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### Black Music Research Newsletter, Winter 1980

Samuel Floyd  
*Columbia College Chicago*

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# BLACK MUSIC RESEARCH NEWSLETTER FISK UNIVERSITY



Volume 4

Number 1

Spring, 1980

## BLACK CONCERT AND RECITAL MUSIC

by Dominique-René de Lerma,  
Morgan State University, Baltimore,  
Maryland

### *Does Black Music Really Exist?*

That question might irritate most of us, yet it has been asked many times, and perhaps rarely answered properly. Hale Smith, who is often given to comments that are several steps beyond the most radical of us (e.g., "I begin to worry when I see the garbage collectors are white"), regards Black music as that which contains a lot of thirty-second notes and, although he is probably always represented on all-Black concert programs, he doesn't like the idea.

He is speaking as a composer, of course, and a creative individual who wants no labels to inhibit the broad range of stylistic gifts which are his.

But I have reference now to critics, including many educators, who have tried to find some clear-cut compositional techniques or harmonic patterns which distinguish Black music. As long as we have Hale Smith around, that quest will be frustrated.

When the epoch-making Desto recording came out of Natalie Hinderas in performances of music by Black composers, a critic in a national magazine praised the recording, but felt it was irrelevant to consider the racial factor. All he was concerned with was the quality of the music.

Well, we are all concerned with quality, but this relates to decisions that are rooted in aesthetic concepts, and these change with the culture. That same critic knew quite well that his evaluation of a Mozart opera and a Mahler song, or a Monteverdi madrigal and a new work by Xenakis, comes from a realization that these compositions originate in cultures

that are geographically and historically dissimilar. Would he say "I don't care if the composer is from the Renaissance or not, as long as the music is good"?

Since the influx of Jewish musicologists to this country around the time of Hitler, the United States has become very music-history conscious, and we have profoundly sophisticated concert-goers and radio listeners in every state. But these same figures are not always as sensitive to the geographic variants within a culture. Yes, we may have programs of all-German music, or all-Russian music, but many people tend to stand back at the idea of an all-Portuguese event or a concert totally dedicated to music by women composers, feeling we are getting out of music and into ethnic or minority studies. It is unfortunate that we accepted all but the understandably ethnic dedications of our Jewish mentors, yet we must remember these were years of neo-classicism, which is a concept that is "non-discriminatory".

The truth of the matter is that we

have been, or should have been, talking about ethnic studies all along. If we contemplate French music history or the role of melody in Italian music, why are we supposed to feel guilty or anti-aesthetic if we address sociological interests in music?

In reviewing the late Black Composers Series of Columbia Records, another critic set out right away to let us know he was not going to speak about sociology, but about music. And when Bruce Thompson proposed a dissertation topic on the music of T. J. Anderson, he was cautioned to avoid sociological matters. Have we really been encouraged to institutionalize knowledge to such an extent that each cubbyhole becomes an end in itself? Small wonder young performers get turned off by music theory which, they are led to believe, has no relationship to performance decisions.

Let's look at a review which appeared in one of our newspapers, entitled "A composer is what and how he writes." The critic astounds us from the start by saying "There is no

### IMPORTANT\* IMPORTANT\* IMPORTANT\*

Beginning with this issue, *Black Music Research Newsletter* is available only through paid subscription at a rate of \$2.00 per year; it will be issued twice yearly—in April and October. Members of BMR Associates will continue to receive the newsletter as part of their membership benefits. To subscribe to *Black Music Research Newsletter*, please send your name and address with a check to the address below. Sorry, we cannot bill. Information on BMR Associates is also available for the asking. Please address your correspondence to:

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such thing as a Brazilian composer, any more than there is an 'American' composer or a Danish composer or a black composer." (And let's not let it go unnoticed that the Brazilians, Danes and Americans are the ones accorded a capital initial.) He continues, reporting on a choral program which included compositions by John Work, Mark Fax, Mitchell Southall, and Evelyn Pittman, concluding that only in the piece by Lena McLin was there "any of the true rhythm and harmony of the black church." To prove his initial thesis, he recalls a recent concert of music by Villa-Lobos, which had no Brazilian characteristics.

"A Gothic cathedral is, pure and simple, superior to an igloo" was the answer given by one of the nation's most respected musicologists when various academics gathered together

to discuss the question "Should ethnomusicology be abolished?". I must admit I never contemplated a Gothic structure on the tundra.

What we are facing are two serious problems, all the more subtle because they come from academic circles and travel through academic channels. One difficulty is educational, and its partner is racial. The pedantics can survive if they can keep interdisciplinary studies and viewpoints off their trodden path, and any proper consideration of Black music will obligate an eventual revision of all syllabi. We will have to think of subjects on their terms, not with any preconceptions, no matter how rooted these might be on the campus scene. After all, let us remember the words of John Killens who, in *Black man's burden*, stated that "the American Negro can be the bridge between the West and

Africa-Asia. We Black Americans can serve as a bridge to mutual understanding. . . . To rid the world of 'niggers' is the Black man's burden, human reconstruction is the grand objective".

The nature and qualities of Black music will doubtless be explored through many approaches in the publications of Fisk University's Black Music Institute, thus providing all of us with a network of answers when the question is posed. If we are in the position of having no valid reply, Black people have again become invisible.

Cathedrals on the tundra, indeed!

NOTE: The editor of this column would appreciate any copies of curriculum vitae, publicity material from managers of performing artists, newsclippings, or any other materials from which appropriate articles might be developed.

## Black Music and Musical Analysis: William Grant Still's "Songs of Separation" as a Point of Departure

by Orin Moe, Vanderbilt University,  
Nashville, Tennessee

If black classical music is to become a part both of the history of classical music in general and black music in particular, it must be meticulously analyzed to establish its quality on the one hand and its reflection of the composer's background on the other. It is important that each composer's output be examined as a whole for its cumulative reflection of this background. One work may express it intensely, another casually.

A search for what is black in this music should not be taken as a denigration of its quality, of its interest as music. Quite the contrary, its very strength may come from its reflection of the composer's unique background.

As a step in the direction suggested, let us look at William Grant Still's *Songs of Separation* (1949). His choice of poems shows a significant acquaintance with black poets. Paul Laurence Dunbar, Countee Cullen, and Langston Hughes are not surprising choices, but the regrettably neglected Arna Bontemps and the Haitian Philippe Thoby-Marcelin are less usual. Apart from the final poem "A Black Pierrot," there is no obvious reference to black experience, al-

though the theme of separation is common in black poetry and, incidentally, in the blues. An examination of the poems reveals a careful ordering by the composer. The most complex poems, prosodically and imagistically, begin and end the cycle. In the center, in third place, is a humorous, folk-like poem, flanked by two gentle love lyrics. This arrangement provides for maximum contrast. The cold, pale statue of death in "Idolatry" (#1) is opposed to the warm, bleeding black man of "A Black Pierrot" (#5); the newly-wakened man in the magical world of "Poème" (#2) contrasts with the sleeping man in the ordinary world of "If You Should Go" (#4). Standing as a fulcrum is "Parted" (#3) with its almost metaphysical use of the deceptions of clothing and gambling.

Cutting across this balanced pattern is the music which moves toward "A Black Pierrot" as the triumphant conclusion of a subtle but strong affirmation of a black aesthetic. This is not done by obvious, audible references to blues or jazz as in Still's *Afro-American Symphony*, but far more subtly, through a structural evocation of that music.

As we look over this cycle, the subtlety of its planning and growth is exceptional. The symmetrical poetic

arrangement is enlivened with a linear, cumulative musical growth which is clearly related to jazz. Thus, although there is little obvious reference to the sounds of black music, the structure is patently there.

It is not uncommon for elements of variation to appear in a song cycle. Schumann's, for instance, abound in subtle motivic variation. What is unusual about *Songs of Separation* is the explicitness and tenacity of the technique. Even so obvious a use of variation as occurs in Beethoven's *An die ferne Geliebte* or in Poulenc's *Tel jour, telle nuit* is confined within individual songs or used to bind only the first and last songs together. In the Still cycle, the process of variation is pursued both within and across the songs. This alone would not serve to suggest jazz, if the first song did not openly hint at it and the final song state it explicitly. What other vocal music within our culture relies so heavily on variation as the blues/jazz song?

When the first and last poems are placed side-by-side, the contrast in imagery is strong. *Idolatry* is burdened with death; *A Black Pierrot* strides toward life. The suggestion of blues or jazz technique in the first is a frank statement in the last. The color

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## DEFORD BAILEY

by Jessica Janice Jones,  
Nashville, Tennessee

To many of its fans, the suggestion that country music might have black roots would seem silly. But country music performers and researchers are aware of the contributions of black culture to this musical genre. They recognize it in the songs that are played, the singing, the instrumental styles, the rhythms, and in the very instruments that country artists use. But when most people think of country music they think of it as the music of a particular group of white Southerners. This is ironic, in light of the facts that 1) Charlie Pride had, by 1973, earned more money than any performer in the history of country music and 2) DeFord Bailey, once considered one of America's greatest harmonica players, was with the Grand Ole Opry from the 1920's until 1941.

DeFord Bailey was born in Smith county, Tennessee in 1899. He recalls that his father, a fiddler, played what he calls black hillbilly music, and he considered his uncle the best banjo player around. His introduction to the harmonica came when he was three years old and fighting a battle with infantile paralysis.

In the early 1920's Bailey moved to Nashville and began working at odd jobs around the city while continuing to play his harmonica. On December 6, 1925 he came in second in a French harp contest on radio station WDAD which had gone on the air in September of that year. Shortly afterward he was persuaded by Dr. Humphrey Bate, a performer on the WSM Barn Dance, to go with him and play on the show. George D. Hay, or Judge Hay as he was called, the creator and announcer on Barn Dance, was delighted with Bailey's performance and offered him a position on the program. Hay gave him the title, "Harmonica Wizard," and there began an association between the Opry and DeFord Bailey that was to last sixteen years.

DeFord Bailey, said by some to be "the dangdest harmonica player that ever lived," was one of the most popular performers on the early Opry. In fact, he was indirectly responsible for the name change from the WSM Barn Dance to the Grand

Ole Opry. During his youth he had lived in communities that were oriented around the railroad and he had come to love the sound of the trains and their whistles. These sounds he eventually incorporated into his version of the "Pan American Blues." One evening in 1926 the classical music program that immediately preceded the WSM Barn Dance ended its programming with a selection by a contemporary composer from Iowa that depicted a rushing locomotive. When the Barn Dance came on, Judge Hay introduced DeFord Bailey with his rendition of "Pan American Blues." After Bailey's performance Hay said, "For the past hour we have been listening to music taken largely from grand opera, from now on we will present 'The Grand Ole Opry'." The fans loved it and the name stuck.

While a member of the Opry, DeFord Bailey did a lot of touring with the other stars. He was always well received although he met with the usual problems in accommodations and restaurant service. Apparently, the other Opry performers would do whatever they could to find him lodging. Uncle Dave Macon would often claim Bailey as his valet and would flatly refuse to stay in a hotel unless he was allowed to take Bailey into his room with him. Bailey's popularity in the twenties was so great that out of a three hour program, he was slotted for a 20-25 minute performance. But as the Opry grew his slots grew smaller and by 1941 he was no longer a performer on the program.

Why Bailey left the Grand Ole Opry is fairly obscure. Most people have, in the past, accepted Judge Hay's derisive version of his departure which Hay included in his small book, *A Story of the Grand Ole Opry* (1945).

That brings us to DeFord Bailey, a little crippled colored boy who was a bright feature of our show for about 15 years. Like some members of his race and other races, DeFord was lazy. He knew about a dozen numbers, which he put on the air and recorded for a major company, but he refused to learn any more, even though his reward was great. He was our mascot and is still loved by the entire company. We gave him a whole year's notice to learn some more tunes, but he would not. When we were forced to give him his final notice, DeFord said, without malice: "I knowed it wuz comin', Judge, I knowed it wuz comin'." DeFord comes to the

show now and then to visit us. We are always glad to see him—a great artist.

Although Bailey says little about this period in his life, he does disagree with Hay's statement that the rewards were great. During his touring days, he was the only performer that received a flat fee—\$5.00 per appearance. The other performers received a percentage of the gate, and although Bailey's fixed fee gave him a degree of financial security, it also precluded him from benefiting from a financially successful show. Some of his Opry contemporaries claim that he was often not even paid for his appearances. Bailey also denies that he refused to expand his repertoire, that he left without malice, and that the Opry people were glad to have him visit. One author implies that Bailey was let go not because of a limited repertoire but because of WSM's then-recent stock purchase in the song-licensing company BMI. They wanted tunes to publish, but Bailey's folk tradition was not written music; it was oral. Therefore he was expendable.

DeFord Bailey was one of the Opry performers who made the first Nashville recordings in September and October of 1928, and cut eight records for Victor on October 2, 1928. He would serve as an excellent point of departure for research about black performers in country music. His story (and that of other black performers) is needed to help fill the tremendous gaps which remain in American social history.

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## Old-Time Black Gospel Quartet Contests

by Doug Seroff,  
Goodlettsville, Tennessee

Quartet singers claim that anytime two quartets appeared on the same program, there was *automatically* a contest, each group intent upon "stealing the house" from the other. More formal competitions, however, appeared during the 1920's and '30's, complete with judges, cash prizes, and a standard method of point scoring.

It is reported that on one occasion twenty-three quartets performed at a high school in Laurel, Mississippi, competing for a total of \$550 in prize money. Generally, contest purses were far more nominal; yet, the fact that such an amount was offered during the lean years of the mid-1930's attests to the popularity of the competitions.

Without question the two most fertile breeding grounds for quartet singing were Jefferson County, Alabama (which encompasses Birmingham, Bessemer, Fairfield, and their rural suburbs) and the Tidewater region of Virginia, whose cultural center was the city of Norfolk. It is difficult to appreciate the role quartet singing played in these places; but it was the prevailing form of musical expression for the time as well as the general pastime of black church-going youth for at least two generations. In some cities, every neighborhood had at least one active quartet.

The quartet contests provided a

medium through which a group could distinguish itself from numerous local contemporaries. They were a source of community pride. On February 25, 1922, the *Norfolk Journal and Guide*, the Tidewater area's longstanding black community newspaper, reported:

The Sparkling Four Quartet of Norfolk, Virginia, is now prepared to challenge any quartet and stands ready for any engagements. Address to the manager, Alexander A. Thorogood, 1007 Bute Street, Norfolk.

The traditional criteria for judging black gospel contests was "time, harmony, and articulation." In spite of these canons, however, it was recognized that judges could be biased in favor of one particular style of singing over another. So that participants could not claim that black judges favored a certain quartet, it was common practice to include a few white judges as well. But regardless of such predispositions, the presence of a widely accepted standard of judgment—time, harmony, and articulation—exhibits a genuine attempt to standardize and legitimize the judges' decisions.

During interviews conducted in widely scattered places, the phrase "time, harmony, and articulation" came up several times. It is demonstrable that these standards were in general use during the 1920s and '30s, but their precise application in the judging of quartet competition is not self-evident.

The term "time" as applied to the singing of the straight quartets of the Tidewater region during this era does not so much allude to rhythm as it does to the precise general coordination of group members, and the crisp, clean starts and stops that result from a great deal of practice. The classic straight gospel quartets of this area tended to de-emphasize rhythm in favor of masterfully rendered harmony, often showcased in extended chords, or *moans*. Occasionally this emphasis on harmony manifested itself to the utter exclusion of rhythmic elements.

The Birmingham Jubilee Singers were the masters of the pure harmony songs. They recorded extensively for Columbia Record Company and toured the northern Vaudeville Houses with the late Ethel Waters during the 1920's. The classic Norfolk style was well illustrated by the Silver Leaf Quartette.

The term "articulation," in broad application, refers to all aspects of vocal delivery, but most especially to enunciation. The usefulness of the phrase "time, harmony, and articulation," for the modern listener, lies in the clues it provides to the intentions of the artists who created the music. The aesthetic which the singers consciously injected into their music, and their perception of its basic components, are elements of quartet singing which, after decades of neglect, need explication.

## FOUNDATION NEWS

### WHY APPLICATIONS FAIL

by the staff of  
*The National Endowment for the Humanities*

I woke up in the middle of the night recently with one of those mental fevers that usually come from something unresolved the previous day. What had I forgotten? My conscience was clear. My staff and I had been working on a grant application to NEH but at last it was done.

Or done for? Something about it still bothered me. The next day, re-reading, I discovered what. One paragraph, containing a philosophical statement about the contribution

of the project to the humanities, appeared in essentially the same words three times: once in summary on the "face sheet," once near the beginning of the text and once near the end.

So what? It was a precise, intelligible, literate, relatively meaningful, even moderately impressive statement—that is, the first time you read it. The second time, repetition made it sound slightly weary and oddly hollow. The third repetition conveyed nothing except that we were too lazy and careless to keep from mechanically repeating ourselves. On third reading the statement of justification for our grant proposal lost credibility.

That's the one thing a grant application cannot do. Credibility is not necessarily what makes applications succeed. But the lack of it certainly makes them fail.

Lack of credibility, that is, with enough people. After all, applications to NEH and many other Federal agencies usually get voted up or shot down by panels. NEH uses individual reviewers as well. Final decisions are made by the National Council on the Humanities and the NEH Chairman. But for most applications the crucial point is the reaction of a panel, constructed deliberately of people who differ in position, in experience, in training, in race, in sex,



and in point of view. It is not enough to persuade an individual; an application must be credible to a group.

I've seen valiant efforts by individual panelists to save proposals. I remember the claims of one application that struck most members of a panel as preposterous but won vigorous defense from a panel member who knew the applicants personally; she could assure us, she said, that the applicants and their project made a lot more sense than was shown in the application. Another proposal, unpersuasive about the need it asserted for a project in a mountain state, got a spirited defense from a panelist who said we had to come from such an environment to understand. Perhaps so. But both applications depended on sympathetic panelists to persuade panel majorities of what was not convincing in the applications themselves; and both applications went down.

Panel review is pooled prejudice, a cynic might say. It is true that different panelists look for different things in applications, sometimes to the extent of riding idiosyncratic hobby horses; when several such steeds are in motion on a panel, any application has a tough course to run. But the panel system makes viewpoints compete so that no one prejudice prevails. In my experience, panel arguments boil down to belief: which panelists, reading the same application, have raised their eyebrows?

Does a scholar really need to spend a month in the archives of Copenhagen at grant expense to produce a history of the U. S. Virgin Islands? "Incredible!" roars a non-academic panelist—who is sick of seeing scholars find some less-than-central research element with which to justify a junket to Europe.

"But wait a minute," says another panelist—a professor of history who thinks Caribbean studies have been malevolently slighted by NEH. "The Virgin Islands belonged to the Danes before they belonged to us, so how can the applicant write their history without studying Danish records?"

"Oh yeah?" says the antagonist. "Where in the application does it say what crucial records are in Copenhagen, or why it takes a month there to study them, or how come the applicant can't get them on microfilm at less expense?"

If the historian on the panel can't answer and the applicant hasn't had the foresight to provide clear explanations, the need to go to Copenhagen—as well as the entire proposal—loses credibility.

Repeating phrases until they lose meaning, failing to document needs that aren't self-evident to non-specialists, depending on understanding panelists to pull an unpersuasive application through—those are some of the ways for an application to lose credibility. Self-contradiction is another way.

Panelists reviewing proposals from state humanities committees, for example, often weigh the rhetorical passages about what the applicant committee intends to do with the regrant money against the actual regrant patterns. Sometimes their spending patterns are at odds with the rhetoric. Applicants who claim to be doing what they obviously aren't don't win credibility contests.

Applicants can lose credibility also by failing to walk a kind of middle line. Just as a slick-looking proposal raises suspicions of a snow-job, a sloppy application raises questions about an applicant's ability to run a project. Bad grammar and bad spelling as well as high-blown rhetoric can raise doubts about an applicant's practical intelligence. Too much explanation of some doubtful point can seem defensive, raising almost as many questions as an application that explains too little. And even if a point is adequately covered, the coverage may not be convincing.

Most reviewers follow a set of questions or "points to evaluate" provided by the granting agency or else they devise their own. But I'm always amazed at how quickly panelists abandon such systematic scrutiny in the course of reading a truly impressive application. Check-lists seem superficial when you find yourself exclaiming, "There really is value in this project. These applicants obviously can do the job. And they aren't asking for any dollars they don't clearly need. It's all explained here—and I believe it!"

—Gerald George

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## SONGS OF SEPARATION

(continued from page 2)

black ends the cycle. What color begins it? Statue, marble, broken stone—do they not suggest white? Was this deliberate on Still's part?

NOTE: Professor Moe's full analysis of *Songs of Separation* will appear in the November 1980 issue of *BMR Journal*.

### Steps in the NEH Review Process

1. Proposal is received, read and classified according to subject matter, type of institution, or other special qualities.
2. Individual proposals are then sent to reviewers outside the agency for comment on those aspects of the application in which the reviewer has special knowledge.
3. NEH staff selects a panel of outside experts from the Endowment's computerized file of qualified panelists who come together as a group to evaluate and analyze applications. Panelists are chosen on the basis of their knowledge of a group of proposals' content and special requirements.
4. Written comments and ranking of the applications by both reviewers and panelists are provided to the National Council on the Humanities, a Presidentially-appointed board of 26 individuals, charged by law to advise the Chairman of the Endowment on all applications.
5. By law, the Chairman of the Endowment makes the final decision on all applications, acting on the advice of reviewers, panelists and the National Council.

### Seven Frequent Errors

1. The budget does not relate closely to the activities described in the narrative.
2. The application does not provide all the information requested, including complete identification of the personnel for the project and their qualifications for the assignment.
3. The application is marred by inflated rhetoric and ignorance of similar projects elsewhere.
4. Arguments in support of the appli-

(continued on page 6)



## STEPS

(continued from page 5)

- cation are subjective and unconvincing; application assumes that its reader is familiar with or is predisposed to support the application.
5. The plan of the work is missing or is too vague; the application shows disorganization of proposed activities and illogical sequencing of specific tasks.
  6. The application is distorted by errors in grammar, fact, spelling, and mathematics; the application is sloppy: a clutter of styles, unreadable copies, missing pages and cited attachments.
  7. The application does not give adequate attention to dissemination/distribution of the products of the project.

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## QUESTIONS AND ANSWERS

Carroll John Schempp, Director of the West Side Players of Louisville, Kentucky, is seeking scripts and scores to early twentieth-century musicals by black composers, as well as catalogs of plays by black writers. Mr. Schempp can be reached at P.O. Box 11502, Louisville, Kentucky 40211.

Michael Davis is working on a research project concerning jazz pianists of the 1940s, '50s, and '60s. Any information on the pianists, their working methods, interviews, or tapes will be greatly appreciated. You may contact Mr. Davis at: Open University, 5 Peregrine Close, Basildon, ESSEX SS16 5HX England.

Dominique-René de Lerma would appreciate the following information on Glorinda D. Goode and R. C. Smith: the schools at which they received graduate degrees, the titles of their dissertations, the year when each was completed, and the last numbered page of each study. Dr. De Lerma's address is: Department of Music, Morgan State University, Baltimore, Maryland 21239.

## ANNOUNCEMENTS & INFORMATION

Fisk University's Institute for Research in Black American Music is pleased to announce the expansion of its Publications Program. The program will be overseen by editor Samuel A. Floyd, Jr. and associate editors Calvert Bean and Orin Moe. The following editorial advisers and reviewers have been named: Horace C. Boyer, Dena J. Epstein, Sheldon Harris, John Hasse, Marsha J. Reiser, Wendell P. Whalum, and Lucius R. Wyatt. Serial Publications of the Institute include *Black Music Research Newsletter* and *BMR Journal*. The newsletter has undergone some format changes and will be published semi-annually—in April and October—with special issues being released as they are appropriate. *BMR Journal*, to be published annually in November, will contain scholarly articles and essay book reviews for the general reader. The articles and reviews will be on or related to black American music or research in the field.

Very soon, the Institute will begin issuing a series of monographs on a variety of topics. The first series will consist of five monographs, the topics of which will be chosen within the next few weeks. Currently under consideration are:

- Black Composers of Europe and South America
- The Black Nationalist Composers
- Classic Black Gospel Music
- The Memoirs and Writings of Alton Augustus Adams
- Francis Johnson and the Philadelphians
- The Black Roots of Country Music

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Hale Smith's *Meditations in Passage* was premiered at Fisk University on April 25, 1980. Commissioned by the University's Institute for Research in Black American Music, the work was composed for bass-baritone, soprano, and piano, taking the Amistad slave rebellion as its subject. For the occasion of the premiere, three artists—Donnie Ray Albert, Wilma Shakesnider, and Roosevelt Newson (piano)—combined their talents in a 3-part recital, with each artist pre-

senting a selection of solo works and all three returning for *Meditations in Passage* as the finale. The commission was funded by a grant from the American Missionary Association, whose United Church Board for Homeland Ministries sponsors the three performers in their roles as Affiliate Artists.

\* \* \*

The piano and string winners of the National Black Music Colloquium and Competition, held January 11-17, 1980, have been announced. They are: Alison Deane, pianist from New York City; John Clayton of Los Angeles, string bass; and Marcus Thompson of Cambridge, Massachusetts, viola. Deane, Clayton, and Thompson are three of fourteen national finalists who gathered at the Kennedy Center for eight days to present public recitals and to participate in master classes and symposia. The week's events were the culmination of a two-year national effort by the Kennedy Center to expand black participation in the area of classical music, identify and encourage talented young artists across the country, and stimulate more performances of works by America's black composers. The three winners were presented with checks; Alison Deane received \$2,000, while John Clayton and Marcus Thompson, who tied in the string competition, each received \$1,000. The following concert appearances and additional prizes were announced:

- The National Symphony Orchestra will feature two winners within the next year as will the Niagara Falls Symphony Orchestra;
- Julius Rudel will feature the piano winner in an appearance with the Buffalo Philharmonic Orchestra;
- The string winners will each receive a \$500 honorarium and round-trip airfare to Charleston, S.C. from Piccolo Spolete, U.S.A. to appear in its Chamber Music Series this spring;
- Yehudi Menuhin will provide round-trip airfare to London to allow the string winner Marcus Thompson to compete in the Carl Flesch International Competitions for violin and viola.



In addition to the audiences in Washington, Charleston, Buffalo, and Niagara Falls who will be able to attend concert performances by the national winners, extensive radio coverage will make it possible for the Kennedy Center to share the National Black Music Colloquium and Competition with the rest of the country.

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Duo-Pianists Delphin and Romain have been included in the 1980-81 touring program of the Southern Arts Federation. Their tour, under the auspices of the Federation, will commence in April of 1981. As Baldwin Artists, the duo-pianists will take on tour a pair of Baldwin SF-10 (seven-foot grand) pianos. Information regarding performances and residencies may be obtained by contacting Naomi Rhodes, Royal Artists Management, 250 West 57th Street, New York, New York, 10019, (212) 582-4555.

Delphin and Romain were invited recently by the President and Mrs. Carter to perform a recital at the White House. The occasion was a State Dinner in honor of the President of Kenya. Earlier in the year, in January, they performed on the opening night recital of the Kennedy Center's National Black Music Colloquium and Competition. Next season they will make their debut with the New Orleans Philharmonic.

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Reginald T. Buckner's television course, "Jazz: An American Classic," was developed and produced by the University of Minnesota with funding assistance provided by the University of Mid-America and the Ford Foundation. The components are 10 broadcast-quality half-hour television programs, a text, record set, and a study guide for the student. The components can be leased by institutions for short- or long-term use in open learning, adult or continuing education or regular on-campus classes.

The programs include: interviews with major jazz figures such as Count Basie, Dizzy Gillespie, Roy Eldridge, Shorty Rogers, Shelly Manne, Earl "Father" Hines, Lou Donaldson and

others; at least one selection from the Smithsonian Collection of Classic Jazz performed by the University of Minnesota Jazz Ensemble; rare photographs and film clips; and demonstrations at the piano by Dr. Buckner. For further information, contact Don Halloway, Director of Marketing, University of Mid-America, 402-476-3671 or P. O. Box 82006, M.S. 309, Lincoln, Nebraska 68501.

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On February 19, 1980, CHANGE, INCORPORATED, located in Washington, D.C., launched a Fundraising Campaign to finance a Jazz Center which will include: 1) a JAZZ CONSERVATORY for the JAZZ ARTS—cinema, dance, drama, graphics, and music, 2) a 60 member JAZZ CONSERVATORY ORCHESTRA, 3) a 2,500 seat JAZZ CONSERVATORY THEATRE in which the Orchestra will perform five days out of a forty week season, by popular subscription, 4) renovation of a 160 unit apartment building in order to guarantee Cooperative ownership housing for the 60 members of the CHANGE JAZZ CONSERVATORY ORCHESTRA, 5) Acquisition of a square of land to be landscaped with statues of Great Jazz Artists of the past, to be known as THE CHANGE JAZZ CONSERVATORY MEMORIAL GARDENS.

According to CHANGE, INC., it intends to establish an institution which will be to Afro-Americans what La Scala is to Italians; Covent Gardens is to Britishers; Beyreuth is to Germans; Beaubourg is to the French; and Lincoln Center is to European-Americans. The center is to be established in Washington, D.C.

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"Living the Life We Sing About," a documentary featuring the Cross family of Russellville, Kentucky, in church, at home, and in performance, will soon be available for classroom use. The 30-minute program was produced at Western Kentucky University Educational Television Center—W. Bryce Coombs was the producer/director and Burt Feintuch served as content specialist. The

show has been aired on the Kentucky Educational Television Network and is being considered for use by PBS. For information on the availability of "Living the Life We Sing About," please contact the Educational Television Center at Western Kentucky University.

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#### ADDED VALUE OF CREATIVITY WOULD TAX ARTISTS' WORK

The Value Added Tax (VAT), a standard feature of many Western nations' taxation systems, might be imported to the United States: Congressman Al Ullman (D.-OR), Chairman of the House Ways and Means Committee, has introduced a bill, H. R. 5665, that would impose VAT on goods and services.

Briefly, VAT collects revenue by imposing taxes on the *increase* in the value of goods at each stage of the production. Artists would be required to pay VAT on the value they add to art supplies by converting them into finished art objects. For example, a painter buys paints, brushes, and canvas and from them produces a portrait ready for sale on the art market: the difference in value between the raw materials and the market value of the portrait would be subject to VAT.

Preliminary estimates are that artists would be charged a tax equal to 10% of the value they add to the materials through their creative efforts. Of course, the artists would have paid VAT charges when buying the raw materials, and they would be allowed a tax credit for those charges.

There are a number of potentially serious problems for the arts community to consider on the issue of the VAT. Not the least of these problems is the general concept of placing a taxable value on creativity.

You might want to express your views on the concept of the VAT as it would apply to the arts. Hearings on Rep. Ullman's bill began on November 7, 1979, and will continue until the 1980 session of Congress.

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## NEW EDITIONS OF LC RECORDINGS RELEASED

The Library of Congress has issued new editions of the first folk music recordings released from its Archive of Folk Song. The five records were first issued on 78 rpm discs in 1942. Alan Lomax edited the series, which set standards throughout the world for the dissemination of recorded indigenous music.

The albums are: AFS L-1, *Anglo-American Ballads*; AFS L-2, *Anglo-American Shanties, Lyric Songs, Dance Tunes, and Spirituals* AFS L-3; *Afro-American Spirituals, Work Songs, and Ballads*; AFS L-4, *Afro-American Blues and Game Songs*; and AFS L-5, *Ethnic Music of French Louisiana, the Spanish Southwest, and the Bahamas*. The performers include such figures as Muddy Waters, Sonny Terry, Woody Guthrie and Wade Ward.

Although the musical selections remain the same, the new editions of the 12-inch, 33 1/3 lp discs contain revised brochures which include new transcriptions of the songs and a commentary on each. Wayne D. Shirley of the Music Division has written an introduction in which he examines the history of the series and the reasoning behind the selection of materials.

The records are available by mail for \$6.50 each, plus \$.50 postage for orders of less than three, from the Recording Laboratory, Library of Congress, Washington, D.C. 20540. The Recording Laboratory also supplies a complete catalog of recordings at no charge.

### DEFORD BAILEY

(continued from page 3)

Morton, David, letter, November 24, 1979, to the author.

"'Music which is distinctively our own'—Frank Walker", *Billboard's World of Country Music*, Volume 75, Number 44 (November 2, 1963), 41+.

*The Nashville Tennessean Magazine*, March 28, 1971.

Russell, Tony, *Blacks, Whites & Blues*. New York: Stein and Day, 1970.

Shaw, Arnold, "Country Music and the Negro", *Billboard's World of Country Music*, Volume 79, Number 43 (October 28, 1967), 82-83.

*The (Nashville) Tennessean*, December 16, 1974.

Wolfe, Charles K., *The Grand Ole Opry: The Early Years, 1925-35*. London: Old Time Music, 1975.

## RESEARCH NEWS

The composer and virtuoso Edmund T. Jenkins (1894-1926) is the subject of research by Jeffrey P. Green of England. Any information is welcome, especially relating to 1) Avery Institute of Charleston South Carolina, 2) Morehouse College, Atlanta, Georgia where Jenkins studied 1908 or 1910-1914, 3) his visit to the U.S.A. in August-September 1920, and 4) his visit to the U.S.A. October, 1923 - September, 1924. Jeffrey Green is at 18 Batemans Court, Furnace Green, Crawley, West Sussex RH10 6PS, England.

BMR NEWSLETTER is devoted to the encouragement and promotion of scholarship and cultural activity in black American music, and is intended to serve as a medium for the sharing of ideas and information regarding current and future research and musical activities in universities and research centers.

BMR NEWSLETTER is published by the Fisk University Institute for Research in Black American Music. Information submitted for inclusion should be mailed to the editor at the Institute for Research in Black American Music, Box 3, Fisk University, Nashville, Tennessee 37203.

Volume 4, Number 1 was edited by Samuel A. Floyd and Cynthia Burks.

## CALL FOR PARTICIPATION

A National Conference on Black Music Research will be held at Fisk University in Nashville, Tennessee on August 21-23, 1980. The Fisk University Institute for Research in Black American Music and BMR Associates invite interested scholars and musicians to participate in a conference designed to survey and define research in black music, assessing the status of the black musician in the music business, and investigating the training of black musicians and the use of black music in music education.

### The Sessions

The meetings will be organized around four panels, each lead by a distinguished scholar.

#### Researching Black Music

Professor Eileen Southern, Harvard University

Philosophy and Definition of Black Music Research

Professor Dominique-René de Lerma, Morgan State University

Black Music and Music Training

Professor James Standifer, University of Michigan

The Black Performer/Composer and the Music Business

Russell Sanjek, Vice President of Broadcast Music, Inc.

In addition to the chair, who will present a major paper, each panel will include 4-5 scholars as discussants. The names of these scholars will be sent to registrants at a later date.

### Special Session

#### Funding Your Research and Educational Projects

Walter Anderson, Special Assistant to the Chairman

National Endowment for the Arts

James Blessing, Director of the Division of Fellowships

National Endowment for the Humanities

George Farr, Assistant Director for Research Tools

National Endowment for the Humanities

Huel D. Perkins, Assistant Vice Chancellor

Louisiana State University

### Open Session

An open session will be held for scholars who wish to present papers on subjects not included in the scope of this year's meeting. The papers should be typed, double-spaced, and meet the normal requirements for scholarly articles. The title page of each manuscript must contain the author's name, complete mailing address, and telephone number. Please send all papers, in four copies, to:

Conference

Institute for Research in Black American Music

Box 3

Fisk University

Nashville, Tennessee 37203

Registration information may be obtained by writing the above address.