maintaining the swing element as a vehicle for improvisation [Ornette Coleman, "Civilization Day" ("Science Fiction," Columbia KC 31061)].

Modern applications of swing and other sophisticated rhythmic elements in the Afro-American and jazz tradition are found in a wealth of musical examples by such outstanding percussionists as Max Roach and many other modern jazz performers. Metric signatures such as three-four, seven eight and five-four have been used with great subtlety and pliability. The Max Roach recording, "It's Time," explores a variety of these metric signatures: the composition "Another Valley" occurs in a seven-eight meter; "Living Room" consists of a five-four meter; and "It's Time" utilizes the mixed meter concept of two bar patterns of three-four, four-four, six-four followed by a seven-four meter.

EX. 1 "FOUR ON THE FLOOR"

Musical notation for EX. 1 "FOUR ON THE FLOOR". The notation is on a single staff labeled "BD" (Bass Drum). It consists of two measures, each containing four quarter notes. The first measure has four quarter notes, and the second measure has four quarter notes. Each note has an accent (>) above it.

EX. 2 "TWO AND FOUR"

Musical notation for EX. 2 "TWO AND FOUR". The notation is on three staves labeled "HC" (Hand Clap), "SD" (Snare Drum), and "BD" (Bass Drum). The first measure contains two half notes on the SD staff, with an "x" above the first note. The second measure contains two half notes on the SD staff, with an "x" above the second note. The HC staff has a brace over each half note in both measures. The BD staff has four quarter notes in both measures.

EX. 3 "AFTER BEAT"

Musical notation for EX. 3 "AFTER BEAT". The notation is on three staves labeled "HC", "SD", and "BD". The first measure contains four eighth notes on the SD staff, with an "x" above each note. The second measure contains four eighth notes on the SD staff, with an "x" above each note. The HC staff has a brace over each eighth note in both measures. The BD staff has four quarter notes in both measures.

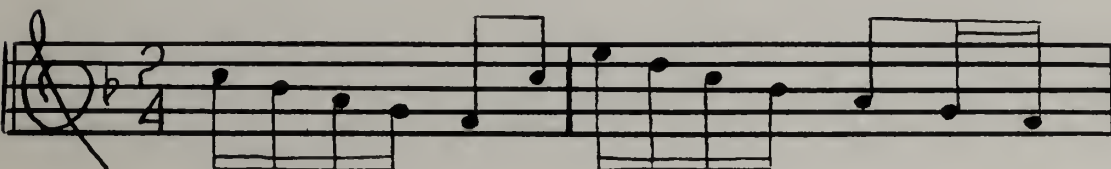
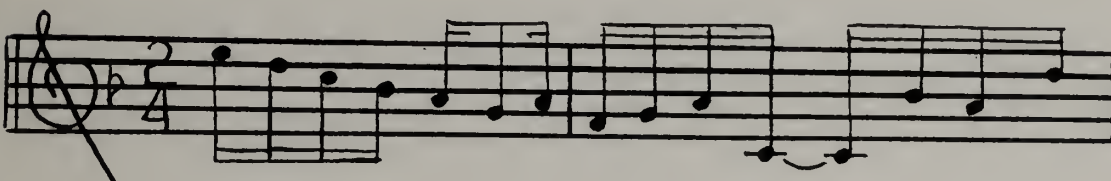
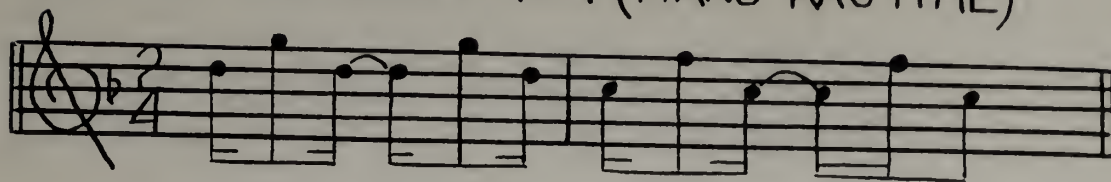
EX. 4 "JUBA"

"JUBA" VARIATION

Musical notation for EX. 4 "JUBA" and "JUBA" VARIATION. The notation is on three staves labeled "HC", "SD", and "BD". The first measure contains two half notes on the SD staff, with an "x" above the first note. The second measure contains two half notes on the SD staff, with an "x" above the second note. The HC staff has a brace over each half note in both measures. The BD staff has four quarter notes in both measures.

KEY : (HC) HAND CLAP; (SD) SNARE DRUM; (BD) BASS DRUM.

EX. 5 SYNCOPATION (PIANO RAGTIME)



EX. 6 SWING

Handwritten drum notation for the first measure of 'EX. 6 SWING'. The notation is organized into four staves: RC (Ride Cymbal), SD (Snare Drum), HH (Hi Hat), and BD (Bass Drum). The RC staff shows a series of 'x' marks. The SD staff shows a quarter note with a '7' above it, followed by a quarter rest, a quarter note with a '7' above it, and a quarter rest. The HH staff shows a quarter rest, a quarter note with an 'x' above it, a quarter rest, a quarter note with an 'x' above it, a quarter rest, a quarter note with an 'x' above it, a quarter rest, and a quarter note with an 'x' above it. The BD staff shows a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, and a quarter rest.

Handwritten drum notation for the second measure of 'EX. 6 SWING'. The notation is organized into four staves: RC, SD, HH, and BD. The RC staff shows a series of 'x' marks. The SD staff shows a quarter note with a '7' above it, followed by a quarter rest, a quarter note with a '7' above it, and a quarter rest. The HH staff shows a quarter rest, a quarter note with an 'x' above it, a quarter rest, a quarter note with an 'x' above it, a quarter rest, a quarter note with an 'x' above it, a quarter rest, and a quarter note with an 'x' above it. The BD staff shows a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, and a quarter rest.

Handwritten drum notation for the third measure of 'EX. 6 SWING'. The notation is organized into four staves: RC, SD, HH, and BD. The RC staff shows a series of 'x' marks. The SD staff shows a quarter note with a '7' above it, followed by a quarter rest, a quarter note with a '7' above it, and a quarter rest. The HH staff shows a quarter rest, a quarter note with an 'x' above it, a quarter rest, a quarter note with an 'x' above it, a quarter rest, a quarter note with an 'x' above it, a quarter rest, and a quarter note with an 'x' above it. The BD staff shows a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, and a quarter rest.

Handwritten drum notation for the fourth measure of 'EX. 6 SWING'. The notation is organized into four staves: RC, SD, HH, and BD. The RC staff shows a series of 'x' marks. The SD staff shows a quarter note with a '7' above it, followed by a quarter rest, a quarter note with a '7' above it, and a quarter rest. The HH staff shows a quarter rest, a quarter note with an 'x' above it, a quarter rest, a quarter note with an 'x' above it, a quarter rest, a quarter note with an 'x' above it, a quarter rest, and a quarter note with an 'x' above it. The BD staff shows a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, a quarter rest, a quarter note, and a quarter rest.

KEY : (RC) RIDE CYMBAL; (SD) SNARE DRUM; (HH) HI HAT; (BD) BASS DRUM.

C H A P T E R I V
INSTRUCTIONAL MODULE FOR BLACK MUSIC
MELODIC RESOURCES

Introduction to Melody--The African Tradition

A common basis for melodic material in most music is a succession of musical tones called scales. In Western music, the octave is divided into twelve equal parts in a method called equal temperament. The music of Western culture is based on the following scales for use in melodic composition: (1) diatonic--major and minor scales or modes of eight tones to the octave; (2) pentatonic--five tone scale found in folk music in various parts of Europe, Africa and the Far East and (3) the whole tone--division of the octave into seven parts commonly used in the Far East.⁷⁹ Thus, the melodic materials of contemporary Western music are not always confined to major and minor tonality; a wide diversity of scales and modes have been used for melodic composition.

The scales in African music are diverse, varying in range and in number. J. H. Kwabena Nketia in The Music of Africa explains that these scales usually have between four and seven steps (tones) with a choice of these steps

⁷⁹Joseph Machlis, Introduction to Contemporary Music (W. W. Norton and Co., 1961), pp. 116-118.

depending entirely on individual society and culture.⁸⁰ Before the ancient Greek era, Africans had developed a variety of scales which contained microtones and quarter tones, intervals smaller than the half tone of the diatonic scale. The African microtone system is primarily a non-tempered system by Western standards. The subtleties of African melody are due partly to this subdivision of tone.⁸¹

The whole concept of pitch and intonation differs greatly between African and European cultures. The intervallic ratios of the equal temperament system of Western music has been fixed or standardized on the piano. This equal distribution of fixed pitch has been applied to other more flexible instruments limiting their range. The execution of pitch and control over the expressive qualities of vibrato by vocalists and instrumentalists is determined by the equal temperament framework. The European musician strives for a standard of uniformity in pitch and tone control. In Africa, these qualities of uniformity in pitch and tone control are normally varied for the sake of individual self-expression in musical performance. To the African musician, scales and other resources

⁸⁰J. H. Kwabena Nketia, The Music of Africa (New York: W. W. Norton and Co., 1974), p. 116.

⁸¹Ortiz Walton, Music: Black, White and Blue (New York: William Morrow and Co., 1972), p. 8.

serve only as a vehicle for improvisational techniques and embellishments.

The concepts behind melodic improvisation of African music are linked to culture and environment. Speech and song are so interrelated in African tradition that their elements tend to overlap. One interesting facet of African language is circumlocution. Circumlocution is the African approach to speech.

In language . . . the direct statement is considered crude and unimaginative; the veiling of all contents in ever changing paraphrases is considered the criterion of intelligence and personality. In music the same tendency toward obliquity and ellipsis is noticeable: no note is attacked straight; the voice or instrument always approaches it from above or below, plays around the implied pitch without even remaining any length of time, and departs from it without ever having committed itself to a single meaning. The timbre is veiled and paraphrased by constantly changing vibrato, tremelo and overtone effects. The timing and accentuation, finally, are not stated but implied or suggested.⁸²

Circumlocution is realized through a full spectrum of expressive mediums: glissandos, embellishments, melismatic ornamentation, falsetto, yodels, tremelo and trills.

The environment is particularly significant to the African musician because it furnishes materials to make melodic and percussive musical instruments. Western instruments are often made by a mechanical process or follow strict acoustic guidelines for consistency and

⁸²LeRoi Jones, The Blues People (New York: William Morrow and Co., 1968), p. 31.

conformity to standard pitch. African instruments are constructed according to local community customs and available material. The instruments, hand made, coincide to specific functions of society: to reinforce verbal communication; emphasize the movements of a dancer; accompany priests or persons undergoing sacred initiations.⁸³ Instrument tuning, construction and design are determined by individual tastes and local practices.

J. H. Kwabena Nketia explains that:

. . . every society maintains its own norms or accepts creative innovations in its musical practice or instrument types, without reference to other societies . . .⁸⁴

Melody in Afro-American Music Selected Examples

Over the years, Afro-American musicians have created many memorable melodies that helped to communicate the black experience in America through the medium of music and song. These distinctive melodies are a result of the African melodic improvisation and embellishment practices "interpreting" the equally tempered scale structures of Western music. This "interpretation" can most readily be heard in the well-known Afro-American phenomenon, the blues scale. As Afro-American music developed into

⁸³J. H. Kwabena Nketia, The Music of Africa, (New York: W. W. Norton and Co., 1974), p. 67-68.

⁸⁴Ibid., p. 67.

contrasting forms and styles, scales and melodic materials were drawn from musics around the world as well as the creation of new scales by the black American musician.

The following examples of melodic materials only comprise a small sample of scales used in Afro-American music. These scales are rarely performed without rhythmic drive or improvised variations. For the aspiring music student interested in Afro-American melodic concepts, exercises and patterns involving these scales should be performed in a variety of musical surroundings followed by the experience of improvising the scales.⁸⁵

The blues scale. The blues scale is the most widely used melodic device in Afro-American music. It is a basic element of blues, soul, gospel and jazz improvisation. The blues scale has been subject to several schools of interpretation and debate about its origin. Regardless of these debates, the blues scale is a consistent factor in a large quantity of Afro-American music.

The blues scale derives its name from the flatting of the third and seventh degrees of a diatonic scale. The flatted third and seventh are called "blue-notes."

⁸⁵David Baker, "Improvisation: A Tool for Music Learning," Music Educators Journal 66 (January 1980): 49.

Several jazz historians have investigated the reason for these blue-notes and their evolution in black American music. The definition of a blues scale as a diatonic scale with flatted third and seventh tones has been viewed as an oversimplification of the blues scale design and construction. The definition emphasizes the diatonic scale (European) as the basis for the blues scale without taking into account the African concept of scales and melodic approach techniques. Sidney Finkelstein, author of Jazz: A People's Music explains a reason for the misinterpretation of the blues scale:

The blues is not simply a use of the major scale with the "third" and "seventh" slightly blueed or flattened . . . this explanation attempts to explain one musical system in terms of another; to describe a non-diatonic music in diatonic terms.⁸⁶

Gunther Schuller discusses the African pentatonic scale in relation to blues scale construction:

. . . while African melody tends to emphasize pentatonism, the use of the subdominant and the leading tone is by no means uncommon.⁸⁷

Schuller adds that the harmonization of the diatonic melody in parallel fourth and fifths and their combination produces all the notes of the blues scale (see example 7).⁸⁸

⁸⁶Sidney Finkelstein, Jazz: A People's Music (New York: Citadel Press, 1948), p. 69.

⁸⁷Schuller, Early Jazz: Its Roots and Musical Development (New York: Oxford University Press, 1968), p. 44.

⁸⁸Ibid., p. 45.

Two other blues scale constructions are offered by Winthrop Sargeant and Elkin T. Sithole. In Jazz: Hot and Hybrid, Winthrop Sargeant devotes two chapters on the construction of scales: "The Scalar Structure of Jazz" and "The Derivation of the Blues." Sargeant divided the blues scale into two similar tetrachords each containing a variable tone (third and seventh degree) which was subject to alteration in intonation:

The variable third tone of each tetrachord has a dual character. It may appear respectively as the third and seventh of a common major scale. Or it may take on that special character known among jazz musicians as "blue."⁸⁹ (see example 8)

Elkin T. Sithole views the construction of the blues scale as a combination of the pentatonic scale and "principal notes in the blues." The process of the flatted third and seventh is related to African musical tradition:

Although the African does use occasionally the seventh note of the major scale, it is usually flattened because it is conceived not as a leading tone up but as a leading tone down In their process of thinking down, they will flatten a number of notes, including the third.⁹⁰ (see example 9).

⁸⁹Winthrop Sargeant, Jazz: Hot and Hybrid (New York: DaCapo Press, 1975), p. 161.

⁹⁰Elkin T. Sithole, "Black Folk Music," Rappin' and Stylin' Out edited by Thomas Kochman (Chicago: University of Illinois Press, 1972), pp. 76-77.

The blues scale is an essential tool in the improvisation of Afro-American music. It has been recorded in its raw form and in many variations. From the country blues to funk-disco, the blues scale is an important link between the past, present and future melodic traditions of black American music.

Pentatonic scale. The pentatonic or five tone scale has been used in Africa, Europe and the Far East for many centuries. In Afro-American music the pentatonic scale was first widely used in black spirituals. Later forms of blues and jazz incorporate the pentatonic scale in its original form and in varying degrees of alteration. The altered pentatonic scale forms closely follow the African five tone scale system described by J. H. Kwabena Nketia:

Five-tone scales are found in both equidistant and nonequidistant forms. Each step of an ideal equidistant scale is larger than a major second but less than a minor third. Nonequidistant five-tone scales occur in two major types: the pentatonic without a half step and the pentatonic with one or two half steps.⁹¹ (see example 10)

Because of its close ties with African tradition, the pentatonic scale is occupying a major role in the development of melodic patterns by contemporary jazz artists. The pentatonic sound is most suitable in the

⁹¹J. H. Kwabena Nketia, The Music of Africa (New York: W. W. Norton and Co., 1974), p. 118.

creation of clear, uncomplicated melodies. Its flexibility allows for the construction and combination of five tones into varying degrees of tension and texture. As an improvisational device, the pentatonic scale has proved invaluable to the jazz composer and performer as an effective tool for individual expression (see example 11).

Hexatonic scale. The hexatonic or six note scale is an expansion of the pentatonic scale with an added fourth degree. In African and Afro-American music, the six-tone scales occur in equidistant and nonequidistant forms. The equidistant hexatonic scale is also known as the whole tone scale. The nonequidistant hexatonic scale includes a semitone (see example 12).⁹²

The "gypsy" scale. Another scale associated with the black spirituals and early jazz is the harmonic minor scale with or without the alteration of the fourth degree forming a so-called "gypsy" scale. Its third degree is minor and the seventh degree is major (see example 13).⁹³

The modes. In a search for new melodic materials, the jazz musicians of the late 1950's turned toward the

⁹²Ibid., p. 118.

⁹³Winthrop Sargeant, Jazz: Hot and Hybrid, (New York: DaCapo Press, 1975), p. 153.

ancient music system called modality. Derived from the ancient Greek music system and church music of the Middle Ages, the modes are a succession of tones arranged in a sequence of whole and half steps. The modes are built off of the seven scale steps of the major diatonic scale. The seven modes, Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian are named after the various regions of ancient Greece. The Greek modes corresponded to the different moods of man and were supposed to evoke certain emotions: the Mixolydian mode brought about sadness; the Phrygian mode inspired enthusiasm.⁹⁴

The improvising jazz musician found the modes a new source of creativity, freedom and expression. The innovative Miles Davis popularized the modal approach to improvisation with his 1959 recording of "Kind of Blue." The composition, "So What," departed from the traditional chord progression formula of jazz standards by using the Dorian mode as a foundation for the entire piece. This allowed the soloist greater harmonic and melodic freedom without being confined to the pre-determined structure of "changes" (chord progressions). Thus, a great emphasis on melodic invention and rhythmic development was created by the modal jazz styles. Other compositions like John

⁹⁴ Donald Jay Grout, A History of Western Music (New York: W. W. Norton and Co., 1973), p. 30.

Coltrane's "Impressions" and the George Russell recordings of "Living Time" and "Outer Thoughts" helped to establish the modal system of tonality as a mainstay in modern jazz composition and performance (see example 14).

By way of aural examples, these Afro-American melodic concepts illustrated in the following module have been designed and recorded on an audio cassette tape of approximately 30 minutes in length so that students may hear these concepts in their proper contexts. The excerpts that follow incorporate the key examples documented in the above text and includes recorded examples listed in the discography.

A Module

Afro-American music is . . . Melody.

Most music authorities acknowledge that rhythm was the most novel element in the language of Afro-American music. However, melodic development in black music also has distinct characteristics which can be traced back to the pentatonic scales used in Africa. The field hollers and cries of the slaves are also a part of the melodic fabric of black music.

[Voice over George Benson, "On Broadway" ("Weekend in L. A.," Warner Bros. WB 3139)]. Over the years, Afro-American music has nurtured many memorable melodies that

helped to communicate the black experience in America through the medium of music and song. These distinctive melodies are a result of the African melodic tradition of improvisation and embellishment working against the grain of "interpreting" the equally tempered scales of Western music. This "interpretation" of melodic material resulted in the early Afro-American melodies of the spirituals and the blues.

[Voice over Fred McDowell, "Keep Your Lamps Trimmed and Burning" ("Sounds of the South," Atlantic SD-1346)]. The "blues scale" is the most widely used melodic device in Afro-American music. The blues scale derives its name from the flattening of the third and seventh degrees of a diatonic scale. The flattened third and seventh degrees are called "blue notes." The evolution of this important melodic and improvisational tool may be traced from the early Afro-American hollers and moans illustrated by the classic "Boll Weevil Holler" performed by Vera Hall [Vera Hall, "Boll Weevil Holler" ("Sounds of the South," Atlantic SD-1346)].

The blues scale is primarily associated with the blues and widely used in all forms of the blues. The country blues, a representative of early blues styles, utilizes the blues scale in vocal melodies and in the "vocal like" qualities of the harmonica and the guitar.

Huddie Ledbetter, known as Leadbelly, one of the great country blues performers, utilizes the blues scale in an unusual vocal melody against the "drone" concept of guitar accompaniment [Leadbelly, "Bottle it Up and Go" ("Leadbelly," Fantasy 24715)]. The country blues performances of Sonny Terry and Brownie McGhee make extensive use of the blues scale, vocal imitation instrumental techniques and hollers [Sonny Terry and Brownie McGhee, "Sonny's Squall" ("Midnight Special," Fantasy F-24721)].

The classic blues, the first commercially successful form of the blues, utilized the blues scale as a basis for melodic materials. Ma Rainey, "Mother of the Blues," pioneered the classic blues style with early jazz infused instrumental accompaniment using the blues scale as a basic resource for melody and improvisation [Ma Rainey, "New Boweavil Blues" ("Ma Rainey," Milestone M-47021)]. Bessie Smith, known as the "Empress of the Blues" was a protege of Ma Rainey. [Bessie Smith, "Standin' in the Rain Blues" ("Empty Bed Blues," Columbia CG-30450)]. Her recordings combined the qualities of the country blues and the early jazz instrumental accompaniment techniques. The blues scale played a major role in the melodies of Bessie Smith's successful classic blues performances which influenced the style of many blues jazz singers like Billie Holiday.

[Voice over James Cotton, "The Blues Keep Falling" ("The Best of the Chicago Blues," Vanguard VSD 1/2)]. The urban blues of the 1930's and the rhythm and blues styles of the 1940's represent an important stage in the development of contemporary black music. The urban blues, usually associated with the South Side of Chicago in the 1930's, extended the sound of the country blues with lyrics and instrumentation reflecting the urban black experience. The blues scale, through the urban blues, was adapted to a unique style of piano playing called boogie woogie [Otis Spann, "This is the Blues" ("Walking the Blues," Barnaby KZ 31290)] exemplified by Otis Spann and the virtuoso performances of Pete Johnson [Pete Johnson, "Dive Bomber" ("Boogie Woogie Mood," MCA 1333)]. B. B. King, a contemporary exponent of the urban blues, illustrates the versatility of the blues scale in Afro-American music as an essential element for melodic expression [B. B. King, "Why I Sing the Blues" ("Live and Well," ABC Records 819)].

The blues has been a major influence on the Afro-American forms of jazz, soul and rock music. The blues scale is a readily identifiable trait of the blues often heard in the melodies and improvisations of major jazz artists like bebop pioneer Charlie Parker. His composition, "Parker's Mood," utilizes variations on the blues scale

in the main melodic statement and corresponding improvised variations [Charlie Parker, "Parker's Mood" (Bird: The Savoy Recordings 2201)]. The blues scale appears in the context of contemporary jazz shaped by the melodic and harmonic innovations of John Coltrane [John Coltrane, "Blue Train" ("Blue Train," Blue Note BST-81577)]. The melodic material of the blues has taken on a new dimension through the use of electric guitars, electronic effects and amplification. Jimi Hendrix, rock pioneer of the 1960's, makes full use of the nuances and expressive qualities of the blues through the application of the blues scale and its adaptability to variation and embellishment [Jimi Hendrix, "Freedom" ("The Cry of Love," Reprise MS-2034)].

The spirit of the blues has been captured in the monumental symphonic work, the "Afro-American Symphony," composed by William Grant Still [William Grant Still, "Afro-American Symphony" ("Symphony No. 1," New Records NRLP 105)]. This significant composition, completed in 1930, makes use of the blues scale as a tool for the substance of the melodic theme, first presented after the introduction in the first movement. The symphony is divided into four movements, each with a descriptive subtitle: "Longings;" "Sorrows;" "Humor;" and "Aspirations." The blues theme occurs throughout the

entire work as secondary themes and introductions to the movements. The "Afro-American Symphony" serves as an excellent musical testament to the melodic resource potential and expressive qualities of the blues.

[Voice over Weather Report, "Black Market" ("Black Market," Columbia PC-34099)]. The pentatonic or five tone scale has been used in Africa, Europe and the Far East for many centuries. In Afro-American music, the pentatonic scale was a part of the melodic construction of the field hollers and worksongs. It was adapted into the black spirituals as a major element for melodic construction. The spiritual, "Death Have Mercy," performed by Vera Hall utilizes five tones for a melody that is given character and meaning through embellishments and subtle variations [Vera Hall, "Death Have Mercy" ("Negro Church Music," Atlantic SD-1351)]. Pentatonic scales are often selected for the bass patterns and melodic character of contemporary gospel music as performed by such noted artists as the Edwin Hawkins Singers [The Edwin Hawkins Singers, "Up On the Mountain" ("Wonderful," Birthright BRS-4005)].

Jazz music has adopted the pentatonic scale into its tonal resources for melodic and improvisational patterns. The pentatonic scale is often heard in the 1930's jazz performances of pianist-vocalist, Fats Waller [Fats Waller, "Dinah" ("Fats Waller: 1934-1935," RCA Victor LPV 516)]

and the 1950's performances of bebop pianist, Thelonious Monk [Thelonious Monk, "I Mean You" ("Brilliance," Milestone M-47023)]. Modern applications of five tone scales in the jazz idiom have been applied by pianist McCoy Tyner as a primary element for composition and improvisation [McCoy Tyner, "Vibration Blues" ("Cosmos," Blue Note BN-LA460-H2)]. In the development of the jazz fusion idiom, pentatonic scales played a major role in the creation of simple yet effective melodic statements. Two jazz fusion compositions achieved enormous commercial success in the 1970's due in part to the combination of funk-dance oriented rhythms and uncomplicated infectious pentatonic melodies. In 1973, keyboardist and composer Herbie Hancock, recorded the first gold album in the jazz fusion style, "Head Hunters." The featured composition, "Chameleon," utilized a short pentatonic melody, that earned "Head Hunters" a position on the recording industry's popular music charts [Herbie Hancock, "Chameleon" ("Headhunters," Columbia KC 32731)]. George Benson, a gifted guitarist and performer in the jazz fusion idiom, sold over one million copies of his 1976 recording, "Breezin'." The title track, "Breezin'," features long and short melodic fragments based on a five note scale [George Benson, "Breezin'" ("Breezin," Warner Bros. BS 2919)].

Afro-American music utilizes a large variety of scales and scale constructions in addition to the blues scale and pentatonic scale. The hexatonic or six tone scale has been used in certain forms of Afro-American music for the creation of thematic material. The classic Cab Calloway performance of "Minnie the Moocher" in 1942 features a six note based minor melody as a vehicle for a call and response pattern between Cab Calloway and members of his orchestra [Cab Calloway, "Minnie the Moocher" ("Hi De Ho Man," Columbia CG 32593)].

The disco-funk musical styles of the 1970's, popularized by Earth, Wind and Fire and other highly stylized soul groups often incorporate hexatonic scales into lyrical melodies, horn accompaniment parts and background vocal harmonies. A six note scale comprises the opening theme of the Earth, Wind and Fire composition, "Can't Let Go" which is sung in unison by Maurice White and Philip Bailey [Earth Wind and Fire, "Can't Let Go" ("I Am," Columbia FC 35730)].

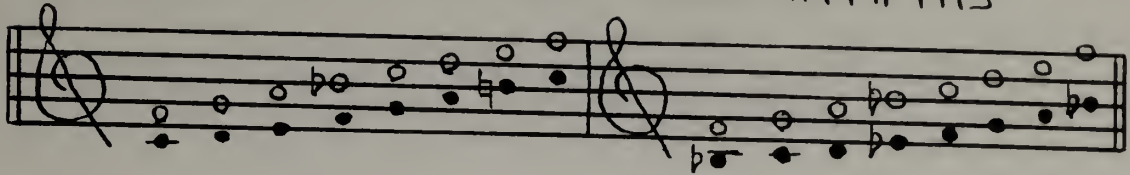
The "gypsy" or harmonic minor scale is often associated with early jazz music. As a basis for minor tonality in melodic statements, the "gypsy" scale was used frequently by the premier jazz ensembles of the 1920's and 1930's. The Harlem based dance orchestra of Lucky Millinder employed the harmonic minor or "gypsy" scale in many

well written arrangements for performance at the famous Savoy Ballroom [Lucky Millinder, "All the Time" ("Lucky Days," MCA-1319)]. A recent application of the "gypsy" scale is evident in the Parliament-Funkadelic composition, "Agony of Defeat" where a harmonic minor melody is superimposed over funk-dance rhythms and electronic instrument backdrop [Parliament, "Agony of Defeat" ("Trombipulation," Casablanca NBLP 7249)].

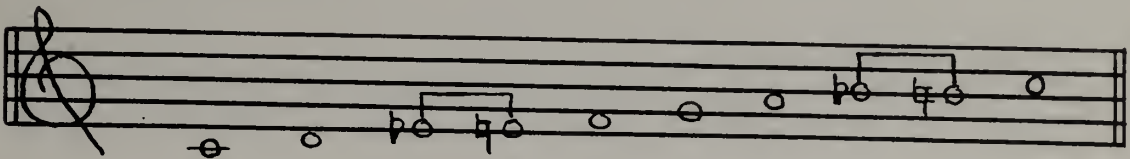
[Voice over Weather Report, "Eurydice" ("Weather Report," Columbia C 30661)]. In a search for new melodic resources, the jazz musicians of the late 1950's turned toward the ancient music system called modality. The modes, scales constructed from the tone steps of a major diatonic scale, provided the improvising musician with a new source of creativity, freedom and expression. The 1959 Miles Davis recording, "Kind of Blue," popularized the modal approach to jazz improvisation with the composition "So What" [Miles Davis, "So What" ("Kind of Blue," Columbia PC 8163)]. This 32 bar Miles Davis creation departed from the chord progression formula of traditional jazz standards by using the Dorian mode as a foundation for the entire piece. The modes allowed the soloist greater harmonic and melodic freedom without being defined to the pre-determined structure of chord changes. Jazz singer, Eddie Jefferson, performed Miles Davis'

"So What" in a vocalese style in which lyrics were set to improvised instrumental solos [Eddie Jefferson, "So What" ("The Jazz Singer," Inner City IC 1016)]. The modal system was explored through the efforts and innovations of composer-theorist George Russell. His revolutionary Lydian Chromatic Concept of Tonal Organization, a concept for modal based composition and improvisation, was applied to the craftsmanship of his original works and arrangements. George Russell's "Outer Thoughts" recorded in 1960-1962, featured the distinct solo performances by alto saxophonist, Eric Dolphy [George Russell, "Ezz-thetic" ("Outer Thoughts," Milestone M-47027)].

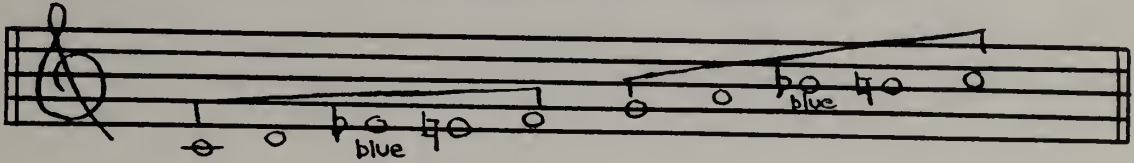
EX. 7 DIODY IN FOURTHS DIODY IN FIFTHS



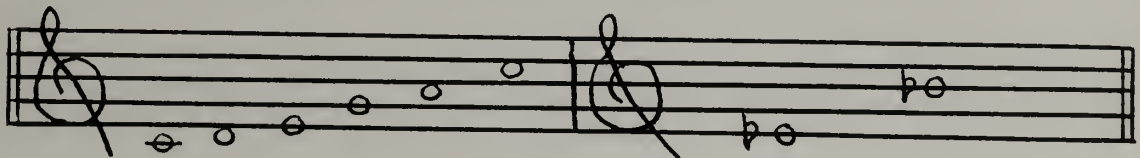
BLUES SCALE



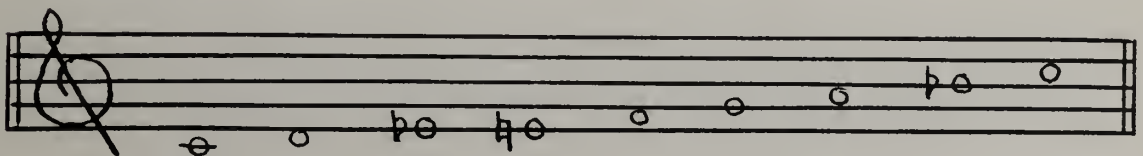
EX. 8 BLUES SCALE TETRACHORDS



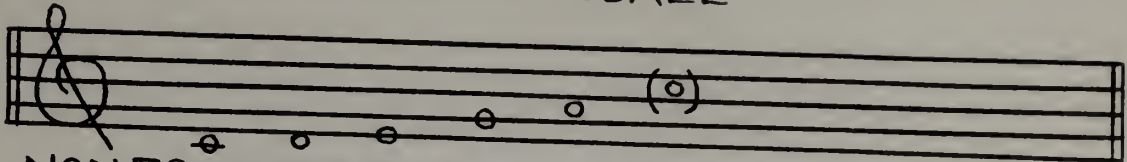
EX. 9 PENTATONIC BLUE NOTES



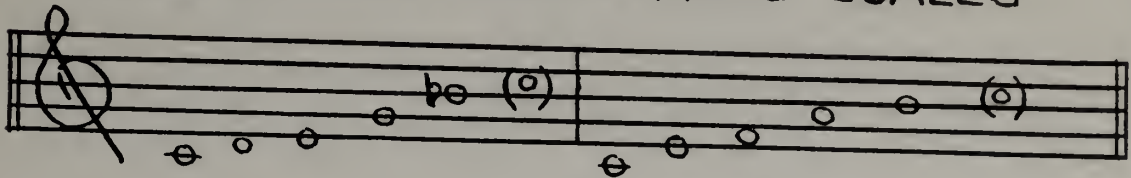
BLUES SCALE



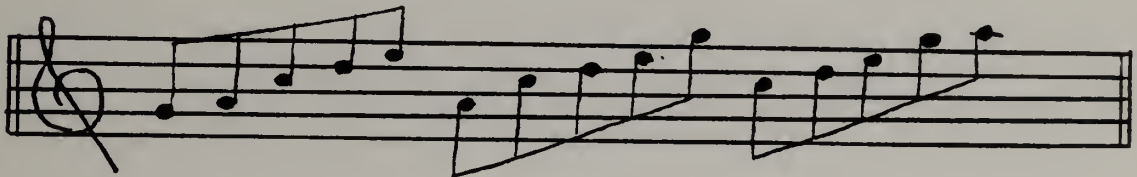
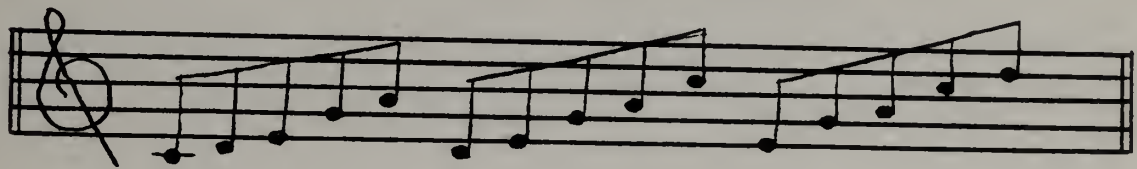
EX. 10 PENTATONIC SCALE



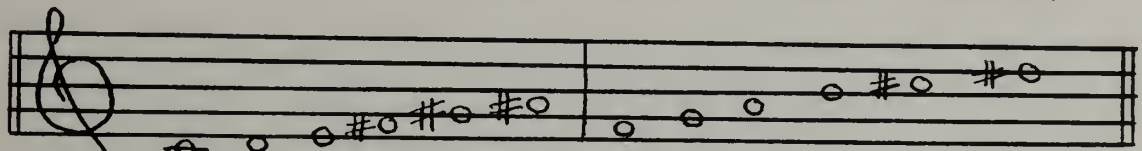
NON EQUIDISTANT PENTATONIC SCALES



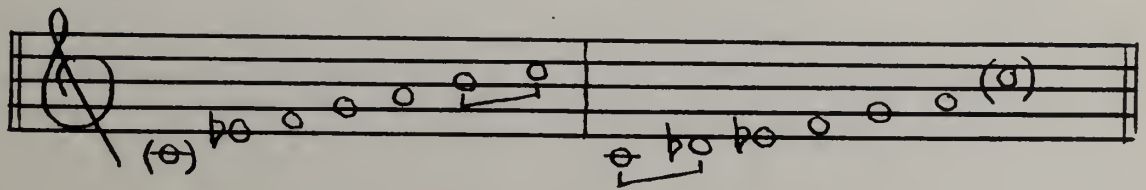
EX. 11 PENTATONIC PATTERNS



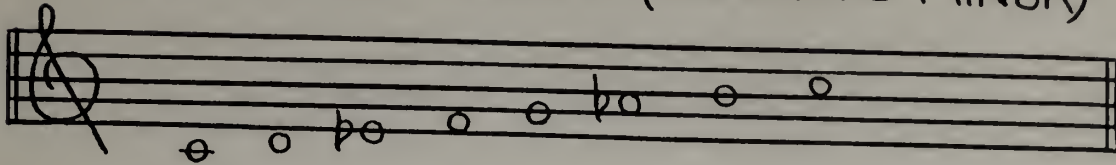
EX. 12 EQUIDISTANT HEXATONIC SCALES



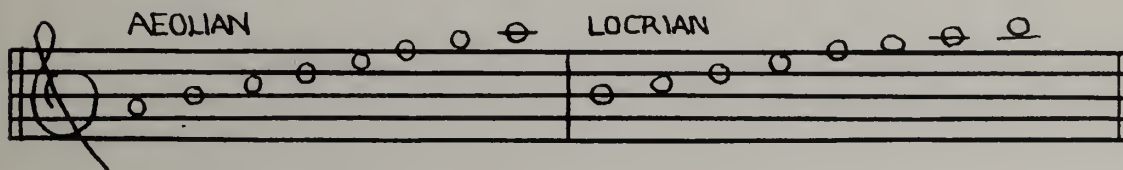
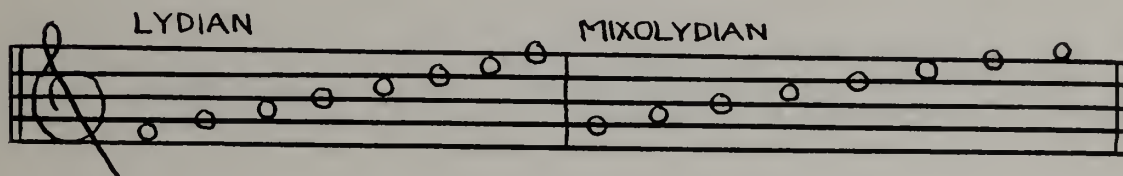
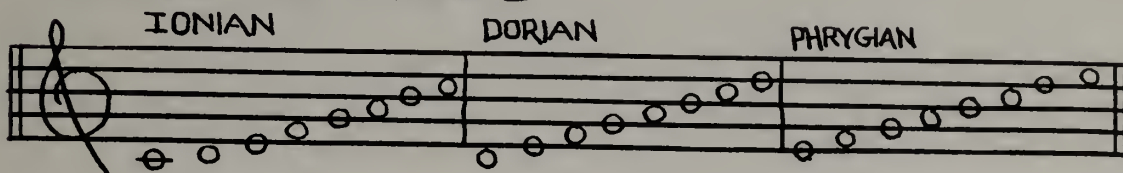
NON EQUIDISTANT HEXATONIC SCALES



EX. 13 "GYPSY" SCALE (HARMONIC MINOR)



EX. 14 THE MODES



C H A P T E R V

INSTRUCTIONAL MODULE FOR BLACK MUSIC--HARMONIC RESOURCES

Introduction to Harmony--The African Tradition

A controversy has existed among jazz historians about the origin and development of harmony in Afro-American music. A number of myths have evolved that include the African harmonic tradition as an influence on the music of black America. In Jazz, Hot and Hybrid, Winthrop Sargeant holds a position that:

The system of harmonization used by the American Negro is not the African system but a simplified and characteristic dialect of the European system.⁹⁵

Andre Hodeir, the author of Jazz: Its Evolution and Essence perpetuates the "harmonic myth":

Jazz musicians have no special reason for taking pride in any harmonic language that, besides being easily acquired, does not really belong to them but rather a "light harmony" that North America borrowed from decadent Debussyism.⁹⁶

Many of these myths concerning the origin of Afro-American harmony, deny the existence of African harmonic

⁹⁵Winthrop Sargeant, Jazz, Hot and Hybrid (New York: DaCapo Press, Inc., 1975), p. 190.

⁹⁶Andre Hodeir, Jazz: Its Evolution and Essence (New York: Grove Press, 1956), p. 143.

systems. It is clearly a case of oversimplification and an attempt to define black music from a European prospective.

A system of harmony does exist in African music. The Western concepts of harmonic progression and strict rules of tonal centers are not evident in African musical tradition.⁹⁷ The European triadic system of harmony is based on the placement and function of chords into progression that ultimately move toward resolution. A hierarchical system governs the movement and position of melody and harmonic shape. In Africa, the practice of polyphony, the simultaneous singing or playing of two or more independent musical phrases, results in a linear harmonic texture. In Early Jazz, Gunther Schuller supports A. M. Jones' studies by attributing African harmony to diody, the accompaniment of a "top line" melody by a second melodic line in consonant intervals; a two voiced harmony as differentiated from polyphony.⁹⁸ This diody consists of parallel performance of intervals of third, fourth, fifth, sixths and octaves. In a departure from European harmony, these African harmonies do not follow strict rules of movement or cadence; harmonic skips and

⁹⁷Hildred Roach, Black American Music: Past and Present (Boston: Crescendo Publishing Co., 1973), p. 15.

⁹⁸Gunther Schuller, Early Jazz: Its Roots and Musical Development (New York: Oxford University Press, 1968), p. 40.

flexible duration of cadences are frequent practices.

Hildred Roach adds:

If West African music approached the idea of the standard cadence, it was through the frequent use of the downward interval of a third, a characteristic feature also seen in terminating phrases in Afro-American blues.⁹⁹

A unique device of achieving harmonic texture in African music is called hocket. Performed on instruments possessing a limited range, the tones required to perform a piece were shared among several instruments which would alternate turns playing at a designated time.¹⁰⁰

The Afro-American concept of harmony, incorporating both European harmonic principles and African music harmonies evolved from a process of synthesis by the Afro-American. The concepts of thirds and diatonic harmonies paralleled both African and European traditions and offered little difficulty in the synthesis process.¹⁰¹

Marshall Stearns, in the Story of Jazz, attributes this synthesis to a multi-level blending process through familiar elements of the melodic and harmonic practices

⁹⁹Roach, Black American Music: Past and Present (Boston: Crescendo Publishing Co., 1973), p. 15.

¹⁰⁰Ibid., p. 7.

¹⁰¹Schuller, Early Jazz: Its Roots and Musical Development (New York: Oxford University Press, 1968), p. 42.

of Europe and Africa.¹⁰² In support of the blending process, Gunther Schuller adds:

While Europeans and Africans harmony are based on two totally different conceptions, there are coincidental, superficial similarities which made the transition (in terms of harmonic practices) from Africa to the Southern United States virtually unbroken . . . the European and African traditions overlapped enough to offer no profound problems of synthesis.¹⁰³

Harmony in Afro-American Music
Selected Examples

Harmony provides a medium for melodic movement and a palette for musical color. Through an adoption-adaption process, Afro-American music possesses the flexibility of the African harmonic tradition within the intervallic system of European harmony. The result of this fusion was a new system and concept of harmony peculiar to Afro-American music.

The early harmonies of the spirituals and the blues, were expanded through the performances and compositions of jazz music. The bebop musicians of the 1940's created new harmonic textures of consonance and dissonance by employing expanded concepts of chord structures, tonality and form. The jazz artists of the 1960's avant garde music

¹⁰² Marshall W. Stearns, The Story of Jazz (New York: Oxford University Press, 1970), p. 14.

¹⁰³ Schuller, Early Jazz: Its Roots and Musical Development (New York: Oxford University Press, 1968), p. 43.

experimented with the concept of instrumental timbre and texture as a means of producing harmonies.

Afro-American harmony of the 1970's has been expanded even further through the use of electronic instruments and tape composition techniques called "musique concrete." The black classical composer has created complex harmonic textures by experimenting with unusual combinations of conventional instruments, serial music techniques and electronic music composition utilizing synthesizers and tape recorders. The 1980 disco-funk musical groups integrate gospel and soul vocal harmonies with dense textures of electronic instruments and horn sections to create harmonic concepts reflecting both old and new styles of Afro-American music harmony. As a basic element of black American music, harmony has embraced more than simple chord formulas and melodic support functions. Afro-American harmony creates textures, colors, movement and a vehicle for self expression.

"Blue" harmony. The term "blue" harmony refers to the overall texture and sound qualities associated with the blues. The harmony of the blues was the adoption of the European triadic system of harmony by the black musical experience and eventual adaptation of this system into an African based framework of harmonic treatment. The result of the African and European fusion was a harmonic

system similar to the I - IV - V formula yet heavily interspersed with improvisation and embellishment. The Afro-American "blue" harmony departed from its European ancestor in several ways:

1. European harmonies strictly define either major or minor tonality (key); blues harmonies alternate major and minor tonalities or create simultaneous sounding of major and minor tonalities.
2. European harmony moves toward cadence or rest through a carefully worked out blueprint; blues harmony is improvised and often defies resolution;
3. European harmony strives for consistency in texture; blues harmony is subject to sudden shifts in consonance and dissonance creating thick and thin textures.
4. European harmony is built on a system of equal temperament; the blues harmony parallels the African harmonic practices in the flexible pitch system concept.

The blues sonority was heavily influenced by the African tradition of speech and singing. African music is characterized by an open tone and natural quality.¹⁰⁴ African instrumentation reflects the open quality of

¹⁰⁴Ibid., pp. 55-56.

African speech and singing. The deep resonating tones of drums, xylophones, trumpets, mouth bows and reed pipes create the sound of voices in instrumental ensembles and communication systems. These African vocal-instrumental concepts have carried over to most modern Afro-American musical styles mainly through the early blues forms of the nineteenth century.

The early blues performers created their own harmonic systems by using accompanying instruments as extensions of the human singing voice. The harmonica was a popular instrument of the blues capable of sounding two or more notes simultaneously. The note bending capabilities of the harmonica made it a flexible instrument for imitating vocal cries, railroad whistles and the sound of the freight train. Often the performer would hum through the harmonica or sing around it, creating a variety of simultaneously moving sounds and harmonies.

The guitar represented another popular blues instrument that offered flexibility in harmonic accompaniment and adaptability as a solo instrument. In the country blues, the guitar sound was directly influenced by the singing voice and in turn, influenced the vocal style of many blues performers. As a foundation instrument for "blues" harmony, the trills, shakes, strumming and note

bending capabilities of the guitar were "transferred" to other conventional instruments normally confined to "fixed pitch."

The piano, the basis for instrumental "fixed pitch" or equal temperament, acquired the expressive qualities of the blues guitar through an adaption process by the blues musicians. Normally associated with inflexibility of pitch, the blues pianists made a major contribution to Afro-American music by adapting an "unpianistic" approach to a "pianistically" played instrument.¹⁰⁵ LeRoi Jones notes that:

It (blues piano) seemed to be a fusion of vocal blues and earlier guitar techniques of the country singers, adapted for the piano.¹⁰⁶

The "unpianistic" fingering, slurs, glissandos, "crushed tones," trills, shakes, tremolos and "rolling basses," were all devices employed by the blues pianists in adapting a "fixed pitch" European instrument to the African based tradition of instrumental vocalization and harmonic flexibility.

The "blue" harmony concept has extended into the Afro-American jazz and soul tradition. The basic blues harmonic progression and sound provides the foundation for

¹⁰⁵ LeRoi Jones, The Blues People (New York: William Morrow and Co., 1968), p. 114.

¹⁰⁶ Ibid., p. 114.

much of the popular Afro-American jazz and rhythm and blues repertoire. Instrumental techniques are continually being expanded to bring the improvising musician closer to the African rooted vocal tradition, the concept behind Afro-American instrumental performance. "Blue" harmony is an important element in the "sound" contribution of Afro-American music as a vital art form because it provides an audible link between the past and the present forms of black music (see Example 15).

Substitute harmony. Prior to the bebop movement of the 1940's, jazz harmony was closely related to the elements of European harmony in the seventeenth century. The bebop musicians explored harmonies similar to nineteenth and twentieth century Western music harmonies which employed a wider range of colors and flexibility. Substitute harmony, pioneered in the 1930's by Art Tatum and Coleman Hawkins, involved a re-harmonization process of replacing a chord or group of chords with different chords in a given composition.¹⁰⁷

The bebop musicians incorporated substitute harmony as a regular practice in composition and performance. Through re-harmonization, musicians like Charlie Parker

¹⁰⁷ James L. Collier, The Making of Jazz, (Boston Houghton Mifflin Co., 1978), p. 350.

and Dizzy Gillespie were able to compose new vehicles for improvisation from popular and blues repertoire. Often standard chord progressions were subject to chromatic chord movement, tritone substitution, altered key circle movement and chord extensions (see Example 16).

Another substitute harmonic device, explored by contemporary jazz pianist McCoy Tyner, is the replacement of triad based chord structures with chords built on perfect and augmented intervals of fourths. Producing a sound reminiscent of West African diody in fourths, the movement of parallel fourths lends a new flavor and dimension to the composition and performance of the jazz repertoire (see Example 17).

The many varied approaches and techniques of substitute harmony illustrate a major inflection of Afro-American music. The synthesis of European and African harmonic treatment in Afro-American music has led to the development of unusual song re-interpretation and re-harmonization techniques. It is the Afro-American creativity and innovation of harmonic treatment that continues to restore and revitalize the older popular songs while simultaneously creating new songs to inspire future generations of players and listeners.

"Outside" harmonic and melodic elements. In their search for new sources of musical sounds and structures, the black musician of the 1960's began to explore and experiment with radical new techniques and directions in music. Ben Sidran, author of Black Talk, states:

The formal structure of music was reduced to the most basic common denominator of black musical tradition: the striving for personal freedom through complete collective catharsis.¹⁰⁸

The avant garde and free styles of jazz music during the sixties created new harmonic systems based on sound textures. In a conscious and subconscious move toward the early Afro-American music forms of the blues, hollers and shouts, the black musician shaped harmony from the collective sounding of instrumental vocalizations, screams, polyphony and sudden dynamics and dissonances. These techniques are often called "outside" harmonies because of their disassociation with traditional Western musical structures, forms and equal temperament. The free music jazz artist liberated himself from the conventional or formalized concept of predetermined harmonies (chord progressions), diatonic scale structures, musical form, regular meters and tempo. Particularly the harmonic framework of free music refused to be governed by equal

¹⁰⁸ Ben Sidran, Black Talk (New York: Holt, Rinehart and Winston, 1971), p. 137.

temperament, triadic harmonies and crystallized tonal centers. Often the piano was eliminated in the rhythm section by many black artists to allow freedom from "fixed" tonality and to allow the freedom to expand harmonic systems beyond conventional practices. "Outside" harmonic practices in jazz, to a certain extent parallel similar techniques in contemporary Euro-American musical practices. Traditional harmonic and melodic conventions were abandoned for the sake of more abstract musical expressions (see Example 18).

Harmonic concepts in Afro-American music are presented in the following module which has been designed and recorded on audio cassette tape of approximately 30 minutes in length so that students may hear these concepts in their proper contexts. The transcription that follows incorporates the key examples documented in the above text and includes recorded examples listed in the discography.

A Module

Afro-American music is . . . harmony. The adaptation of Western harmonic principles into the fibre of the music of black Americans affords the least amount of African retentions. Only in the study of recorded examples of the last 20 or 30 years has the variety of the harmonic elements in African music been recognized and given due

attention. The system of Western harmony was adopted by the black musician, then adapted to special nuances for portraying blues and spiritual expressive elements, maintaining close ties with the African musical heritage.

[Voice over Son House, "Levee Camp Moan" ("Son House: Father of the Folk Blues," Columbia CL 2417)]. The term "blue" harmony refers to the overall texture and form associated with the blues. Based on a I - IV - V chord progression similar to the traditional Western music harmonic framework, "blue" harmony is heavily interspersed with improvisation and embellishments.

"Blue" harmony has several distinctive features that are a result of the Afro-American musical experience. Often, the harmonies of the blues defy strict definition of major and minor tonality. Blues performances by artists such as country blues exponent, Blind Lemon Jefferson, may alternate between major and minor tonalities or create simultaneous sounding of major and minor tonalities between the voice and guitar accompaniment [Blind Lemon Jefferson, "Black Snake Moan" ("The Story of the Blues," Columbia CG 30008)]. Blues harmonies are usually improvised according to the style and taste of the individual performer. The country blues style of Leadbelly is characterized by unpredictable shifts in harmonies and loosely structured form [Leadbelly, "Fannin Street" ("Leadbelly," Fantasy 24715)].

The classic blues of the 1920's represents an important stage in the development of the blues form and structure of "blue" harmony. [Bessie Smith, "Me and My Gin" ("Empty Bed Blues," Columbia CG 30450)]. Because of the limited space of time involved with recording the classic blues on a ten inch record, many blues singers like Bessie Smith responded to the limitations of recording time by structuring the blues form into 12 bars and fixing harmonic structures into a consistent format. The "Pratt City Blues" sung by Bertha "Chippie" Hill, illustrates a 12 bar blues with a structured chord progression based on a I-IV-V formula [Bertha "Chippie" Hill, "Pratt City Blues" ("The Story of the Blues," Columbia CG 30008)].

The overt characteristics of "blue" harmony are due, to a great extent, to the interaction of melodic vocal lines and instrumental accompaniment techniques. Instrumental accompaniment in the blues tradition is an extension or reflection of the human singing voice. Many blues instrumental techniques were influenced by the singing voice and many blues singers were influenced by instrumental techniques. The guitar playing style of Muddy Waters reflects the influence of his vocal style while his vocal shouts may draw influence from the sharp attack of his amplified guitar [Muddy Waters, "Five Long Years" ("Blues Jam," Buddah BDS 7510)]. The blues guitar readily

adapts to the growls, bends, shakes and vibrato of the blues vocal style. Elmore James, electric guitar pioneer of the blues, has a distinctive guitar style consisting of shakes, tremelo and vibrating harmonies [Elmore James, "Sunnyland" ("The Story of the Blues," Columbia CG 30008)].

The harmonica was an important blues accompaniment instrument capable of sounding two or more notes simultaneously. Sonny Terry's harmonica accompaniment and call and response with Brownie McGhee's vocals create a rich combination of "blue" harmony, melody and rhythm [Sonny Terry and Brownie McGhee, "East Coast Blues" ("Midnight Special," Fantasy F-24721)].

The piano was adapted to the expressive qualities of the blues through the unpianistic yet effective approach to the piano by bluesmen such as the boogie woogie pioneer, Jimmy Yancy [Jimmy Yancy, "East St. Louis Blues" ("The Story of the Blues," Columbia CG 30008)]. Through unorthodox fingering and technique, blues pianists executed slurs, glissandos, shakes, tremelos and "crushed tones" in an adaption process of blues vocal and guitar nuances to the equal temperament of the piano keyboard.

The "blue harmony" concept made a major impact on the evolution of jazz music. The blues form and sound influenced virtually every jazz artist particularly Louis Armstrong, recognized as the innovator of the jazz solo

[Louis Armstrong, "Potato Head Blues" ("The Genius of Louis Armstrong: Volume I," Columbia CG 30416)]. The "Potato Head Blues" provides a classic example of Louis Armstrong's creative genius in improvisation, rhythmic inventiveness, clarity of tone and treatment of ensemble breaks. The sonority of the blues fused with the New Orleans ragtime piano style of Jelly Roll Morton, produced the harmonic, melodic and rhythmic contrasts of early New Orleans jazz [Jelly Roll Morton, "Jelly Roll Blues" ("Jelly Roll Morton: 1923-1924," Milestone M-47018)]. Jelly Roll Morton was acknowledged as the first jazz composer due to his written compositions and arrangements for his Red Hot Peppers ensemble.

The hardbop piano style of noted jazz musicians such as former Jazz Messenger, Horace Silver reflects many of the blues piano devices associated with the blues vocal and guitar inflections of slides, slurs, tremolos and trills [Horace Silver, "Opus De Funk" ("Horace Silver," Blue Note BN-LA402-H2)]. The hard driving and technically fluid approach to piano performance is exemplified by Oscar Peterson whose interpretation of the blues is coupled with creativity, lyricism and a thorough understanding of the piano blues tradition [Oscar Peterson, "Blues for Big Scotia" ("Something Warm" Verve V6-8681)].

The popular rock and roll musical styles have drawn heavily on the blues as a resource for musical content, form and performance techniques. Chuck Berry, a major figure in the development of rock and roll during the 1950's, relies on the 12 bar blues form and "blue" harmonic structures for the majority of his musical material [Chuck Berry, "Johnny B. Goode" ("Twenty Super Hits," Chess G. 24372)]. The 1980 new wave rock music of the Bus Boys, influenced by the rock and roll style of Chuck Berry, pays tribute to the basic 12 bar blues form and "blue" harmonic structure that continue to link the blues to future trends of popular music [The Bus Boys, "Johnny Soul'd Out" ("Minimum Wage Rock and Roll," Arista AB4280)].

[Voice over Chick Corea, "My One and Only Love" (Circling In," Blue Note BN-LA472-H2)]. Substitute harmony, a re-harmonization process, involves the replacement of a chord or group of chords with different chords in a given composition. Standard works in the jazz repertoire were given a fresh and personal sound through the re-working of bass lines, chord structures and harmonic progressions. An innovator and master of the substitute harmony technique was Art Tatum. His mastery of the piano keyboard and flawless technique enabled him to transform standard and popular repertoire into intricate masterpieces of music with a great variety of harmonic, rhythmic and melodic

development [Art Tatum, "Sophisticated Lady" ("Piano Starts Here," Columbia CS 9655)]. Bud Powell, a protege of Art Tatum, applied substitute harmonic principles to his bebop inspired compositions [Bud Powell, "Glass Enclosure" ("The Amazing Bud Powell," Blue Note BLP 1504)].

The bebop pioneers of the 1940's incorporated substitute harmony as a regular practice in composition and performance. Saxophonist, Charlie Parker was able to compose new vehicles for improvisation by applying substitute harmonies to the popular music and blues repertoire [Charlie Parker, "Ornithology" ("The Very Best of Bird," Warner Bros. 2WB 3198)]. The Charlie Parker composition, "Ornithology," is actually based on the chord progression of the standard musical piece, "How High the Moon."

Trumpeter Miles Davis, who worked extensively with Charlie Parker during the 1940's, developed a unique style of re-harmonizing and re-interpreting pieces from the standard repertoire. His re-working of "Stella By Starlight," illustrates a fine sense of craftsmanship and clarity of musical form [Miles Davis, "Stella By Starlight" ("My Funny Valentine," Columbia PC 9106)].

Another substitute harmonic device, explored by contemporary jazz pianist McCoy Tyner, is the replacement of triad based chord structures with chords built on perfect and augmented intervals of fourths [McCoy Tyner,

"Wave" ("Supertrios," Milestone M-55003)]. Producing a sound reminiscent of West African diody in fourths, the movement of parallel fourths lends a new flavor and dimension to the composition and performance of jazz music.

[Voice over Keith Jarrett, "Mandala" ("My Song," ECMI-1115)]. In their search for new sources of musical sounds and structures, the black musician of the 1960's began to explore and experiment with radical new techniques and directions in music. The avant garde and free styles of jazz music during the sixties created new harmonic systems based on sound textures and timbre. In a conscious and subconscious movement toward the early Afro-American forms of the blues, hollers and shouts, the black musician shaped harmony from the collective sounding of instrumental vocalizations, screams, polyphony and sudden dynamics and dissonances. The Art Ensemble of Chicago often drew on the African musical heritage as a source of harmonic, rhythmic and melodic inspiration [Art Ensemble of Chicago, "What's to Say" ("Fanfare for Warriors," Atlantic SD 1651)]. The contemporary group Air interpret the music of Scott Joplin and Jelly Roll Morton in the context of free music [Air, "The Ragtime Dance" (Joplin) and "King Porter Stomp" (Morton) ("Air Lore," Arista AN-3014)].

The techniques of musical practice in free music are often referred to as "outside" harmonic and melodic

elements because of their disassociation with traditional Western musical structures and forms. Artists such as Cecil Taylor, liberate themselves from the confinement of conventional concepts of pre-determined harmonies and musical form [Cecil Taylor "What's New" ("Nefertiti, the Beautiful One Has Come" Arista Freedom 1905)]. John Coltrane, an innovator and pioneer of free music, illustrated the production of vocal screams, harmonics and textural possibilities of the tenor saxophone [John Coltrane, "OM: Part I" ("OM," Impulse A-9140)]. The music of Ornette Coleman achieves freedom from equal temperament and tonal center movement by the elimination of the piano from the rhythm section and the adaption of micro-tonal scale improvisation techniques [Ornette Coleman, "Science Fiction" ("Science Fiction," Columbia 31061)]. Sun Ra, one of the founding fathers of the free expression in Afro-American music and the avant garde movement of the 1960's, expanded the scope and range of the big band beyond conventional arrangements and styles [Sun Ra, "From Out Where Others Dwell" ("Live at Montreux," Inner City IC 1039)].

EX. 15 "BLUE" SONORITY

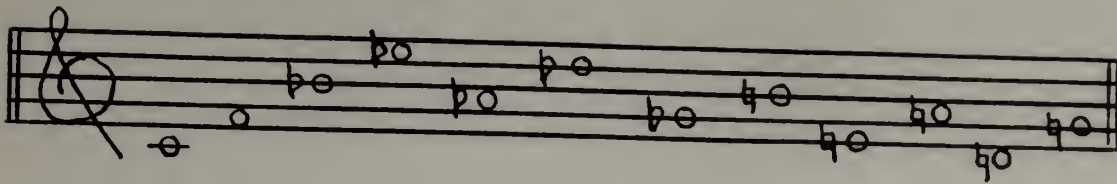
EX. 16 CHROMATIC CHORD MOVEMENT

ALTERED KEY CIRCLE

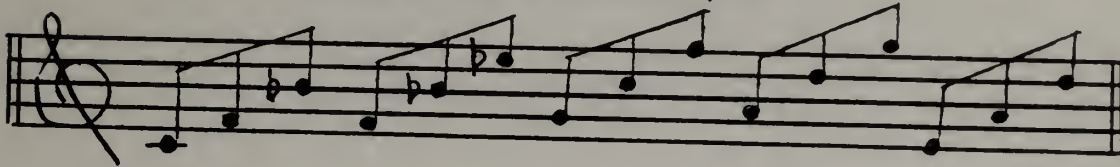
TRITONE SUBSTITUTION

II V I II bII I

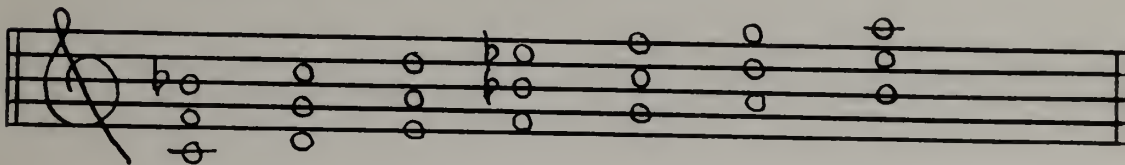
EX. 17 FOURTHS



PATTERNS IN FOURTHS



CHORDS IN FOURTHS



EX. 18 "OUTSIDE" MELODY AND HARMONY

Two staves of music in 4/4 time. The top staff is in a treble clef and contains a melody. The bottom staff is in a bass clef and contains a harmony. The melody starts with a sharp sign (F#) and consists of eighth notes. The harmony consists of quarter notes. The melody and harmony are written in a 4/4 time signature.

C H A P T E R V I

FUTURE DIRECTIONS FOR AFRO-AMERICAN MUSIC

Black musicians in America have created a unique sound experience in a style peculiarly Afro-American, that is often identified as America's great contribution to world culture. As a distinct art form, Afro-American music possesses a rich history reflecting the social, economic and political implications of the black experience in America. The music of black Americans has continually provided a source of cultural pride and awareness as well as a means of self expression and identity. Through this distinct music, an enormous range of cultural heroes and role models have been offered to the black and white youth of the United States. The styles and forms of Afro-American music have expanded to such levels of diversity that virtually every type of world music has been absorbed into the Afro-American musical tradition. Unfortunately, this art form has received due recognition in every part of the world except the United States. The lack of respect for black music is particularly noticeable in the American public schools and their formal music programs.

The pervasiveness of white racism in America has taken its toll on education at all existing grade levels.

The musical contributions of black Americans have been consciously excluded from textbooks, curriculum resources and materials. Although Afro-American music is a fusion of African and European traditions, the bias seems directed against the African roots. Afro-American music is the result of the fusion of African and European cultures. While this music does, in fact, have strong connections with the African heritage and black culture in America, it has in its evolution continually intersected with white America. To deny the existence of Afro-American music is in actuality, the denial of the American culture.

The scope and magnitude of Afro-American music is illustrated by the comprehensive discography compiled by the author. It consists of over 1,000 currently available record albums. A wide range of Afro-American musical styles documented on recordings and compiled in the discography include the following: the styles and sub-styles of the blues and jazz music; soul music styles--1950 to 1980; gospel music, black concert music, reggae and new wave rock music. A brief written description and history accompanies each musical style to serve as an introduction to recommended record albums. An avid listener in attempting to cover the aural resources of the discography could play the records for 40 hours a week for 25 weeks without repeating any albums.

Given the history of music education in the United States and the recent challenge in urban schools for music educators, Afro-American music promises a significant gain for music education and urban education. The educational potential of this music has yet to be realized. The scope and magnitude of black music embraces the musical principles necessary to the understanding and appreciation of all Western and non-Western music. The aural and written documentation of black music in America creates a flexible medium for the study of American history, mathematical principles, music theory and harmony, and urban education.

The Civil Rights movement of the 1960's brought about many changes in the philosophy and content of American education. In the field of music, attention was focused to the resource potential of popular music and jazz in the public school curriculum. A great need evolved for innovative teaching techniques and materials concerned with Afro-American music. During the early 1970's, publishers rushed to market resource materials, instruction manuals, stage band charts and arrangements in the area of Afro-American music and jazz. A majority of these inaccurately written materials on black music still exist, perpetuating myths, stereotypes and racist

attitudes toward the black musical experience as a significant and viable art form.

In an effort to present the concepts and fundamental elements of music: rhythm, melody and harmony through the Afro-American musical tradition, three instructional modules were designed to make available aural examples of these basic elements in the context of recorded performances of black music. The focus of the modules is on a listening experience where the relationships and interaction of harmonic, rhythmic and melodic concepts may be readily identified through the listening process. Often musical concepts are difficult to define in writing or express verbally. The very nature of Afro-American music lends itself to an aural learning experience. Music curriculums need to be revised to include this aural learning experience as an integral part of classroom activities. The three instructional modules integrate text and musical excerpts into an aural mode of presentation suitable for classroom or individual instruction. The selected musical excerpts provide clear, concise illustrations of the concepts presented in the dissertation text.

The need for up-to-date resource materials and innovation approaches to Afro-American music instruction exists on all levels of education. From the experiences

and insights gained in collecting and developing the discography and instructional modules, an enormous body of material has been made accessible through the aural and written resources of Afro-American music. The music of black America has had a profound effect on the popular music trends of the world. As an important voice of the black experience, this music has been and continues to be a victim of racism, conscious neglect and narrow minded attitudes. Black music demands a closer look into its historical and social significance to American society.

Often treated as exotic or "party music" by musicians and listeners, black music has been an important vehicle in the struggle for black identity, equal rights and cultural awareness. The music of James Brown, Stevie Wonder, William Grant Still, B. B. King, Charles Mingus and Max Roach have reflected the hopes and fears of black America. These musicians and many other black artists have explored their roots through music as a source of vitality and inspiration while adapting musical styles and cultural practices from around the world.

Music educators must overcome racism and cultural bias in their selection of music. Since the formal inclusion of music into the American public school system in 1838, music curricula evolved around the Western art music experience. Afro-American music awkwardly entered the

public school music programs often in fragmented and diluted states during the late 1960's. Current attitudes of music educators reflect a bias against the musical contributions of black Americans. The denial of Afro-American music by music educators as a vital educational resource denies all students an important part of American culture.

The contributions and history of Afro-Americans have been documented in a large body of written and recorded materials. The impact of black music on the recording industry and music business illustrate that this music has been recognized as an indispensable part of the musical experience of most youth. Schools need to open their minds and ears to the resource potential of Afro-American music. The benefits that would come from ending the underlying factor of white racism would free people to discover an important part of world culture, Afro-American music.

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Introduction

The following appendices are a selective listing of resource materials for the study of Afro-American music and jazz. Appendix A, B and C should prove helpful to the musician and non-musician, student and teacher. These written resources were selected for: coordination with existing texts and classroom activities related to Afro-American music; building a foundation for an Afro-American music program; furnishing the school library with Afro-American music materials and facilitating individual study of Afro-American music techniques, styles and history.

The major objectives of the appendices are to:

1. Meet the need for resources and materials in Afro-American music for the classroom and individual;
2. Acquaint educators with available materials on black music in a variety of forms--audio-visual, books, periodicals and recordings;
3. Encourage self-motivated study;
4. Suggest utilization of resources on all levels of education.

APPENDIX A

RECOMMENDED READINGS IN AFRO-AMERICAN MUSIC

I. AFRO-AMERICAN MUSIC AND JAZZ

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- Bechet, Sidney. Treat it Gentle. New York: Da Capo Press, 1975.
- Berlin, Edward A. Ragtime: A Musical and Cultural History. Berkeley, CA: University of California Press, 1980.
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- Calloway, Cab and Rollins, Bryant. Of Minnie the Moocher and Me. New York: Thomas Y. Crowell, 1976.
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- DeLerma, Dominique-Rene. Reflections on Afro-American Music. Kent, Ohio: Kent State University Press, 1973.
- Dexter, Dave. The Jazz Story. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964.

- Ellington, Edward Kennedy. Music is My Mistress. New York: Doubleday and Co., 1973.
- Ellington, Mercer and Dance, Stanley. Duke Ellington in Person. Boston: Houghton-Mifflin Co., 1978.
- Feather, Leonard. From Satchmo to Miles. New York: Stein and Day, 1972.
- _____. The Pleasures of Jazz. New York: Horizon Press, 1976.
- Foster, Pops and Stoddard, Tom. Pops Foster: The Autobiography of a New Orleans Jazzman. Berkeley, CA: University of California Press, 1971.
- Fox, Charles. Fats Waller. New York: A. S. Barnes, 1961.
- Gammond, Peter. Scott Joplin and the Ragtime Era. New York: St. Martin's Press, 1975.
- Goffin, Robert. Jazz. New York: Da Capo Press, 1975.
- Goron, Max. Live at the Village Vanguard. New York: St. Martin's Press, 1980.
- Gottlieb, William. The Golden Age of Jazz. New York: Simon and Schuster, 1979.
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- Haskins, James and Benson, Kathleen. Scott Joplin: The Man Who Made Ragtime. New York: Doubleday and Co., 1978.
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- Jewell, Derek. Duke: A Portrait of Duke Ellington. New York: W. W. Norton and Co., Inc., 1977.
- Jones, Hettie. Big Star Fallin' Mama: Five Women in Black Music. New York: Viking Press, 1974.
- Jones, Max and Chilton, John. Louis: The Louis Armstrong Story. New York: Little, Brown, 1972.
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- Kinkle, Roger D. The Complete Encyclopedia of Popular Music and Jazz, 1900-1950. New Rochelle, New York: Arlington House, 1974.
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- Lambert, G. E. Johnny Dodds. New York: A. S. Barnes, 1961.
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- Lyttleton, Humphrey. The Best of Jazz: Basin Street to Harlem. New York: Taplinger Publishing Co., 1979.
- McCarthy, Albert. Big Band Jazz. New York: Putnam's Sons, 1974.

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- Rose, Al and Souchon, Edmond. New Orleans Jazz: A Family Album. Baton Rouge, Louisiana: Louisiana State University Press, 1978.
- Rivelli, Pauline and Levin, Robert. Black Giants. New York: World Publishing Co., 1970.
- Schaffer, William. Brass Bands and New Orleans Jazz. Baton Rouge, Louisiana: Louisiana State University Press, 1977.
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- Simon, George T. The Big Bands. New York: Macmillan Co., 1974.
- Simpkins, Cuthbert O. Coltrane. New York: Herndon House, 1975.
- Stewart, Rex. Jazz Masters of the Thirties. New York: Macmillan Co., 1972.
- Terkel, Studs. Giants of Jazz. New York: Thomas Y. Crowell Company, 1975.

- Tirro, Frank. Jazz: A History. New York: W. W. Norton and Co., 1977.
- Toll, Robert. Blacking Up. New York: Oxford University Press, 1974.
- Ulanov, Barry. Duke Ellington. New York: Da Capo Press, 1975.
- Waller, Maurice and Calabrese, Anthony. Fats Waller. New York: Schirmer Books, 1977.
- Williams, Martin. Jazz Masters of New Orleans. New York: Macmillan Co., 1967.
- _____. Jelly Roll Morton. New York: A. S. Barnes, 1962.
- Wilson, John. Jazz, The Transition, 1940-60. New York: Appleton-Century Crofts, 1966.

II. THE BLUES/RHYTHM AND BLUES

- Baxter, Derrick S. Ma Rainey and the Classic Blues Singers. New York: Stein and Day, 1970.
- Bradford, Perry. Born With the Blues: Perry Bradford's Own Story. New York: Oak Publications, 1965.
- Broonzy, William and Bruynogne, Yannick. Big Bill Blues: Biography of the Late Bill Broonzy. New York: Oak Publications, 1964.
- Broven, John. Walking to New Orleans: The Story of New Orleans Rhythm and Blues. Sussex, England: Blues Unlimited, 1974.
- Charters, Samuel. The Bluesmen. New York: Oak Publications, 1967.
- _____. The Country Blues. New York: Da Capo Press, 1975.
- _____. Poetry of the Blues. New York: Avon Books, 1970.

- Chilton, John. Billie's Blues. New York: Stein and Day, 1975.
- Gillett, Charles. The Sound of the City: The Rise of Rock and Roll. New York: Outerbridge and Dienstfrey, 1970.
- Harris, Sheldon. Blues Who's Who: A Biographical Dictionary of Blues Singers. New Rochelle, New York: Arlington House, 1979.
- Leadbitter, Mike and Slaven, Neil. Blues Records: 1943-1966. New York: Oak Publications, 1968.
- Moore, Carmen. Somebody's Angel Child: The Story of Bessie Smith. New York: Thomas Y. Crowell Co., 1970.
- Neff, Robert and Conner, Anthony. The Blues. Boston: David R. Godine Publishers, 1975.
- Oliver, Paul. Bessie Smith. New York: Barnes, 1961.
- Oster, Harry. Living Country Blues. Detroit, Michigan: Folklore Associates, 1969.
- Riedel, Johannes. Soul Music, Black and White. Minneapolis, Minnesota: Augsburg Publishing House, 1975.
- Russell, Tony. Blacks, Whites and Blues. New York: Stein and Day, 1970.
- Stambler, Irwin. Pop, Rock and Soul. New York: St. Martin's Press, 1974.
- Waters, Ethel. His Eye on the Sparrow. New York: Pyramid Books, 1970.

III. EARLY AFRO-AMERICAN MUSIC/FOLKSONGS/SPIRITUALS/GOSPEL

- Alen, William Francis. Slave Songs of the United States. New York: Dover Publications, 1970.
- Anderson, Marian. My Lord What a Morning. New York: Franklin Watts, Inc., 1956.

- Bontemps, Arna W. Chariot in the Sky: A Story of the Jubilee Singers. Philadelphia: John C. Winston, 1951.
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- Dett, Robert N. The Development of the Negro Spiritual. Minneapolis, Minnesota: Schmitt, Hall and McCreary, 1936.
- Dorsey, Thomas A. The Father of Gospel Music. Chicago: Johnson Publishing Co., 1974.
- Epstein, Dena J. Sinful Tunes and Spirituals: Black Folk Music to the Civil War. Chicago: University of Illinois Press, 1977.
- Hayes, Roland. My Songs. Boston: Little and Brown, 1948.
- Hoyt, Edwin P. Paul Robeson, the American Othello. Cleveland: World Publishing Co., 1967.
- Jackson, Clyde O. The Songs of Our Years. New York: Exposition Press, 1968.
- Jackson, Mahalia and Wylie, E. M. Movin' on Up: The Mahalia Jackson Story. New York: Hawthorn, 1966.
- Katz, Bernard, ed. The Social Implications of Early Negro Music in the United States. New York: Arno Press, 1969.
- Marsh, J. B. T. The Story of the Jubilee Singers. New York: Negro Universities Press, 1969.
- Vehanan, Kostis. Marian Anderson: A Portrait. New York: Greenwood Press, 1961.
- Work, John Wesley. Jubilee. New York: Holt, Rinehart and Winston, 1962.

PERIODICALS

Regularly containing articles and
features on Afro-American Music

A Selective List

- Billboard Magazine. P. O. Box 13808, Philadelphia,
Pennsylvania 19101.
- Black Music Review. 50 Ann St., W. Pittston, Pennsylvania
18643.
- Black Perspective In Music. The Foundation for Research
in the Afro-American Creative Arts, Inc. Post Office
Drawer 1, Cambria Heights, New York 11411.
- Black Scholar. The Black World Foundation. P. O. Box
908, Sausalito, California 94965.
- Black Stars. Johnson Publishing Co. 820 So. Michigan
Ave., Chicago, Illinois 60605.
- Blues and Soul and Disco Music Review. P. O. Box 41745,
Atlanta, Georgia 30331.
- Blues Magazine. P. O. Box 585, Station P, Toronto,
Canada M5S2T1.
- BMI. Broadcast Music Inc. 320 W. 57th St., New York,
New York 10019.
- Coda. Box 87 Station J, Toronto, Ontario M4J 4X8 Canada.
- Contemporary Keyboard. GPI Publications, P. O. Box 28836,
San Diego, California 92127.
- Downbeat. 222 W. Adams St., Chicago, Illinois 60606.
- Ebony. Johnson, Publication Co., 820 So. Michigan Ave.,
Chicago, Illinois 60605.
- Frets. GPI Publications, P. O. Box 28836, San Diego,
California 92127.

- Guitar Player. GPI Publications, P. O. Box 28836, San Diego, California 92127.
- Innervisions. Black Music Association. 1500 Locust St., Suite 1905, Philadelphia, Pennsylvania 19102.
- International Musician. GPO Box 44, Brooklyn, New York 11202.
- Jazz Echo. International Jazz Federation, Inc. 1697 Broadway, Suite 1203, New York, New York 10019.
- Jazz Forum. 1697 Broadway, Suite 1203. New York, New York 10019.
- Jazz Index. Norbert Ruecker, Frankfurt, West Germany.
- Jazz Magazine. Box 212, Northport, New York 11768.
- Jazz Report. P. O. Box 476, Ventura, California 93001.
- Jazz Times. 3212 Pennsylvania Ave., S.E. Washington, D.C. 20020.
- Jet. Johnson Publishing Co. 820 So. Michigan Ave., Chicago, Illinois 60605.
- Journal of Jazz Studies. Institute of Jazz Studies, Rutgers University, Newark, New Jersey 07102.
- Living Blues. 216 N. Wilton Ave., Chicago, Illinois 60614.
- Mississippi Rag. 5644 Morgan Ave. So. Minneapolis, Minnesota 55419.
- Modern Drummer. 1000 Clifton Ave., Clifton, New Jersey 07013.
- Modern Recording and Music. 14 Vanderventer Ave., Port Washington, New York 11050.
- Musician: .Musician, Player and Listener. P. O. Box 701, Gloucester, Massachusetts 01930.
- Ragtimes. Maple Leaf Club, 5560 W. 62nd St., Los Angeles, California 90056.
- Record World. 1700 Broadway, New York, New York 10019.

Rolling Stone. P. O. Box 2983, Boulder, Colorado 80302.

Schwann Record Catalogs. 535 Boylston St., Boston,
Massachusetts 02116.

Village Voice. 80 University St., New York, New York
10003.

AFRO-AMERICAN MUSIC ORGANIZATIONS

A Selective List

- Association for the Advancement of Creative Musicians,
(AACM). 1059 W. 107th Pl., Chicago, Illinois 60643.
- Afro-American Music Opportunities Association, (AAMOA).
2909 Wayzata Boulevard, Minneapolis, Minnesota 55405.
- Black Music Association, (BMA). 1500 Locust St., Suite
1905, Philadelphia, Pennsylvania 19102.
- Black Music Center, Black Culture. 109 North Jordan St.,
Indiana University, Bloomington, Indiana 47401.
- Collective Black Artists, Inc. 156 5th Avenue Suite 1120,
New York, New York 10010.
- Duke Ellington Society. Box 31, Church St. Station, New
York, New York 10008.
- Jazz Lift. 194 North Union St., Battle Creek, Michigan
49011.
- Jazzmobile, Inc. 159 W. 127th St., New York, New York
10027.
- Muse. 1530 Bedford Avenue, Brooklyn, New York.
- National Association of Jazz Educators, (NAJE). Box 724,
Manhattan, Kansas 66502.
- New Orleans Jazz Club, (NOJC). 833 Conti St., New Orleans,
Louisiana 70130.
- Ragtime Society. P.O. Box 520, Weston, Ontario, Canada.
- Society of Black Composers. c/o Carmen L. Moore, 148
Columbus Ave., New York, New York 10023.
- Universal Jazz Coalition. 156 5th Avenue, Suite 817, New
York, New York 10010.

JAZZ FILMS/SLIDES/RESOURCES

- United Artists, 16mm Division. 729 7th Ave., New York,
New York 10019.
- Chertok, David. 185 West End Ave., New York, New York
10023.
- Ivy Films. 165 West 46th St., New York, New York 10036.
- Jazz Photo File. 1776 Bicentennial Way #G6, N. Providence,
Rhode Island 02911.
- McGraw-Hill Films. Princeton Rd., Hightstown, New Jersey
08520.
- Macmillan Audio Brandon Films. 34 MacQuesten Parkway So.,
Mount Vernon, New York 10550.
- Meeker, David. Jazz in the Movies: A Guide to Jazz
Musicians, 1917-1977. New Rochelle, New York:
Arlington House, 1977.
- National Cinema Service. 333 West 57th St., New York,
New York 10019.
- Select Film Library. 115 West 31st St., New York, New
York 10001.
- Universal 16mm. 445 Park Ave., New York, New York 10022.

A SELECTIVE LIST OF COLLEGES AND MUSIC SCHOOLS
OFFERING AFRO-AMERICAN MUSIC-JAZZ STUDIES

ALABAMA

University of Alabama; University, AL 35486.

ARKANSAS

Henderson State College; Arkadelphia, AR 71923.

ARIZONA

University of Arizona; Tucson, AZ 85721.

Arizona State University; Tempe, AZ 85281.

CALIFORNIA

California State Polytechnic University; Pomona, CA 91768.

California State University/Fresno; Fresno, CA 93705.

California State University/San Diego; LaJolla, CA 92037.

San Diego State University; San Diego, CA 92181.

San Jose State University; San Jose, CA 95192.

University of California/Los Angeles; Los Angeles, CA
90024.

COLORADO

University of Colorado; Boulder, CO 80302.

University of Northern Colorado; Greeley, CO 80631.

University of Denver, Denver, CO 80210.

CONNECTICUT

University of Bridgeport; Bridgeport, CT 06602.

Wesleyan University; Middletown, CT 06457.

Yale University; New Haven, CT 06520.

DISTRICT OF COLUMBIA

Howard University; Washington, DC 20001.

FLORIDA

University of Miami; Coral Gables, FL 33124.

GEORGIA

Morehouse College; Atlanta, GA 30314.

ILLINOIS

University of Illinois; Urbana, IL 61801.

Northwestern University; Evanston, IL 60201.

Roosevelt University; Chicago, IL 60605.

INDIANA

Ball State University; Muncie, IN 47305.

Indiana University; Bloomington, IN 47401.

IOWA

Grinnell College; Grinnell, IA 50112.

KANSAS

Kansas State Teachers College; Emporia, KS 66801.

KENTUCKY

Morehead State University; Morehead, KY 40351.

LOUISIANA

Southern University; Baton Rouge, LA 70813.

Southern University in New Orleans; New Orleans, LA 70126.

MAINE

Bowdoin College; Brunswick, ME 04011.

MARYLAND

Morgan State College; Baltimore, MD 21239.

MASSACHUSETTS

Berklee College of Music; Boston, MA 02115.

University of Massachusetts/Amherst; Amherst, MA 01003.

New England Conservatory of Music; Boston, MA 02115.

Tufts University; Medford, MA 02111.

MICHIGAN

Michigan State University; East Lansing, MI 48824.

NEW HAMPSHIRE

Plymouth State College; Plymouth, NH 03264.

NEW JERSEY

Livingstone College of Rutgers University; New Brunswick,
NJ 08903.

NEW YORK

Columbia University; New York, NY 10029.

Eastman School of Music, University of Rochester; Rochester
NY 14604.

Ithaca College; Ithaca, NY 14850.

Manhattan School of Music; New York, NY 10027.

The College of Saint Rose; Albany, NY 12203.

State University of New York at Binghamton; Binghamton,
NY 13901.

State University of New York/College at Old Westbury;
Westbury, NY 11568.

State University of New York/College at Potsdam; Potsdam,
NY 13676.

Syracuse University; Syracuse, NY 13210.

NORTH CAROLINA

University of North Carolina at Greensboro; Greensboro,
NC 27412.

NORTH DAKOTA

Minot College; Minot, ND 58701.

OHIO

Central State University; Wilberforce, OH 45384.

Kent State University; Kent, OH 44240.

Oberlin College; Oberlin, OH 44070.

Ohio State University; Columbus, OH 43210.

PENNSYLVANIA

Lehigh University; Bethlehem, PA 18015.

Philadelphia Musical Academy; Philadelphia, PA 19107.

University of Pittsburg; Pittsburg, PA 15213.

Temple University; Philadelphia, PA 19122.

TENNESSEE

Fisk University; Nashville, TN 37203.

TEXAS

University of Houston; Houston, TX 77004.

North Texas State University; Denton, TX 76203.

Tarleton State University; Stephenville, TX 76402.

University of Texas at Austin; Austin, TX 78712.

VERMONT

Bennington College; Bennington, VT 05201.

University of Vermont; Burlington, VT 05401.

VIRGINIA

Hampton Institute; Hampton, VA 23668.

WASHINGTON

Washington State University; Pullman, WA 99163.

WEST VIRGINIA

West Virginia Wesleyan College; Buckhannon, WV 26201.

WISCONSIN

University of Wisconsin-Milwaukee; Milwaukee, WI 53201.

University of Wisconsin-Superior; Superior, WI 54880.

A SELECTIVE LIST OF COLLEGES AND MUSIC SCHOOLS
OFFERING GRADUATE AFRO-AMERICAN MUSIC
AND JAZZ STUDIES

COLORADO

University of Denver; Denver, CO 80210.

University of Northern Colorado; Greeley, CO 80631.

CONNECTICUT

Wesleyan University; Middletown, CT 06457.

FLORIDA

University of Miami; Coral Gables, FL 33124.

ILLINOIS

University of Illinois-Urbana; Urbana, IL 61801.

INDIANA

Indiana University; Bloomington, IN 47401.

KENTUCKY

Morehead State University; Morehead, KY 40351.

MASSACHUSETTS

The New England Conservatory of Music; Boston, MA 02115.

University of Massachusetts-Amherst; Amherst, MA 01003.

NEW YORK

Eastman School of Music, University of Rochester; Rochester,
NY 14604.

TEXAS

North Texas State University; Denton, TX 76203.

WISCONSIN

University of Wisconsin-Superior; Superior, WI 54880.

APPENDIX B

METHODS AND MATERIALS FOR THE STUDY OF
AFRO-AMERICAN MUSIC AND JAZZ

I. TECHNIQUES OF IMPROVISATION

Baker, David N. Advanced Ear Training. Lebanon, Indiana: Studio P/R Inc.

_____. Developing Improvisational Facility. 4 Vols. Chicago: Maher Publications; Vol. I Techniques of Improvisation, Vol. II The IIV7 Progression, Vol. III Turnbacks, Vol. IV Cycles.

_____. Jazz Improvisation. Chicago: Maher Publications.

_____. Jazz Pedagogy: A Comprehensive Method of Jazz Education for Teachers and Student. Chicago: Maher Publications.

_____. A New Approach to Ear Training for the Jazz Musician. Lebanon, Indiana: Studio P/R Inc.

Bishop, Walter, Jr. A Study in Fourths. New York: Caldron Publishing Co.

Coker, Jerry. Improvising Jazz. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.

_____. The Jazz Idiom. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.

_____. Patterns for Jazz. Lebanon, Indiana: Studio P/R, Inc.

Hearle, Dan. Scales for Jazz Improvisation. Lebanon, Indiana: Studio P/R, Inc.

Nelson, Oliver. Patterns for Improvisation. Los Angeles, California: Noslen Music Co.

Ricker, Ramon. New Concepts in Linear Improvisation. Lebanon, Indiana: Studio P/R, Inc.

_____. Pentatonic Scales for Jazz Improvisation. Lebanon, Indiana: Studio P/R, Inc.

- _____. Technique Development in Fourths for Jazz Improvisation. Lebanon, Indiana: Studio P/R, Inc.
- Russell, George. The Lydian Chromatic Concept of Tonal Organization. New York: Concept Publishing Co.
- Slonimsky, Nicolas. Thesaurus of Scales and Melodic Patterns. New York: Charles Scribner's Sons.
- Tillis, Frederick. Jazz Theory and Improvisation. New York: Charles Hansen Music and Books, Inc.

II. BASS METHODS/RESOURCE BOOKS

- Brown, Ray. Ray Brown Bass Method. Toronto, Canada: Ray Brown Music Ltd.
- Carter, Ron. The Music of Ron Carter. New York: Charles Hansen Music and Books, Inc.
- Clarke, Stanley. Stanley Clarke. New York: Warner Bros. Publications, Inc.
- _____. I Wanna Play for You. New York: Warner Bros. Publications, Inc.
- Curtis, William. A Modern Method for String Bass. Boston: Berklee Press Publications.
- Reid, Rufus. The Evolving Bassist. Teaneck, New Jersey: Myriad Limited.
- _____. Evolving Upward. Teaneck, New Jersey: Myriad Limited.
- Wright, Eugene. Bass. New York: Charles Hansen Music and Books.

III. GUITAR METHODS/RESOURCE BOOKS

- Ayeroff, Stan. Music for Millions: Charlie Christian. New York: Consolidated Music Publications.

- _____. Music for Millions: Django Reinhart. New York: Consolidated Music Publications.
- Benson, George. George Benson. New York: Warner Bros. Publications, Inc.
- Dunbar, Ted. New Approaches to Jazz Guitar. Kendall Park, New Jersey: Dunte Publishing Co., P. O. Box 31.
- McLaughlin, John. John McLaughlin. New York: Warner Bros. Publications, Inc.
- Montgomery, Wes. Guitar Solos. Hollywood, California: Almo Publications, Inc.
- Pass, Joe. Jazz Guitar Solos. Los Angeles, CA: Gwyn Publishing Co.
- Summerfield, Maurice J. The Jazz Guitar: Its Evolution and Its Players. Milwaukee, WI: Hal Leonard Publishing Corp.

IV. PERCUSSION/DRUM METHODS/RESOURCE BOOKS

- Dawson, Alan and DeMicheal, Don. A Manual for the Modern Drummer. Boston: Berklee Press Publications, 1962.
- Mangual, Jose and Valdez, Carlos. Understanding Latin Rhythms, Vol. I. Palisades Park, New Jersey: Latin Percussion, Inc.
- Stone, George L. Stick Control. Boston: George B. Stone and Son, Inc.
- Viola, Joseph and Delp, Ron. Chord Studies for Mallet Instruments. Boston: Berklee Press Publications.

V. PIANO METHODS/RESOURCE BOOKS

- Blesh, Rudi, ed. Clasic Piano Rags. New York: Dover Publications, Inc.
- Corea, Chick. Chick Corea, Vol. I and II. New York: Warner Bros. Publications, Inc.

- Dobbins, Bill. The Contemporary Jazz Pianist, Vol. I and II. Jamestown, R. I.: GAMT Music Press.
- Ellington, Duke. The Great Music of Duke Ellington. New York: Belwin Mills Publishing Corp.
- Evans, Bill. Bill Evans Plays. New York: TRO Ludlow Music.
- Haerle, Dan. Jazz Improvisation for Keyboard Players. Lebanon, Indiana: Studio P/R Publications, Inc.
- _____. Jazz-Rock Voicings for the Contemporary Keyboard Player. Lebanon, Indiana: Studio P/R Publications, Inc.
- Hancock, Herbie. Herbie Hancock's Greatest Hits. New York: Charles Hansen Music and Books, Inc.
- Isacoff, Stuart. Music for Millions: Thelonious Monk. New York: Consolidated Music Publishers.
- Jazz Giants-Piano, Yesterday and Today. New York: Charles Hansen Music and Books, Inc.
- Johnson, Sy, arranger. The Erroll Garner Songbook. Greenwich, Conn.: Cherry Lane Music Co., Inc.
- Kriss, Eric. Barrelhouse and Boogie Piano. New York: Oak Publications, 1974.
- _____. Six Blues-Roots Pianists. New York: Oak Publications, 1973.
- Mehegan, John. Tonal and Rhythmic Principles, Vol. I. New York: Watson-Guptill Publications.
- _____. Jazz Rhythm and The Improvised Line, Vol. II. New York: Watson-Guptill Publications.
- _____. Swing and Early Progressive Piano Styles, Vol. III. New York: Watson-Guptill Publications.
- _____. Contemporary Piano Styles, Vol. IV. New York: Watson-Guptill Publications.
- Morton, "Jelly Roll." Blues, Stomps and Ragtime. New York: Edwin H. Morris and Co., Inc.

Peterson, Oscar. Oscar Peterson: Exercises and Pieces, Vols. I, II and III. Toronto, Canada: Ray Brown Music Ltd.

_____. Piano Solos. Toronto, Canada: Ray Brown Music Ltd.

Safane, Clifford J. Music for Millions: Bud Powell. New York: Consolidated Music Publishers.

Silver, Horace. Horace Silver's Greatest Hits. New York: Charles Hansen, Inc.

Tatum, Art. Art Tatum: Piano Solos. New York: The Big 3 Music Corp.

Taylor, Billy. How to Play Be-Bop Piano. New York: Charles Hansen, Inc.

_____. Piano Solos. New York: Charles Hansen, Inc.

Waller, "Fats." Piano Styles and Original Songs. New York: Edwin H. Morris and Co., Inc.

Williams, Mary Lou. Mary Lou Williams. New York: Leeds Music Corp.

Wilson, Teddy. Teddy Wilson Piano Patterns. New York: Robbins Music.

VI. SAXOPHONE AND FLUTE METHODS/RESOURCE BOOKS

Adderley, Cannonball. Complete Jazz Fake Book. New York: Charles Hansen Music and Books, Inc.

Baker, David. Jazz Styles and Analysis: Alto Sax. Chicago: Maher Publications.

Barbieri, Gato. Caliente: Tenor Sax Transcriptions. Hollywood, CA: Almo Publications.

Coltrane, John. The Artistry of John Coltrane. New York: United Artists Music.

_____. The Jazz Style of John Coltrane: A Musical and Historical Perspective. Lebanon, Indiana: Studio P/R Publications, Inc.

- Gerard, Charley. Improvising Jazz Saxophone. New York: Consolidated Music Publishers.
- _____. Sonny Rollins. New York: Consolidated Music Publishers.
- Gordon, Dexter. Jazz Saxophone Solos. Hollywood, CA: Almo Publications, Inc.
- Henderson, Joe. The Artistry of Joe Henderson. Los Angeles, CA: United Artists Publications.
- Isacoff, Stuart. Music for Millions: Charlie Parker. New York: Consolidated Music Publishers.
- Lateef, Yuseff. Flute Book of the Blues. New York: Fana Music.
- Laws, Hubert. Flute Improvisations. Inglewood CA: Hulaws Publishing Co.
- Laws, Ronnie. Jazz Styles of Ronnie Laws. New York: Warner Bros. Publications, Inc.
- McGhee, Andy. Improvisation for Saxophone. Boston: Berklee Press Publications.
- Parker, Charlie. Charlie Parker Omnibook. New York: Atlantic Music Corp.
- Schuller, Gunther, ed. Ornette Coleman Transcriptions. New York: MJQ Music Inc.
- Viola, Joseph. The Technique of the Flute. Boston: Berklee Press Publications.
- _____. The Technique of the Saxophone: Vol. I--Scale Studies; Vol. II--Chord Studies; Vol. III--Rhythm Studies. Boston: Berklee Press Publications.

VII. TROMBONE METHODS/RESOURCE BOOKS

- Baker, David. Jazz Styles and Analysis for Trombone. Chicago: Maher Publications.
- _____. J. J. Johnson. New York: Hansen Publications.

VIII. TRUMPET METHODS/RESOURCE BOOKS

Armstrong, Louis. Louis' Song Book. New York: Charles Hansen Music and Books, Inc.

Gillespie, Dizzy. Dizzy Gillespie, A Jazz Master. New York: MCA Music, Inc.

Isacoff, Stuart. Music for Millions: Miles Davis. New York: Consolidated Music Publishers.

IX. VIOLIN, CELLO, BASS METHODS/RESOURCE BOOKS

Baker, David. A Complete Improvisational Method for Stringed Instruments. Chicago: Maher Publications.

X. VOCAL METHODS/RESOURCE BOOKS

Holiday, Billie. Anthology: Lady Sings the Blues. Ojai, CA: Creative Concepts.

Smith, Bessie. Empress of the Blues. New York: Walter Kane and Son, Inc.

XI. SONGBOOKS, COLLECTIONS, ANTHOLOGIES

A. THE BLUES

Handy, W. C., Ed. Blues: An Anthology. New York: Collier Books.

History of the Blues. New York: Charles Hansen Music and Books.

Rhythm and Blues: The Roots of Soul. New York: The Big 3 Music Corp.

Shirley, Kay, ed. The Book of the Blues. New York: MCA Music, Inc.

Snider, Lee, ed. The Blues Song Book. New York: Chappell Music Co.

B. GOSPEL MUSIC

Hawkins, Walter. Love Alive. Waco, Texas: Word, Inc.

_____. Love Alive II. Waco, Texas: Word, Inc.

C. SONGBOOKS--JAZZ

Feather, Leonard. 200 Omnibus of Jazz. Los Angeles, CA: Hansen House.

Wolfe, Richard. Professional Legit Fakebook. New York: The Big 3 Music Corp.

D. BLACK CONCERT AND RECITAL MUSIC

DeLerma, Dominique Rene, ed. Black Concert and Recital Music: A Provisional Repertoire List. Bloomington, Indiana: Afro American Music Opportunities Association, 1974.

XII. MUSIC INDUSTRY/BUSINESS

Berk, Lee Eliot. Legal Protection for the Creative Musician. Boston: Berklee Press Publications.

Csida, Joseph. Music/Record Career Handbook. Studio City, CA: First Place Music Publications.

Harris, Herby and Farrar, Lucien. How to Make Money in the Music Industry. New York: Arco Publishing Co.

Krasilovsky, William and Shemel, Sidney. This Business of Music. New York: Billboard Publications.

_____. More About this Business of Music. New York: Billboard Publications.

Pincus, Lee. The Songwriter's Success Manual. New York: Music Press.

Rapaport, Diane S. How to Make and Sell Your Own Record. New York: Quick Fox.

Zalkind, Ronald and Goldstein, Toby. All About the Music Industry. New York: Practical Learning for the Arts.

APPENDIX C

APPENDIX C

A Sample Afro-American Music Record
Collection 50 Record AlbumsThe Blues

Bobby "Blue" Bland. "His California Album," ABC Dunhill
DSX-50163.

"The Story of the Blues," Columbia CG-30008.

B. B. King. "Live at the Regal," ABC-724.

Ma Rainey. "Ma Rainey," Milestone M-47021.

Ragtime/Stride Piano

Eubie Blake. "The 86 Years of Eubie Blake," Columbia
C2S-847.

Fats Waller. "Piano Solos, 1929-1941," Bluebird AXM2-
5518.

Early Jazz

Louis Armstrong. "The Genius of Louis Armstrong,"
Columbia CG-30416.

Jelly Roll Morton. "Jelly Roll Morton," Milestone M-47018.

Swing and the Big Bands

Count Basie. "Super Chief," Columbia CG-31224.

Charlie Christian. "Solo Flight," Columbia CG-30779.

Duke Ellington. "The Great Paris Concert," Atlantic
SD2-304.

Art Tatum. "Piano Starts Here," Columbia CS-9655.

Bebop

"Jazz at Massey Hall," Prestige PR-24024.

Max Roach, Sonny Rollins and Clifford Brown. "Three Giants," Prestige P-7821.

Hardbop

Art Blakey. "A Night at Birdland--Vol. II," Blue Note BST-81522.

Cool

Miles Davis. "The Complete Birth of the Cool: 1949," Capitol M-11026.

Third Stream

Modern Jazz Quartet. "Third Stream Music," Atlantic SD-1345.

Three Decades of Modern Jazz

John Coltrane. "Giant Steps," Atlantic AT-1311.

Miles Davis. "A Kind of Blue," Columbia PC-8163.

Charles Mingus. "Mingus at Town Hall," Fantasy F-JWS-9.

McCoy Tyner. "Supertrios," Milestone M-55003.

Avant Garde and Free Styles

Air. "Air Lore," Arista AN-3014.

Ornette Coleman. "Free Jazz," Atlantic SD-1364.

Sun Ra. "Live at Montreux," Inner City IC-1039.

Cecil Taylor. "In Transition," Blue Note LA 458-H2.

Jazz Fusion

- Chick Corea. "Light as a Feather," Polydor PD 5525.
- Crusaders. "The Best of the Crusaders," Blue Thumb BTSY-6027-2.
- Miles Davis. "Bitches Brew," Columbia PG-26.
- Herbie Hancock. "Headhunters," Columbia KC-32731.
- Weather Report. "8:30," Columbia PC-36030.

Jazz Vocalists

- Ella Fitzgerald. "Ella and Oscar," Pablo 2310-759.
- Billy Holiday. "The Billie Holiday Story--Vol. II," Columbia KG-32124.
- Al Jarreau. "Look to the Rainbow," Warner Bros. 2BZ-3052.
- Eddie Jefferson. "The Jazz Singer," Inner City IC-1016.
- Sarah Vaughan. "Live in Japan," Mainstream MRL-2401.

Gospel Music

- Walter Hawkins. "Love Alive II," Light Records LS-5735.
- Mahalia Jackson. "Right Out of the Church," Columbia CS-9813.

Folk/Blues

- Taj Mahal. "Anthology Vol. I," Columbia PC-34466.

Black Concert Music

- William Grant Still. "Symphony No. 1," New Records NRLP 105.

Soul

- James Brown. "Soul Classics," Polydor 5401.
- Ray Charles. "All Time Great Performances," ABC ABCH-731.
- Earth, Wind and Fire. "Faces," Columbia KC-36795.
- Aretha Franklin. "Amazing Grace," Atlantic 2-906.
- Parliament-Funkadelic. "Funkentelechy," Casablanca
NBLP 7042.
- Otis Redding. "The Immortal Otis Redding." Atco 252.
- Temptations. "Greatest Hits," Gordy G5-919.
- Stevie Wonder. "Songs in the Key of Life," Tamala TI3-340.

Raggae

- Jimmy Cliff. "I Am The Living." MCA 5153.
- Bob Marley and the Wailers. "Rastaman Vibration," Island
ILPS 9383.

Rock

- Jimi Hendrix. "Are you Experienced?" Reprise 6261.

A Sample Afro-American Record
Collection 15 Record Albums

The Blues

"The Story of the Blues," Columbia CG-30008.

Ragtime

Eubie Blake. "The 86 Years of Eubie Blake," Columbia C25-847.

Early Jazz

Louis Armstrong. "The Genius of Louis Armstrong,"
Columbia CG-30416.

Big Band

Duke Ellington. "Carnegie Hall Concerts," Prestige
P-34004.

Bebop

"Jazz at Massey Hall," Prestige PR-24024.

Modern Jazz

John Coltrane. "Live at the Village Vanguard," Impulse A-10.

Avant Garde and Free Styles

Ornette Coleman. "The Shape of Jazz to Come," Atlantic
SD-1317.

Jazz Fusion

Miles Davis. "Bitches Brew," Columbia PG-26.

Jazz Vocalists

Billie Holiday. "The Billie Holiday Story--Vol. II,"
Columbia PG 32124.

Gospel Music

Walter Hawkins. "Love Alive II," Light Records LS-5735.

Black Concert Music

William Grant Still. "Symphony No. 1," New Records
NRLP 105.

Soul

James Brown. "Soul Classics," Polydor 5401.

Ray Charles. "All Time Great Performances," ABC ABCH-731.

Aretha Franklin. "Amazing Grace," Atlantic 2-906.

Rock

Jimi Hendrix. "Axis: Bold as Love," Reprise 6281.

AFRO-AMERICAN MUSIC COLLECTIONS AND
ANTHOLOGIES ON RECORDINGS

A. THE BLUES

Anthology of the Blues Series, Kent Records:

"Arkansas Blues." Kent 9007.

"Blues From The Deep South." Kent 9004.

"California Blues." Kent 9003.

"Detroit Blues." Kent 9006.

"Memphis Blues." Kent 9002.

"Mississippi Blues." Kent 9009.

"Texas Blues." Kent 9005.

"West Coast Blues." Kent 9012.

"Best of the Chicago Blues." Vanguard VSD-12.

"Blues At Newport--1963." Vanguard 79145.

"Chicago Blues Anthology." Chess 2-60012.

"Fantasy Blues Two-Fer Giants." Fantasy FP-4.

"Fourteen Golden Recordings From The Vaults of Duke
Records." ABCX784.

"Golden Age of Rhythm and Blues." Chess 2CH-50030.

"Great Bluesmen." Vanguard 25/26.

"New Orleans Jazz and Heritage Festival." Island 9424.

"Rural Blues." Fantasy 24716.

"Story Of The Blues." Columbia CG-30008.

"Super Super Blues Band." Chess 3010.

"Twenty Greatest Rhythm and Blues Hits." Kent 527.

"Underground Blues." Kent 535.

"Urban Blues." Fantasy 24717.

B. GOSPEL

"Ain't That Good News." Specialty 115.

"Gospel At Its Best." Peacock 59200.

"The Gospel Sound." Vol. I Columbia CG-3186.

"The Gospel Sound." Vol. II Columbia CG-311595.

"Great Golden Gospel Hits." Vol. I Savoy 14069, Vol. II Savoy 14104, Vol. III Savoy 14165, Vol. IV Savoy 14262.

"Greatest Gospel Gems." Vol. I Specialty 2144, Vol. II Specialty 2145.

"Precious Lord, Gospel Songs of Thomas A. Dorsey." Columbia CG-32151.

C. JAZZ

"The Bass." Impulse 9284.

"Big Beat." Milestone 47016.

"Digital III At Montreux." Pablo 2308223.

"The Drums." Impulse 9272.

"From Spirituals to Swing." Vanguard VSD 47/48.

"From Spirituals to Swing - 13th Anniversary Concert." Columbia CG-30776.

"Jam Sessions At Montreux '77." Pablo 2620105.

"Jammin' In Swingville." Prestige 24051.

"Jazz Piano Anthology." Columbia PG-32355.

"Jazz: The 60's." Pacific Jazz Vol. I LA893-H, Vol. II
LA895-H.

"Montreux Summit." Columbia Vol. I JG-35005, Vol. II
JG-35090.

"Piano Giants." Prestige 24052.

"The Saxophone." Impulse 9253.

"Soul Jazz Giants." Prestige 7791.

"25 Years of Prestige." Prestige 24046.

D. REGGAE

"The Harder They Come." Island 9202.

"New And Old Sounds." United Artists LA 300-G.

"Reggae Spectacular." A & M 3529.

"This Is Reggae Music." Island Vol. I 9251, Vol. II 9327,
Vol. III 9391.

E. ROCK AND ROLL (1950's - 1960's)

"American Graffiti." MCA 2-8001.

"American Hot Wax." A & M 6500.

"Echoes Of A Rock Era." Series on Roulette Records:

"The Early Years." Roulette 111.

"The Groups Vol. I." Roulette 114.

"The Groups Vol. II." Roulette 115.

"The Middle Years." Roulette 112.

"The Later Years." Roulette 113.

- "Alan Freed's Top 15." Roulette 42042.
- "Fourteen Records From The Vaults of Vee Jay Records."
ABC X-785.
- "More American Graffiti." MCA 2-8007.
- "Remember How Great." Vol. I Roulette 42027, Vol. II
Roulette 42028, Vol. III Roulette 42029, Vol. IV
Roulette 42031, Vol. V Roulette 42032.
- "The Roots of Rock and Roll." Savoy 2221.

F. SOUL/RHYTHM AND BLUES

- "Brunswick's Greatest Hits." Brunswick 754816.
- "Golden Soul." Atlantic 18198.
- "Great Soul Hits." Brunswick 754129.
- "Jimi Hendrix - Otis Redding - Live." Reprise 2029.
- "Let's Clean Up The Ghetto." Philadelphia Int. JZ-
34659.
- "Motown Story." Motown M9-726.
- "Philadelphia Classics." Philadelphia Int. PZG-34940.
- "Soul Years." Atlantic SD2-504.
- "This Is How It All Began." Specialty Vol. I 2117,
Vol. II 2118.

