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## 2nd Funk Symposium: Selected Proceedings, 2021

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# **2nd Dayton Funk Symposium**

Selected Proceedings  
from the 2021 Symposium

Compiled by Dr. Sharon Davis Gratto  
Graul Chair in Arts and Languages  
University of Dayton

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# Introduction to the Symposium

*Sharon Davis Gratto*

Funk is the 1970s and 1980s genre that brought fame to Dayton, Ohio, and its many talented artists, resulting in the recognized moniker “The Funk Capital of the World!” Despite several postponements due to the COVID pandemic, we are pleased to finally move forward to welcome scholars and performers from Dayton and many parts of the United States and to hear the voices of a number of established funk artists, some of whom continue to perform and tour today.

One person does not create or financially support an event of this magnitude. I share special thanks for my talented art and design colleague, Misty Thomas-Trout, who has worked tirelessly to create striking program and publicity materials. Three other faculty colleagues provided support as reviewers of presentation proposals: Dr. Caroline Waldron, Dr. John McCombe, and Dr. Ashleigh Lawrence-Sanders. Jonathan McNeal of The Neon Movies in Dayton assisted in the planning of the Wednesday night film showing of *Summer of Soul*. Volunteer assistance was contributed by members of two student organizations: Sigma Alpha Iota, UD’s women’s music fraternity; and the Music Therapy Club. Financial support was provided by a generous Special Project Grant from Culture Works and the Montgomery County Arts and Cultural District. The Department of Music and its Chair, Dr. Julia Randel, contributed funds from the George Zimmerman American Music Fund. Finally, a special thank-you to Dr. Neal Gittleman, artistic director and conductor of the Dayton Philharmonic Orchestra, who enthusiastically agreed to my dream of a funk concert with the orchestra

and Dayton's D-Funk All-Stars to conclude all symposium events. Thanks to all of these individuals and to anyone else I may inadvertently not have listed.

Please enjoy the symposium and be prepared to celebrate funk music at the Friday night "Not Your Average Wedding Reception" Line Dance Party! and at Saturday's Dayton Philharmonic Orchestra concert!

## About the Symposium Presenters

Note: An asterisk after a presenter's name indicates that a paper based on the presentation is included in this volume.

### **Dr. Frederick "Rickey" Vincent \***

Keynote Speaker Dr. Frederick "Rickey" Vincent is a world-renowned expert on black music history and culture. He is the author of the award-winning *Funk: The Music, the People and the Rhythm of The One* (1996), the first definitive treatment of funk music and culture. Dr. Vincent is Associate Professor of Critical Ethnic Studies at the California College of the Arts in San Francisco, and lectures at UC Berkeley and San Francisco City College, teaching "From Bebop to Hip Hop" among other courses. Vincent has broadcast *The History of Funk* from KPFA radio every Friday night since 1997, has written scores of music CD liner note retrospectives, and is known throughout the industry as the premier funk journalist. He has appeared in dozens of music documentaries, including "Sly and the Family Stone" (*Unsung*), *The Night James Brown Saved Boston*, *Tales of Dr. Funkenstein*, "Respect Yourself: The Story of Stax Music" (*Great Performances*), and "Out Da Trunk: Da Bay" (*Hip Hop Evolution*).

### **Dr. Scot Brown**

Dr. Scot Brown teaches African American Studies at the University of California, Los Angeles. He is the author of *Fighting for US* and contributing author and editor of *Discourse on Africana Studies*. Dr. Brown's articles have appeared in numerous scholarly periodicals and major media outlets. He is completing a study of funk and R&B bands from Dayton, Ohio. Brown's research methodologies are informed by his experience as a musician and producer, with songs currently featured on



most digital music platforms. He has frequently appeared as an expert commentator for major television, radio, and online programming and recently served on the Advisory Council for the acclaimed Warner Bros. film *Judas and the Black Messiah*.

### **Ed Sarath \***

Ed Sarath is Professor of Music at the University of Michigan and is active as a performer, composer, recording artist, and scholar. He is the founder of the Alliance for the Transformation of Musical Academe. Sarath's most recent books are *Black Music Matters* and *Improvisation, Creativity, and Consciousness*. His recording "New Beginnings" features the London Jazz Orchestra performing his large ensemble compositions and solo flugelhorn work.

### **Merle F. Wilberding**

Merle F. Wilberding has been an attorney specializing in business with Coolidge Wall, Co. LPA here in Dayton, Ohio, since 1973, focusing primarily on business practice. Before coming to Dayton, he was with the law firm of Arent, Fox, Kintner, Plotkin, & Kahn in Washington, D.C. He was commissioned in the Vietnam War as an Army Captain, JAG Corps, and assigned to the Government Appellate Division, where he briefed and argued the Presidio Mutiny case, a non-violent mutiny anti-war demonstration at the Presidio Army Base, and the My Lai Massacre case. He continues to pursue a wide range of legal and freelance writing, including books and op-ed columns in multiple newspapers and online publications.

### **Herbert Woodward Martin**

After publishing eleven books of poetry, University of Dayton Emeritus Professor Herbert Woodward Martin finds himself among the rising librettists of the Century. He has collaborated with composers Joseph Fennimore and the late Philip Magnuson and, most recently, with Adolphus Hailstork for Concert Aria No. 1 and Concert Aria No. 2, *Pity These Ashes*, and *Tulsa 1921*. In March 2022, The New Philharmonic Orchestra premiered the *Cantata: A Knee on the Neck*, with Martin's text. In April of 2022 the premiere of *5 Poems by Herbert Woodward*

*Martin for Violin, Viola and Narrator* were performed at the University of Washington.

### **Furaha Henry-Jones**

Furaha Henry-Jones is Professor of English at Sinclair College and served as the Sinclair Poet Laureate from 2017–2021. She received the Ohio Arts Council Individual Excellence Award for Poetry in 2018. Her favorite performances of her own work include *The Sundowners Show* at the Durban Playhouse in South Africa, and her TEDx talk “Shea Butter Epiphanies.” She was also honored to recite the work of Mari Evans in Oral Funk Poetry Production’s collaboration with University of Dayton Theatre Department, *Four Women: A Tribute to Nina Simone and the Black Arts Movement*.

### **Dr. Minnita Daniel-Cox**

Dr. Minnita Daniel-Cox is a frequent performer around the United States; her recent international travels included performances in Brazil, Bulgaria, and Ghana. She is the Vocal Area Coordinator in the Department of Music at the University of Dayton. Her research regarding Paul Laurence Dunbar led to her establishment of the Dunbar Music Archive in 2014 and National Endowment for the Humanities grants in 2018 and 2020. She continues her research with her My Sister’s Keeper project, which celebrates classical and contemporary compositions by African American women.

### **Morris Howard \***

Morris Howard was Lead Artist for the Dayton urban mural *The Land of Funk on Stone Street*, which honors seven noted funk bands: The Ohio Players, Heatwave, Slave, Faze-O, Zapp, Lakeside, and Sun. Howard collaborated on this project with the Montgomery County Juvenile Court and the HAALO Program for troubled youth, many of whom earned stipends working on the mural. Stone Street, behind the Neon Theatre, was recently designated as Land of Funk Way by the Mayor of Dayton and the City Commissioners. Howard is also engaged in extensive art teaching with incarcerated youth in Dayton facilities. He is a member of the African American Visual Arts Guild (AAVAG), the

Dayton Society of Artists, the Ohio Artists Registry, the Ohio Arts Council, and the Portrait Society of America.

### **Dr. Katherine Leo**

Dr. Katherine Leo is Assistant Professor of Music at Millikin University and author of *Forensic Musicology and the Blurred Lines of Music Copyright Litigation* (2021). Her research has been published most recently in *Jazz Perspectives*, and she has forthcoming chapters in the *Oxford Handbook of Public Music Theory* and *Musical Borrowing and Copyright Law: A Genre-by-Genre Analysis*.

### **Dr. Matthew Valnes**

Dr. Matthew Valnes is an Instructor at Duke University, where he teaches courses on Black popular music, focusing specifically on Prince. His publications on funk have appeared in *African and Black Diaspora: An International Journal*, *Journal of Popular Music Studies*, and *American Music*.

### **Caleb Vanden Eynden \***

Caleb Vanden Eynden is a music teacher at Edwin D. Smith Elementary School in the Oakwood City School District. He graduated from the University of Dayton with a Bachelor's Degree in Music Education and Applied Studies in French Horn; he is currently working on a Master's Degree in Educational Leadership. As an undergraduate, Vanden Eynden completed an honors thesis research project on Dayton funk music and how it could be incorporated into music curricula in schools across the greater Dayton region.

### **Andrea Foy \***

A Dayton resident, author, speaker, consultant, and coach, Andrea Foy “discovered” Prince right here on WDAO radio and was lucky enough to meet her idol twenty-five years later in his hometown. Author of two Prince books, Foy presented at Purple Reign: The First Interdisciplinary Conference on Prince in Manchester, UK, in 2017,

based on her memoir, *Prince and Me: His Number One Fan: My Minneapolis Memories*.

### **Marcus Chapman**

Marcus Chapman is a music historian, screenwriter, author, radio personality, and an on-screen contributor to the TV One documentary series *Unsung* and *Unsung Hollywood*, making the third-most appearances in the history of the two series combined. Hailing from Chicago, Chapman began collecting music at the age of four and began researching music at the age of seventeen.

### **De Angela L. Duff \***

De Angela L. Duff, Associate Vice Provost at New York University and Industry Professor in Integrated Design & Media at NYU's Tandon School of Engineering, writes and speaks about music internationally. She also curates music symposia, most recently 2021's Prince #1plus1plus1is3 Virtual Symposium. You can view her work at <http://polishedsolid.com>.

### **Dr. Trenton Bailey \***

Dr. Trenton Bailey is a Morehouse College Man who received his PhD in Humanities from Clark Atlanta University. His dissertation examines the Kemetian themes in the lyrics and visual art of Earth, Wind & Fire. His research interests include Black spirituality, popular culture, and innovation. Dr. Bailey has taught history and Africana Studies at Morehouse College, Georgia State University, and Clark Atlanta University

### **Dr. Danielle E. Maggio**

Dr. Danielle E. Maggio holds a PhD in ethnomusicology from the University of Pittsburgh. She was Associate Producer of the 2017 documentary film, *Betty: They Say I'm Different* (2017), and has most recently sung lead vocals on the first new song written and produced by Betty Davis in over forty years.

## **Keaton Soto-Olson**

Keaton Soto-Olson is a current graduate student at Wayne State University and an alumnus of the University of Nebraska-Lincoln (B.A. in Anthropology/Music). His forthcoming graduate thesis “The House Detroit Built: House Music in Techno City” focuses on the history of house music in Detroit, examining the people, places, and records that defined the house music scene in the city, better known for its invention of techno. In addition to his studies, Keaton produces electronic music under the name KSO ([keatonsoto-olson.bandcamp.com](http://keatonsoto-olson.bandcamp.com)) and is an avid collector of Detroit house vinyls.

## **Corey Washington**

Originally from New York City, Corey Washington is an educator, author, and music historian currently based in Augusta, Georgia. He holds both a Bachelor’s and a Master’s Degree in Education from Augusta State University. He has written two books on Jimi Hendrix, is a Board Member of the Hendrix Music Academy in Seattle, and has represented the Hendrix estate at two induction ceremonies.

## **Philip Bass**

In this presentation, Philip Bass shared personal reflections on Dayton funk and the people who created it, based on his 2015 book of the same name. (Note from Sharon Davis Gratto: With great sadness, I report the passing of Philip Clark “Flip” Bass II on February 13, 2022. Bass was born in Dayton and was a graduate of Roosevelt High School and Kent State University. His book *Pour Some Water On Me: Dayton, The Funk Capital of the World* contained extensive personal stories about the funk music era he knew so well.)

## **Larry Gates**

Larry Gates worked with production company Track Masters. From 2000 to 2004 he handled Billboard chart-topping acts, including Jay-Z, Toni Braxton, Nas, LL Cool J, Ronald Isley, Black Eyed Peas, Wu Tang Clan, and Tupac Shakur. Gates has also worked for Sony Music, Atlantic Records, Roc A Fella Records, Motown Records, and Arista Records. In

2007 his recording and technology career culminated in acquiring the trust of Mariah Carey and PepsiCo to produce her national Pepsi commercial advertising campaign.

### **D-Funk All Stars**

The Dayton-Funk All Stars (D-Funk All Stars) have been together for twenty-one years. They are a collaborative group of exceptional musicians from all over the city of Dayton and surrounding areas. They combine to form an electrifying and exciting musical experience. Performing music from artists like the Ohio Players, Funkadelic, and Zapp, they have performed all over the country. The D-Funk All Stars harness the “funk” and embody the “Dayton” sound. They also believe in and giving back to the community: members volunteer and/or sponsor programs and outreach opportunities all year long. Band members include Tony Allen, founder, guitar, bass keyboard; Deron Bell, co-leader, bass guitar, bass keyboards, talk box, keyboards; Ronald Nooks, musical director, keyboards, bass keyboard, vocals; Felicia Jefferson, keyboards, bass keyboards, lead/background vocals, percussion; Rick Alstork, lead/background vocals, bass guitar, percussion; Paul Hawkins, Drums; Reggie Crutcher, keyboards, lead/background vocals; John Fredrick (JT), tenor sax; Billy Ward, trumpet; Phil Hutchinson, trumpet; Mike Allamby, alto sax, bass keyboards; Terry Twitty, trombone.

### **Motown Sounds of Touch**

The Motown Sounds of Touch is a popular men’s quartet from Dayton, Ohio. Members include Anthony “Plum” Brown, Floyd “Spoon” Weatherspoon, Arthur “Hakim” Stokes, and Kontrell “KT” Tyler. While on most nights Touch pays tribute to Motown Sounds, at the Dayton Philharmonic’s funk concert that concludes this symposium, they will honor Dayton funk artists. Touch has performed all over the United States and was one of the top three finalists on the NBC’s *The Winner Is*. Members of Touch have written songs for The Jackson 5 and Michael Jackson.

## **Keith Harrison**

Keith Harrison is considered a renaissance man of the music industry as a musician, performing artist, songwriter, producer, arranger, and solo artist. His influences in the funk music landscape, showmanship, musical and vocal talents gained him much popularity and afforded him the opportunity to perform, write, and record with many industry greats. A Dayton native, Harrison has performed across the US and Europe, and his music has been featured in studio, independent film, TV commercials, jingles, and projects, including in popular samplings by Kris Kross, Snoop Dogg, Ice Cube, and others. Harrison first began singing as a young boy in his church choir. In his early teens, he learned to play the organ and piano and formed his first band, the Medallions, earning the nickname Chop-Chop. In 1977, Harrison and several of his friends formed the band Faze-O and recorded the hit “Riding High” on the SHE Record label. In 1980 he joined Heatwave and in 1982 the Cleveland-based funk group Dazz Band. The Dazz Band, which won a Grammy for their song “Let it Whip” in 1982, still tours today.

## **James Diamond Williams**

James Diamond Williams marched as a drummer in his high school band, eventually becoming Drum Captain. After graduation, he attended Kentucky State University, marching there as Drum Captain prior to his transfer to the University of Dayton, where he held the same position in the Pride of Dayton Marching Band. Diamond began playing with the Ohio Players in 1972, producing, singing, playing, and writing on and for the group’s *Ecstasy* album. After signing with the Paragon label, the Players made numerous platinum and gold albums and historically have had multiple number one singles on the Billboard Pop Chart. The group continues to perform their music without computers or samplers for enhancement. Today, the Ohio Players perform nationally and internationally. Diamond was recognized by *Rolling Stone* as the seventh of the Top 100 most-recorded drummers.

## **Kerry “Jakky Boy” Rutledge**

A native of Dayton, Ohio, Kerry “Jakky Boy” Rutledge began his recording career in 1972 with a performance on Michael Jackson’s

second solo album *Ben* and performed on two albums with Casablanca Records recording artist Platypus. Rutledge released his debut solo album *I've Been Watching You* on RCA Sal Soul Records in 1982; in 1985 he joined Atlantic Records and released the album *Jakky Boy and The Bad Bunch*. His career as a recording artist and performer spanned thirty-nine years. Today Rutledge is the Founder and President of The Dayton Music Hall of Fame ([www.daytonmusichallo-fame.com](http://www.daytonmusichallo-fame.com)), a virtual museum that shares the stories of Dayton recording artists from all genres during the era when Dayton produced more successful recording artists per capita than any other city in the world.

### **Ray Turner**

Ray Turner, formerly a member of the funk group Slave, is currently the owner of Marinda Studios, where he composes independent film and television music for trailers and opening/closing credits. He also continues to play in church, for private parties, and occasionally in jazz venues, where he can take advantage of the opportunity for creative freedom and spontaneity.

### **Stan “The Man” Brooks**

Stan “The Man” Brooks is a professional musician and on-air radio personality and sales representative for Soul of Dayton Radio, 98.7 on the dial. He hosts a weekly R&B and funk program every Friday from 4–7pm. Brooks began performing on drums at age thirteen with the Dayton Sidewinders Band, a ten-piece group that often opened for such performers as The Intruders, The Delfonics, the Bobby Blue Band, and Rufus Thomas. Today, Brooks is a popular and active DJ in the region, providing music for a diverse array of special events, including line-dance gatherings.

### **David Webb**

David Webb, one of the emcees for the Dayton Philharmonic Orchestra’s Funk concert that concludes the symposium, is CEO and President of The Funk Music Hall of Fame & Exhibition Center. He is a community grassroots organizer and historian and has produced programs with DATV Studios. Webb has been recognized for promoting



Dayton's "story" by local, national, and international media, including National Public Radio. Webb hosted the symposium's Funk Box demonstration at the PNC Annex downtown.

### **Dr. John P. McCombe**

Dr. John McCombe is Director of the University Honors Program and Professor of English at the University of Dayton.

### **Dr. Sharon Davis Gratto**

Dr. Sharon Davis Gratto is Professor of Music, Graul Endowed Chair in Arts and Languages, and Director of the World Music Choir at the University of Dayton (UD). She came to UD in 2008 from Gettysburg College in Pennsylvania. Dr. Gratto is a graduate of the Oberlin College Conservatory of Music, American University, the State University of New York at Potsdam, and Catholic University; she also earned a Certificate in Dalcroze Eurhythmics from Carnegie Mellon University. She has performed professionally as a flutist and mezzo soprano. In the Washington, DC, area, she sang with the Washington Bach Consort, the Washington Opera, Summer Opera Theatre, Washington Concert Opera, and Wolf Trap Opera. She founded and directed for three years the Capitol Flute Consort and performed as a freelance chamber music and orchestral flutist. For ten years Dr. Gratto worked in public and commercial classical radio and in the Music Branch of the Voice of America. Dr. Gratto served the American Choral Directors Association for ten years as State (Pennsylvania and Ohio), Eastern Division, and National Repertoire and Standards Chair for Ethnic and Multicultural Perspectives. She is a member of the Board of Directors of the Dayton Contemporary Dance Company and a Founding Trustee of the Dayton Performing Arts Alliance.

### **Christopher L. Shaw**

Christopher Shaw is the owner/operator of a 107-year-old textile cleaning business and the incoming Economic Development Chair at the Dayton Area Chamber of Commerce. Shaw has served on a number of community boards, such as the Montgomery County Workforce Investment Board, the City of Dayton Manufacturing Task Force, the

Community Action Partnership Board, the Dayton Ombudsman Board, and the Montgomery County Vulnerable Youth in Transition Advisory Board. A graduate of Colonel White High School in Dayton, Shaw studied International Business at Howard University and Organizational Management at Wilberforce University in Wilberforce, Ohio. Shaw was elected to his first term on the Dayton City Commission in November 2015 and was reelected to a second term in November 2019.

**Jeffrey J. Mims Jr.**

Commissioner Jeffrey Mims Jr. joined the Dayton City Commission in January of 2014 and previously was the Third District Representative for the Ohio School Board and President of the Dayton Board of Education (2008–11). After retiring from Dayton Public Schools with more than thirty-five years of service, he served as Director of Government and Community Relations and Compliance. He has a Bachelor of Science in Art, Art Education, and Industrial Technology from Central State University (1973) and a Master of Science in Education from Wright State University (1975). He is a Vietnam veteran (Air Force Commendation Medal with the 604th Air Commando Squadron), a member of the Kappa Alpha Psi fraternity, a Beautillion Drillmaster Mentor with Jack and Jill of America (thirty-seven years), a chef with the Links “Cooking Men” (eighteen years), and a volunteer with the YMCA Mentors Matter program and the Dayton Youth Golf Academy.



# **Funk and Afrofuturism: The Past, Present, and Future of The Funk**

*Dr. Frederick “Rickey” Vincent*

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This was the Keynote Lecture of the 2021 Dayton Funk Symposium.

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Let me begin with some gratitude:

- Thank you to Sharon Gratto and her staff for establishing funk as a University Symposium subject, which is so long overdue.
- Thank you to Dr. Scot Brown for helping to make the first symposium happen, and for doing the tireless work illuminating the Dayton funk legacy.
- Thank you to Michael Sampson, who initiated the Dayton Funk Museum concept in the 1990s, which is managed today by David Webb and other dedicated individuals.
- Thank you to all who are still in pursuit of “The Funk,” as listeners, dancers, musicians, writers, scholars, and living beings.

My name is Dr. Rickey Vincent, Associate Professor of Critical Ethnic Studies, California College of the Arts, San Francisco. I’m also a Lecturer in African American Studies at UC Berkeley. I am the author of *Funk: The Music, the People, and the Rhythm of The One* and host of *The History of Funk* on KPFA radio in Berkeley, airing every Friday night since 1994.

I grew up among musicians and bands in the 1970s East Bay funk scene. Graham Central Station performed a free concert at Berkeley High School in 1977. I saw Parliament-Funkadelic land The Mothership in November of 1977 at the Oakland Coliseum Arena during their P-Funk Earth Tour. I saw many other coliseum funk shows, lineups that featured the likes of Earth Wind & Fire, The Isley Brothers, The Commodores, Heatwave, Brass Construction, The Bar-Kays, The Blackbyrds, Cameo, Zapp, Slave, Bootsy's Rubber Band, and many more. This was during my Berkeley High School years, and many of us at the time interpreted the social construct of "the funk band" in real time, as they performed. One might call us "Zig Zag sociologists" who partook in ad hoc musicology analyses as teenagers.

As an undergrad at UC Berkeley, I began life as a music program host at KALX radio in 1983. Working under the tutelage of Professor Roy Thomas, I developed these ideas about the significance of funk in written form; and after two years at San Francisco State, eventually I published *Funk: The Music, the People, and the Rhythm of The One* in 1996. Again, I am honored to be here to represent The Funk!

Tonight I'd like to talk about how timeless The Funk is, how it can represent blackness from the ancient to the future. I will discuss:

- Funk and Afrofuturism, unifying the future and the past
- James Brown and the Rhythm Revolution
- Sly and the Family Stone and "Unified Funk"
- P-Funk and the grand break from Western sensibilities
- The future of The Funk.

### **Afrofuturism**

Let us begin with Afrofuturism. What is Afrofuturism? Ytasha Womack describes Afrofuturism as "the intersection between black culture, technology, liberation, and the imagination."

It can be expressed through film; it can be expressed through art, through literature, and most definitely through music. It's a way of bridging the future and the past and essentially helping to reimagine the experience of people of color.

## **Funk and “Black Liberation”**

In many ways The Funk provides a pathway to this kind of liberation ... Historically, hard street funk is often referred to as a soundtrack to the Black Power Movement. The Black Power Movement inspired artists as well as activists toward self-determination. The influence of the Nation of Islam (NOI) and Malcolm X, while inspiring resistance, inspired staid constructions of blackness and Black masculinity. The construction of the street-wise Black militant, for instance, created an imaginary in which often the Black woman and Black LGBTQ are silenced.

## **Redefining Black Liberation**

*Afrofuturism* is a response to rigid definitions of Black liberation. It is the “rise of the Black geek.” Through cosplay (re-enactments), costumes, comics, games, and various forms of participatory activities and identifications, definitions of Black heroism, leadership, and *possibility* are constantly challenged.

The Black scientist, the Black mystic, the Black adventurer, the Black “super hero,” the Black Queen Mother—all navigate spaces in the realm of Afrofuturism, thus decentering traditionalist Black nationalist identities.

## **Afrofuturism and Post-Blackness**

Reynaldo Anderson informs us: “Afrofuturism, like post-blackness, destabilizes previous analyses of blackness ... It helps create our own space in the future, it allows us to control our imagination. ... An afrofuturist is not ignorant of history, but they don’t let history restrain their creative impulses.”

## **Afrofuturism and The Funk**

Afrofuturism and The Funk means the combining of the *ancient and the future*, the past memories and the “exaltation of Black liberation unbounded,” expressed in 1970s popular music. The 1970s was the perhaps the only moment in Black history when dreams of a better future were not simply revealed, but (momentarily) brought into reality. One could finally dare to ask, “What would Black people be doing if they were never colonized?” They would be playing The Funk!

## “Sankofa”

Afrofuturism reminds us of *sankofa*,<sup>1</sup> the notion of remembering one’s past when moving forward. Much of the great and most innovative Black music does this. The great funk bands incorporated new technologies and vibrant African traditions in their works.

### Emergence of The Funk

From 1964 to 1966, the civil rights movement escalated in scale and in tone. Efforts through nonviolent civil disobedience to “desegregate” public institutions gave way to demands for *voting rights*, which was a more confrontational objective.

Musically, urgent voices of resistance emerged: from Nina Simone’s “Mississippi Goddamn” to Curtis Mayfield’s “People Get Ready,” change was in the air, and it was heard on the radio and in record stores. After the assassination of Malcolm X in February 1965, the overall movement grew more confrontational, as did the music. civil rights movement–era chants that were adapted from church songs and folk music gave way to an urgency in the rhythms, the instruments, and the voices that resonated with “Black Power.” From the new “beat on the streets,” a new sound emerges.

The James Brown band taps into this energy and reflects it nightly on tour in the mid-1960s. Even the joyous music of Motown and the down-home soul of Stax turns toward a new groove and away from the blues. In 1969 Brown performed “Mother Popcorn” on *The Mike Douglas Show*. The band was dressed in matching dark blue fabrics and wore dark shades resembling the Black Panthers of the time. One can also notice the groove, reflected in the percussiveness of each instrument, particularly the horns—the hard breaks and changes “on the one” of each measure. Brown can be seen urging on saxophonist Maceo Parker, toward expressive extremes, screaming at him and channeling raw

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<sup>1</sup> The sankofa bird is a mythic bird in Akan culture (Ghana), which flies forward (or stands with feet forward) with its head turned behind it, sometimes holding an egg in its mouth or on its back. ... The sankofa bird reminds us that it is not wrong to bring pieces of your past with you, as long as you continue forward. Source: Untold International, “The Sankofa and the Phoenix.” January 15, 2015. <https://untoldinternational.org/the-sankofa-and-the-phoenix/>

excitement back and forth. The performance was one of organized “blackness”—of chaos under control.

### **James Brown and “The Funk”**

By turning the groove on its head, Brown emphasized “the one”; popular music had typically been wrapped around “the two and the four” as songs were built through a verse–verse–chorus structure that had a familiar pacing, where one could expect a bridge or a change as the song progressed. Brown’s innovations disrupted those expectations of a chorus or break, and often established a rhythmic drive without boundaries. In addition, Brown compelled his bandleaders Nat Jones, Pee Wee Ellis, Fred Wesley, and others to adapt their bebop-inspired chord changes and riffs into danceable grooves, leading to a complex, layered, yet still raw sound—The Funk.

By hitting the groove as long as he saw fit, Brown de-emphasized the common verse–verse–chorus patterns in popular music, opening African American music, musicians, and dancers to “extended play,” thus “re-Africanizing” the music, and the audience. This is what one writer termed “The Sonic Culture of Black Power.”

### **“The Sonic Culture of Black Power”**

Kevin Gains, in his essay “Music is a World: Stevie Wonder and the Sound of Black Power,” states:

The *sonic culture* of Black Power, through commercial recordings of speeches, poetry readings, spoken-word performances, interviews, radio broadcasts, and most prominently music, offered a crucial means by which local information and messages about liberation struggles reached national and international audiences. During the 1960s and 1970s, popular music became a critical site for reflection on the meaning of blackness, on the historical relationship of African Americans to the United States, to the African diaspora, and to the world.



## The Sonic Culture of Black Power expands

Black Power aesthetic expands beyond assertions of militancy—toward self-determination, community pride, and the idea that “Black is Beautiful.” The Revolution was taking place in the daily life of a generation of people of African descent who had abandoned the term “Negro” and were searching for something *beyond*.

Within this new frame of reference, the “Black Bohemian” emerges, frequently led by musicians. Billy Preston, Bobby Womack, Buddy Miles, Richie Havens, Nina Simone, Betty Davis, Jimi Hendrix, and Sly Stone begin to record music that helps a “now” generation to reimagine and redefine *freedom*.

Cultural institutions and events—such as music concerts like the Harlem Cultural Festival (during the 1969 “Summer of Soul”), the 1972 Los Angeles Wattstax festival (and subsequent film), and TV shows like *Soul Train*—revealed Black Americans creating a new reality for themselves.

Significantly, in 1968, Sly and the Family Stone appeared on *The Ed Sullivan Show*, presenting a raucous sound and a “tribalized” look that was unlike any Black music act ever to appear on television. One could quickly recognize the individuality of each performer’s dress: Gone were the pressed blazers and slacks of traditional R&B performers; nobody “matched,” yet everyone was together. The passionate scream/singing demanding a “Love City,” with Sly and his sister Rose walking offstage and into the studio audience, broke down the audience-entertainer distance. The sonic ingenuity of bassist Larry Graham was ever-present, as was the striking image of Black female trumpeter Cynthia Robinson, boldly showcasing the unity amidst diversity of the band.

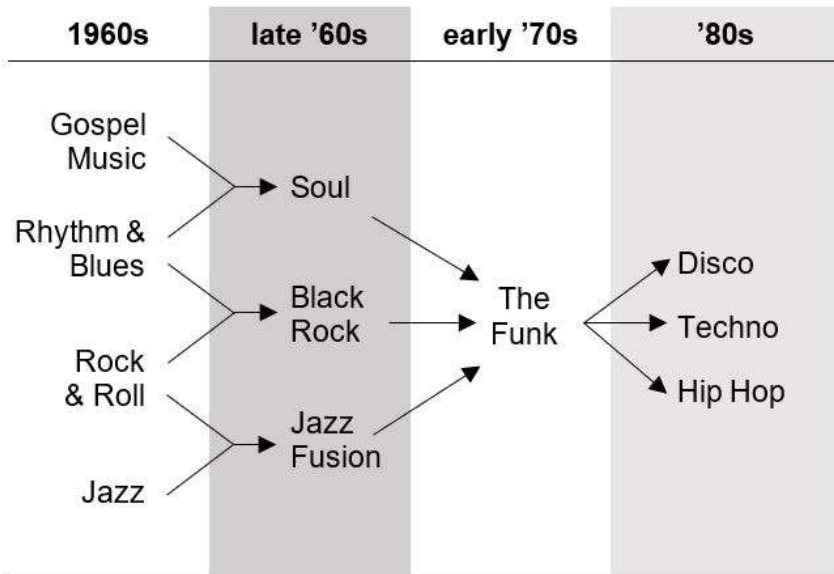
## Sly and the Family Stone “Unified” The Funk

Emerging from the San Francisco Bay Area in 1967, Sly and the Family Stone broke the mold of Black popular music in multiple ways. The seven-member band of Blacks and Whites, men and women, presented a thriving image of “unity amidst diversity” rarely seen to that date. Sly redefined *self-determination* through the prism of the Bay Area social revolution: anti-war, pro-Black pride, pro-women’s equality, unity amidst race and gender diversity.

The band created a sonic template, as well as a social template, for experimentation around inclusion, for pure emotion and structured sophistication to coexist. The Family Stone allowed for explorations of freedom to reach far and wide, yet still rock the dance floor.

### The Influence of Sly

The influence of Sly and the Family Stone was profound and direct, from 1968 onward. They created spaces for experimentation with the psychedelic soul of The Temptations, the O’Jays, Curtis Mayfield, and Stevie Wonder. They created space for Jimi Hendrix and his uncolonized blackness to enter mainstream R&B thru guitarist Ernie Isley’s work among others; Sly upended the sonic trajectories of Miles Davis, Herbie Hancock, Donald Byrd, and many jazz-fusion practitioners. The era of the Great Funk Bands began in Sly’s image.



At the dawn of the 1960s, Black popular music existed in four self-segregating styles, each with a clientele and often a bias toward the others. Gospel music emerged from the slave experience as a stalwart of Black survival and uplift; rhythm and blues thrived as an electrified rendering of the country blues performers from the Mississippi Delta and elsewhere; rock and roll was the high-energy derivative of R&B that

became an American icon; and jazz music continued to evolve through the decade as an instrumental music of integrity and foresight.

By the end of the 1960s, gospel and rhythm and blues had merged into what was being called “soul music”—dance music with the moral authority of gospel. Black rock existed (through Jimi Hendrix primarily) as a fusion of R&B and rock and roll. And jazz underwent an electrified fusion with rock as a result of the work of Miles Davis and his influential wife at the time, Betty Davis. These styles of music would continue to come together as the 1970s progressed.

In 1976 Graham Central Station appeared on the *Mike Douglas Show*, performing a medley of three of their hits: “The Jam,” “Your Love,” and “It’s Alright.” Two of the three songs were high-energy burners, while the third was slower and featured the powerful and seamless vocal skills of the band. One could quickly notice the high-energy delivery, a legacy of Sly Stone’s band, as Larry Graham began his recording career in the Family Stone. One would also notice the seamless blending of hard and soft, rough grooves and sweet harmonies, the band packed into the performance—a reflection of unified funk, the great big-band funk of the ’70s. One could also notice the singing, the liberatory role of “soul power,” which continued to thrive amidst the musical mayhem of the era.

## **The Ancient and the Future in 1972**

Listen to “Troglodyte” by Jimmy Castor Bunch—you go back, way back, to a celebration of the ancient origins of our funk.

Listen to “Outa-Space” by Billy Preston—you go into the future, a celebration of our future within the machine.

Both songs were released in May 1972 and reached the pop top ten that summer. The funk aesthetic exists to combine the ancient with the future, bringing Afrofuturism to the pop charts.

In 1973 Mandrill appeared on *Soul Train* for the first time, performing “Hang Loose.” One would quickly notice the following:

- The raw power of the sound, yet the structured riffs and changes
- The diversity of the band members
- The *Soul Train* dancers all into it, and the praises from Don Cornelius in the post-performance interview.

In 1975 Rufus Featuring Chaka Khan appeared on Soul Train and performed “I’m A Woman (and I’m a Backbone).” One would quickly notice the following:

- The visual and musical individuality of each member (a reflection of the Sly influence); the blending of rock riffs and soul sounds (Sly)
- Chaka’s female vocal power and raw appeal on multiple levels: visual through her fashion, kinetic through her physical motion, sonic through her unmatched vocal powers, and thematically through the lyrics of the song “I’m a Woman and I’m a Backbone”
- The iconic institution that is *Soul Train* as a conduit for Black aspirations and identity formation at the time.

Unified funk could be heard in the early '70s from: Mandrill, Kool and the Gang, War, The Bar-Kays, The Isley Brothers, The Ohio Players, Stevie Wonder, Rufus featuring Chaka Khan, Graham Central Station, The Ohio Players, The Commodores, Earth, Wind & Fire, The Jimmy Castor Bunch, Tower of Power, the Average White Band, the Blackbyrds, BT Express, and Charles Wright and the Watts 103rd Street Band. After 1975 it could be heard from: Brass Construction, Cameo, Brick, Slave, the Brothers Johnson, Con Funk Shun, L.T.D., The Gap Band, One Way, KC and the Sunshine Band, Chic, Pleasure, George Duke, Herbie Hancock, Rick James and the Stone City Band, Bootsy’s Rubber Band, and of course Parliament-Funkadelic, among others.

### **The “Super Groups”**

Bill Berry, in a 1978 cover story for *Ebony Magazine*, took on the issue of the dominating “Super Groups” of the 1970s:

As a result of the technological marriage among the poet, the musician, and the electrician, the Super Group was born. And they have been burning up the top 10 charts with infectious, platinum sound—loud, funky, electric, and breaking every social and musical taboo. Musically the Super Groups assault the Puritanical suppression of earthiness, passion, sex, and abandon.

Often they sing with razors in their voice and at other times, they wrap a melody in pure silk. The Super Groups have forced tradition to redefine the very meaning of music itself.

— Bill Berry, *Ebony*, 1978

As such, the great funk bands defied definition. Their impact was so indescribable, it was not described adequately in the music media, among pop and rock journalists or among Black historians. It would not be until the rise of hip-hop a decade later—which utilized The Funk primarily as a sonic, social, and attitudinal template—did the true recognition of The Funk begin to take hold.

### **The P-Funk Experience**

No act or artist has had a greater impact on The Funk than George Clinton. Clinton developed his craft after-hours at a New Jersey barbershop in the 1950s. His clientele were the street entrepreneurs: hustlers, gangsters, pimps, and drug dealers in town. Among Clinton's many influences, the "street" is always at the center in his work. Using humor, irony, and play, Clinton both celebrates and satirizes the urban, male, working-class sensibilities in his life experience.

George Clinton began working with The Parliaments, a Motown style doo-wop group in the 1950s and 1960s, developing a rich lyrical style displaying vulnerability and desperation as themes. In 1968 Clinton turned toward the psychedelic influence, brought a band of local musicians forward, and renamed them Funkadelic. They aspired to the wildness and freedom of Jimi Hendrix and Sly Stone.

By 1970 the acts had merged into Parliament-Funkadelic.

### **Reappropriation**

Clinton was fond of reappropriating ideas and themes from the larger culture (perhaps inspired by Ishmael Reed's *Mumbo Jumbo*):

- The Parliaments were named after a brand of cigarettes.
- "Funkadelic" is borrowed from "psychedelic," the music associated with LSD.
- "Chocolate City" involves Blacks in the White House.

- “Mothership Connection” involves Blacks in outer space.

In 1976 Parliament-Funkadelic toured the country on the success of their top ten R&B hit “We Want The Funk” and album *Mothership Connection*. The tours have since become legendary, and in 1990 Polygram released a video of “We Want the Funk” to promote a greatest hits release. The video highlighted the P-Funk Earth Tour and the landing of The Mothership onstage.

Watching the video, one would quickly notice the following:

- The organized mayhem, the spectacle, the size of the production
- The sounds and visuals, which are both raw yet sophisticated and structured, like The Funk
- The look, which is otherworldly and chaotic, not unlike a traditional African dance performance with elaborate tribal masks; yet the Black American “street environment” is nevertheless central to the P-Funk imagery.

One might also consider that every single person shown in the video began their careers in suits and gowns. But somehow, some way, The Funk took them to another world.

### **Unified Funk**

P-Funk combines and unifies Black musical traditions into One, in the Now. One can hear Maceo Parker and Fred Wesley, accomplished jazzmen and former James Brown players—jazz. Vocalist Glenn Goins “goes to church” and invokes The Mothership—gospel. A Hendrix/rock element can be heard as The Mothership descends—rock.

### **The Mothership**

The Mothership narrative continues to build a legacy of its own. Ted Friedman writes of The Mothership story:

This narrative, a sci-fi variant of the story of Osiris and Set in *Mumbo Jumbo*, outlines the universe of Parliament’s concept albums. The climax to P-Funk’s concerts of the late ’70s was the landing of The Mothership, signifying the return of the exiled Thumpasorus Peoples to earth. As the giant mock-

spaceship was slowly lowered, the band would play the title track to *Mothership Connection*, which transforms the dream of returning to the Motherland of Africa into a journey across the galaxy. Signifyin(g) upon the spiritual “Swing Low Sweet Chariot,” the band chanted, “Swing down sweet chariot-stop/And let me ride.” Science fiction supplants religion, as “The Funk” becomes a new kind of deliverance.

This “new kind of deliverance” is important for Black Americans because the iconography of the civil rights era was in certain ways a well-worn kind of deliverance; and a newer, broader ranging approach to Black ideas and values was beginning to emerge. The great funk bands were delivering on these ideas, yet not enough writers were actually writing about this.

In 1983 Cornel West published “On Afro-American Popular Music: From Bebop to Rap” and included the sounds of the ’70s in his scholarly standalone article. On P-Funk, West had the following to say:

The emergence of technofunk is not simply a repetition of black escapism or an adolescent obsession with *Star Trek*. In addition to being a product of the genius of George Clinton, technofunk constitutes the second grand break of Afro-American musicians from American mainstream music, especially imitated and coopted Afro-American popular music. Like Charlie Parker’s bebop, George Clinton’s technofunk both Africanizes and technologizes Afro-American popular music—with polyrhythms on polyrhythms, less melody, and freaky electronically distorted vocals. Similar to bebop, technofunk unabashedly exacerbates and accentuates the “blackness” of black music... Funkadelic and Parliament defy nonblack emulation; they assert their distinctiveness and the distinctiveness of “funk” in Afro-America.

West presents the thesis that the bebop jazz movement that directly followed WWII was a crucial break from Western sensibilities, that could be accessed through active engagement with the music and lifestyle. Similarly, The Funk provides a “second grand break” from the West, while being eminently engaged with the West at the same time. Thus, young, urban Black music fans of the time could identify with The Funk as both a Western and an African idiom. James Brown provided the initial breakthrough, and Sly Stone brought dimensions of color to it; it can be argued that George Clinton took it to yet another level, one which could be sustained beyond the music itself.

### **The P-Funk Empire**

George Clinton, with his group Parliament-Funkadelic, amassed the greatest collection of funk musicians to play for years in the longest running and strongest funk act going. He incorporated the rage of the streets, the wildness of Jimi Hendrix, the fashion sense of Motown, the glam of disco, and the urban attitude of hip-hop to keep The Funk relevant for over fifty years.

### **Pimps in Outer Space**

Clinton’s *Mothership Connection* portrays traditionalist Black masculine aesthetics, yet that is just a starting point. Clinton writes, “To me it was pimps in outer space, the spaceship as a kind of high-tech Cadillac. Space was a place but it was also a concept, a metaphor for being way out there the way that Jimi Hendrix had been. Imagining a record in space was imagining artistry unbound, before it was recalled to earth.”

### **Pimp Culture: Fashion**

Anthony Bolden is writing extensively about the roots of the wild looks from funk bands, beginning with Larry Graham and Sly and the Family Stone in the Bay Area. He concludes that the larger-than-life looks, fabrics, lapels, flares, hats, and jewelry associated with funk-band members draw a great deal from the pimp culture of the Bay Area streets.

Robin D.G. Kelley also writes of the zoot suit culture that Malcolm X subscribed to as a youth, donning the brightest and most ostentatious looks.



Francesca T. Royster, in her book *Sounding Like A No-No? Queer Sounds and Eccentric Acts in the Post-Soul Era*, explores the nuances of Clinton's P-Funk experience:

And while these moments are at times inchoate and contradictory in terms of a critique of homophobia, they do at least advance an “elsewhere”—a fantasy space for new formations of self.

At its most fundamental level, the music and live performances of Funkadelic and Parliament, we see a rejection of fear, loathing, and shame of the black body and the embrace of sexual and imaginative freedom.

The “Funk Aesthetic” continues to thrive among generations of people who refuse to be conformists, who seek a larger sense of one's self, and who perhaps ascribe to the philosophy of P-Funk album-cover artist Pedro Bell, who claimed “Obviousness is a Sin, and you will pay!”

### **Where Is The Funk Today?**

The Funk is everywhere: in blues clubs, jazz clubs, rock festivals, hip-hop clubs, dinner lounges, bars, school bands, sporting events, popular movies, everywhere people congregate, often across the generations. In D.C., New Orleans, Minneapolis, the West Coast, in Dayton—funk scenes abound. TV theme songs, action movies, romances, teen adventures, historical dramas (such as *Winning Time* and *Straight Outta Compton*) feature The Funk prominently. A replica Mothership is on display on the fifth floor of the National Museum of African American History in Washington. To find The Funk, you just gotta pay attention!

### **The Future of The Funk**

Afrika Bambaataa's 1982 “Planet Rock” is hailed as a breakthrough for hip-hop, but it is also a futuristic entrée into the realm of electro-funk, in which multiple practitioners navigate electronics immersed with a raw feel to create vibrant new funk music.

The current trend is toward earthy, lively, and soulful music that combines power and passion “on the one” with the groove.

### **The Road to Recognition**

One bittersweet element of The Funk is the lack of true recognition, from halls of fame to local communities recognizing their own cultural treasures. Many communities are now realizing the financial benefits of Black music museums, and to some extent lifelong artists are slowly gaining recognition for the decades of joy they have given us. It is going far too slowly and has taken far too long, however.

One day, we will be able to recognize and celebrate our own funk era giants in a way that reflects their impact upon us over the decades.

### **Conclusion**

I would submit that Black people since the Middle Passage have always been Afrofuturists. Our music has always spoken of “someday”: as in “someday, we shall all be free.” Our art and our survival mechanisms have always been oriented toward a better day: the one up ahead. For some of us, the past is baggage; when, in fact, the past can be our road map—or our sky chart, if you will.



# **My Name Is Prince, and I Am Funky: Prince's Funk and How He Helped Bring It to a New Power Generation**

*Andrea Foy*

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Acknowledgments: This paper would not exist without two books: *Funk* by Dave Thompson and *Funk: The Music, the People, and the Rhythm of The One* by Rickey Vincent. Both books are must-reads for any funk fan.

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Before discussing Prince's funk influences, I want to acknowledge his Dayton connections in honor of the Second Annual Funk Symposium. Prince made several visits to Ohio. Dayton, Cincinnati, Columbus, Cleveland, and even nearby Detroit, Michigan, were regular stops on his early tour schedules. His last appearance in Dayton was in 1997 at Wright State's Nutter Center. In 2004, he brought the Musicology tour to Columbus and Detroit.

## **The First Time**

Prince Rogers Nelson's first appearance in Dayton was opening for funk legend Rick James at the University of Dayton Arena, April 1980. Since I was a teenager and too young to drive, my mother, Lois Foy, took me and five of my friends and family to the concert. While I was able to see Prince perform for the first time, my mother was having no part of Rick James. He came out spewing profanities, and that was

enough for her. So, while I was fortunate enough to see the debut of Prince, I regret never seeing the legend of Rick James.

### **Prince and Roger**

December 27, 2021, marks the 40th anniversary of Prince’s second visit to Dayton. At Hara Arena, The Time, and Dayton’s own legendary Zapp and Roger (Zapp Band), opened for Prince. Zapp was on their Computer Love tour and The Time and Prince were on their Controversy Tour. “Warner Brothers began to promote Prince and the P-Funk spinoff band Zapp as purveyors of the ‘New Black Funk’ in 1980,” according to Dr. Rickey Vincent in his book *Funk: The Music, the People, and the Rhythm of The One*.

Roger’s girlfriend, Meta Collins, snapped the once-in-a-lifetime picture of the two superstars backstage at Hara. The image, frequently shared on social media without any credit to her, shows Prince in a cap with a beard drawn on his face, staring straight at the camera, and Roger in a suit, looking down. I tracked Meta through Facebook and interviewed her about the rare opportunity. She shared that Prince just walked up to them, gave her a look, Meta took the photo, and Prince headed to the side of the stage to watch The Time perform. According to Meta, the cap and beard were a disguise, so he would not be recognized as he watched the Time.

Other than that appearance, I could not find any other connection or pairing between Prince and Roger; Meta says he did come to a few other Zapp performances during that time. Still, we do not know of any collaborations.

### **The Ohio Players**

After Prince passed in 2016, the *Dayton Daily News* interviewed James “Diamond” Williams of The Ohio Players and Keith Harrison of Faze-O and the Dazz Band. The following are quotes from the 2016 interviews:

“The Ohio Players—the internationally known funk act from Dayton—crossed paths with Prince many times through the years. In fact, they performed several times at Prince’s Minneapolis venue Glam Slam in the 1980s

and early 1990s,” said James “Diamond” Williams, drummer and leader of the Ohio Players, Prince, in particular, had a connection with the late Ohio Players frontman Leroy “Sugarfoot” Bonner. “He used to hang around Sugarfoot,” Williams recalled. “We like to think he had some influence on Prince’s music. ... We would often talk about how we admired each other’s songs. He loved ‘Love Rollercoaster’ and would cover it. There was such back-and-forth admiration.”<sup>1</sup>

### **Keith Harrison**

A songwriter and singer best known for his work with the funk bands Faze-O and Dazz Band, Keith Harrison also crossed paths with Prince. He recalled a time when he was touring with Morris Day and The Time in the mid-1990s and had a special opportunity to jam with Prince while in Las Vegas. That was a moment he will never forget. “After shows, he would go to a club and jam with musicians,” Harrison said. “He happened to jam with us one night at the Boulder Station Casino in Vegas.”

### **The Dayton Philharmonic**

On September 30, 2017, the Dayton Philharmonic Orchestra premiered *The Music of Prince: A Rock and Symphonic Tribute*, with vocalist MacKenzie Green, music director Nisan Stewart, and others. It was a fantastic performance with orchestral renditions of his biggest hits. Watching conductor Neil Gittleman jamming to Prince was a pleasure. Based on these performances, Green was discovered by Prince associates and is now the front lead singer for one of the versions of the New Power Generation currently touring the world.

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<sup>1</sup> Fong, Michelle. “Dayton funk legends on what Prince meant to music.” *Dayton Daily News*, April 21, 2016.

## **Dave Chappelle**

Even though he is a Dayton, but not a funk, connection, Prince and Dave Chappelle knew each other well. I witnessed Chappelle doing a comedy bit for Prince at a Paisley Party in the '90s, around the time employees began talking about the pancake story Chappelle and Charlie Murphy have made into legend. Chappelle filmed a video dressed as Prince, and in return Prince used a picture of Dave, dressed as him, for the cover of one of his singles, "Breakfast Can Wait."

Now, let's look at some of Prince's other Funk connections.

### **In the Beginning ...**

Prince's immense popularity has been studied all over the world. After he died, several landmarks lit up in his signature color purple to honor him. I was fortunate enough to be chosen to speak at the first-ever interdisciplinary Prince Conference, entirely dedicated to his life and legacy, in the United Kingdom in 2017.

Funk music is a popular genre of the 1970s and 1980s, technically defined by a combination of African American soul music and a strong syncopated beat.

But the definition offered by musical legend Prince hits closer to home: "If you can describe it, it ain't funky."

This quote is from chapter three of *The History of Funk Music*, a University of Northern Colorado humanities course textbook.

Prince is being studied in Colorado, but also in Poland...

### **The Origins of the Minneapolis Sound**

In the research paper "The Sound of Purple: Prince and the Development of Minneapolis Sound" by Maciej Smółka, Smółka, a student at the Institute of American Studies and Polish Diaspora from the Jagiellonian University in Kraków, tells us a few essential details about Prince's early music life.

In the 1970s, 1.7% of the Twin Cities (Minneapolis and Saint Paul) area was black. My research found that by the 1990s, the population had

doubled to 3.4%, and most recently, in the 2020s, it has risen to nearly 20% (Census.gov).

Smółka found that a lack of black music in radio made other genres influential as Prince grew up in the '70s. Born in 1958, he was a teenager by 1970 and already immersed in music. Prince's father was a jazz musician and a member of The Prince Rogers Trio; his mother was a singer. He grew up surrounded by music. Prince listened to Santana, Fleetwood Mac, and Joni Mitchell on the radio. Smółka notes that Prince also discovered Sly Stone and James Brown, although he does not identify how.

Minneapolis has had a small but vibrant R&B scene since the mid-'60s (Smółka). Prince eventually met childhood best friends Andre Cymone (guitar) and Morris Day (drums) in high school. In interviews with *Billboard* and *Rolling Stone*, Cymone revealed they named their first band Grand Central after Grand Funk Railroad (GFR). Cymone recalls playing the music of GFR, Earth, Wind & Fire, The Ohio Players, and Tower of Power in the early '70s.

This diversity of influences led to the birth of the Minneapolis Sound, which includes New Wave, funk, R&B, pop, rock, synthesizers, and processed drums. This distinct sound has influenced many artists since the 1980s.

Before discussing the many funk influences in Prince's life, I would like to pay homage to Prince's funkenstein creation: The Time.

### **Ladies and Gentlemen ...**

In 1978 a few short years after Prince formed his first band, he signed with Warner Brothers Records. He was described as a 19-year-old virtuoso, and because Warner Brothers was so impressed with his talent, they agreed to his desire to produce other acts. The first act was one of his biggest competitors, Flyte Tyme, comprised of Jimmy Jam, Terry Lewis, Morris Day, and others, and was renamed The Time. Prince played almost all the music on their first three albums. In a recent 2021 Jam and Lewis podcast, Jimmy Jam, Terry Lewis, and Morris Day reminisced about The Time being the much funkier version of Prince.

Vincent's book has this to say about The Time:



Incorporated from various Minneapolis bands to support the image of a hot opening act for Prince, The Time proved to be more than even *The Star* bargained for. The Time produced a scorching brand of tight, clean, synthesized dance funk that was accented (or ruined, depending on your point of view) by the egotistic rantings of lead vocalist Morris Day—“somebody get me a mirror, hoohaah,” cool!

Their first three albums—the Prince-produced debut *The Time* in 1981, the more self-defined *What Time Is It?* in 1982, and *Ice Cream Castles* in 1984—were slick, funky soul events in the music industry. Nothing so tight had been heard on the radio, but the talented rhythm musicians slithered around the beats to make nasty, naked funk at its best. Scorching groove hits like “Cool,” “Get It Up,” the particularly percussive “777-9311,” the monstrous “Wild and Loose,” and their slick funk masterwork “Jungle Love” all set the standard for tightness in the naked funk lock.

Prince, who was as competitive as he was virtuosic, made a rare admission of vulnerability in a 1990 interview with *Rolling Stone*: “To this day, [The Time] is the only band I’ve ever been afraid of.”

So, it should be noted that Prince—even though his early influences were more rock, pop, jazz, and soul—at his heart, he loved funk. So much so that he created The Time to be the funkier side of him and Morris Day his funkier alter ego. His admiration and collaborations with many funk idols also made him funky. He shared many of his heroes with his audience, exposing them to the funk of the ’70s firsthand.

### **Prince’s Funk Influences**

The best way to discuss Prince’s influence on funk is to let him tell of those he was influenced by and those he influenced. Even though he is not here to personally tell us, he shows us his preferences via his Paisley Park Studios, now a museum in Minnesota. In 2009, Prince commissioned Sam Jennings to create a mural (now known as the “Influence Wall”) in Paisley Park. The mural lines a hallway and consists of two sides. The right side has musicians that influenced Prince, and on the left, musicians he influenced. According to Jennings, Prince picked

all the performers featured on the mural and was very involved in the design. There are twelve musicians to whom Prince paid tribute. They are Jimi Hendricks, Miles Davis, Santana, George Clinton, Grand Funk Railroad, Earth, Wind & Fire, Larry Graham, James Brown, Tower of Power, Sly and the Family Stone, Chaka Khan and Rufus, and Stevie Wonder.

For this presentation, we will look at a few of the funkiest.

### **Stevie Wonder**

On June 13, 2015, Prince performed a surprise private show for President Barack Obama in the White House. After holding a benefit concert in Baltimore, he was asked to perform. Prince, in turn, called Stevie Wonder to appear as a special guest. They sang “Signed, Sealed, Delivered I’m Yours.” Wonder later appeared with Prince again at the latter of his Sunday shows in the D.C. area, performing “Superstition” with the musician. This was an extremely generous attempt to show his love and respect for Wonder, whom Prince had admired his whole life.

### **James Brown**

In a 1985 interview with MTV, Prince acknowledged the Godfather of Soul:

James Brown played a big influence in my style. When I was about ten years old, my stepdad put me on stage with him, and I danced a little bit until the bodyguard took me off. The reason I liked James Brown so much is that, on my way out, I saw some of the finest dancing girls I have ever seen in my life. And I think, in that respect, he influenced me by his control over his group.

In 1983, Prince and Michael Jackson performed with Brown at a concert in Los Angeles.

Charles Smith, Prince’s cousin and original drummer before he was replaced by Morris Day, remembers Prince saying this: “I’m going to practice my behind off like James Brown’s band, and I’m going to have everything so tight that you’re not going to be able to say anything about

it.”<sup>2</sup> Anyone who has seen Prince in concert can see an undeniable JB effect.

### **Maceo Parker**

Brown’s saxophonist, Maceo Parker, toured and recorded with Prince from 2002–09 and worked with Prince on seven albums. Once, when Prince was asked in an MTV interview if he still enjoyed playing live, he answered, “Are you kidding? I get to say: ‘Maceo, blow your horn!’” (*Forbes*).

### **George Clinton**

George Clinton and Prince enjoyed a long and close relationship. Prince wrote the mega funk hit “Erotic City” after hearing a Parliament song at a concert. Clinton loved it so much, he covered “Erotic City.” Clinton appeared in the movie *Graffiti Bridge* and signed with Paisley Park Records in the late ’90s. In 1997, Prince helped induct Clinton and P-Funk into the Rock and Roll Hall of Fame by showing up and speaking about their impact on his career.

Prince also loved to make his entrance into his Paisley Park parties in the ’90s.

### **Sly and the Family Stone**

Alan Leeds, Prince’s former tour manager and president of Paisley Park Records, was quoted as saying, “[Prince] understood the segregation of the industry. He said, ‘I have to have white people in the band and girls in the band. Sly had the right idea. I’m gonna do what Sly did and they’re gonna cross me over, otherwise, I’ll forever be the Black artist.’”

Prince loved to cover “Thank You (Falettinme Be Mice Elf Agin)” in performances. According to the book *Funk*, by Dave Thompson, Stone band members Jerry Martini and Cynthia Johnson were invited to appear with the New Power Generation (NPG) and Graham Central Station in the late ’90s.

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<sup>2</sup> Touré. *I Would Die 4 U: Why Prince Became an Icon*. Atria Books, 2013.

## **Larry Graham**

A former Sly and the Family Stone member, Larry Graham became a massive influence in Prince's life. In 1998, he recorded a collaboration with Prince under Graham Central Station, *GCS 2000*. While Graham wrote all the songs, except one cowritten by Prince, the album was co-arranged and co-produced by Prince, and most of the instruments and vocals were recorded by both Graham and Prince. Graham also played bass on tours with Prince from 1997–2000. He appeared in Prince's 1998 VHS *Beautiful Strange* and 1999 DVD *Rave Un2 the Year 2000*. He was an even more significant influence on Prince's spiritual life, recruiting him to become a Jehovah's Witness.

## **Earth, Wind & Fire**

Thanks to Andre Cymone, we know that Earth, Wind & Fire was an early musical inspiration. In 2020 the band appeared in *Let's Go Crazy: A Grammy Salute to Prince* and performed a beautiful rendition of "Adore." The event, produced by Jimmy Jam, Terry Lewis, and Sheila E, scored an Emmy nomination.

## **Chaka Khan and Rufus**

My favorite story of their unique relationship happened at the very beginning. Chaka received a phone call from Sly Stone one night in San Francisco in the late '70s:

"I was completely fooled," Khan said. "He said, 'this is Sly; I'm down at Electric Ladyland.' 'OK, I'll be right down!' And that's how he got me down to the studio. I get there, and there's nobody there except for one little guy in this room with a guitar. And I said, 'Do you know where Sly is?' He said to me, 'Hi, I'm Prince, I called you.' I was very pissed. And that's how we met."

Billboard.com

Prince fell hard for Rufus and its lead vocalist, Chaka Khan:

Prince and Chaka go way back. As a teen, he'd been "a fan and a fanatic," he told the *Philadelphia Daily News* in 1998. "I used to run home and see everything she was on" (Pendleton 1998). According to biographer Jon Bream, the apartment where Prince lived around the time of his signing to Warner Bros. had "45 rpm records nailed to the wall next to a poster of Chaka Khan" (Bream 1984). During the recording of his 1978 debut album *For You*, he would listen to records by Chaka and her group Rufus to get in the right mood for his vocal sessions; "He absolutely loved that girl," assistant engineer Steve Fontano recalled to biographer Per Nilsen (Nilsen 1999 37).<sup>3</sup>

Prince did a home recording of Rufus's "Sweet Thing" in 1976; Khan's cover of Prince's "I Feel for You" hit No. 3 in 1979, and her 1998 disc *Come 2 My House* was released on NPG Records.

### **Prince and Me!**

Before I close, I want to talk about the unique experience I had getting to know Prince and orbiting outside of his inner circle for a few years. It all started in 1992 when I attended a Prince fan convention in Minneapolis. MTV was there to cover the events and picked me for an interview, which was included in their news segment and played worldwide for a week.

I have brief cameos in two different video recordings. One was the Rave Un2 the Year 2000 concert where I caught a glimpse of myself in the audience, and the second was in the video for a song called, "The Max." There are two glimpses of me wearing a handmade dress of his album covers.

In 2016, I published *Prince and Me: His Number One Fan: My Minneapolis Memories*, a memoir of my lifelong admiration of Prince.

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<sup>3</sup> Zachary Hoskins, "'Sweet Thing': Prince Doesn't Shy Away from the Song's Ostensibly Feminine Qualities; He Accentuates Them," *Princesongs.org*, June 22, 2016, <https://princesongs.org/2016/06/22/sweet-thing/>

Finally, as mentioned earlier, in 2017 I was fortunate enough to fly thousands of miles to the United Kingdom to present on Prince. My presentation was how much he loved his fans and all the things he did do to and for his fans, and I believe this paper is an extension of that. As I said, in the beginning, he brought The Funk to a new generation of his age and younger, and introduced the funk legends of the '70s to us in a way we may not have known had he not.

### **Paying It Back**

Prince loved to shout out his idols in song and on stage. “Musicology” (2004) houses a funky bass and guitar hook against a solid groove designed to shift feet and raise spirits. The track closes out with a channel-surfing radio tuning in to a vast array of purple hits. It acted as a reminder if such a thing was needed as to why people drew *en masse* to Prince in the first place. Extolling the virtues of The Funk he grew up with, Prince name-checks James Brown, Sly and The Family Stone, and Earth, Wind & Fire as he kicks “old school joints for true funk soldiers” (Albumism.com):

I wish I had a dollar  
For every time you say  
Don't you miss the feeling  
Music gave you  
Back in the day?  
Let's Groove “September”  
Earth, Wind and Fire  
“Hot Pants” by James,  
Sly's gonna take you higher.

He made a point to honor and appreciate where he came from, who helped him, and how he arrived.

### **Conclusion**

Chuck Zwicky, who was an engineer at Paisley Park from 1987–89, cited many of Prince's musical inspirations in an interview in Touré's *I Would Die 4 U: Why Prince Became an Icon*, including Tower of Power,

the horn-driven R&B band which formed in Oakland in 1968: “When he sits down at the drums, he hears Dave Garibaldi (Tower of Power). When he plays his guitar parts, he’s thinking about James Brown’s guitarists (Jimmy Nolen and Catfish Collins); those guys had the definitive funk chord approach to the guitar. When he plays the bass, he’s thinking like Larry Graham (Sly and the Family Stone). When he’s at the keyboards, he’s either thinking like a horn section or like Gary Numan. ... So, like, he’s got this band in his head of all these unique individual musicians. But the sum of it is Prince music. It doesn’t sound like obviously influenced.”

This paper found that Prince’s funk was carved from different influences to form the Minneapolis Sound. He was able to play with many of his idols and introduce many of them to his legions of fans.

In an interview with *Guitar World* in 1998, Prince enthused about his collaborations: “One of the pleasures of my life is being able to work some of my musical heroes, and in doing so pay back some dues and have a great time.”

His name is Prince, and he is funky.

# Funk and the Defunct Music Curriculum

*Ed Sarath*

I am highly honored to be able to share my ideas with you today on the place of funk in the music curriculum. Many thanks to Sharon Gratto for organizing the event and extending the invitation. I was last on the University of Dayton campus in the fall of 2019 for the inaugural gathering of the Alliance for the Transformation of Musical Academe (ATMA), which I had founded a year prior in efforts to take the change conversation in music studies to new levels. Sharon was among the initial cohort that launched ATMA and I cannot adequately convey my appreciation for her stepping up and hosting the organization's first meeting.

Let me begin my talk with the following question: What, if any, is the place of funk in a 21st-century music curriculum in America?

I begin my response by situating funk with the context of what Jeff Pressing, in a seminal essay, calls "Black Atlantic Rhythm" (BAR).<sup>1</sup> Pressing's heading refers to the multitudinous and massively prominent body of rhythmic languages and practices that originated in Africa and took hold, and further evolved, through its wide-ranging musical and sociocultural diaspora.

My central arguments are twofold:

First is that any 21st-century music studies paradigm that aspires toward even a modicum of relevance will cede BAR a central place in its

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<sup>1</sup> Jeff Pressing, "Black Atlantic Rhythm: Its Computational and Transcultural Foundations," *Music Perception* 19, no. 3 (2002): 285–310.



curricular and cultural foundations. Whereas the notion of common practice harmony, referring to centuries-old European harmonic syntax, has long been commonplace in conventional curricular practice, the time has come for BAR to be recognized as a form of rhythmic common practice that is equally (if not more) foundational as studies in harmony (past or present, European or African American). This is, needless to say, a radical departure from the norm.

Second is that BAR-inspired rhythmic common practice represents far more than a new area to be wedged into available curricular space (which is notably limited). Rather, BAR is significant as an entirely new organizing principle for an emergent music studies framework. Key here is that BAR is mastered in dynamic interaction with improvisation, harmony (tonality, modality, hybrid structures), keyboard, multiple approaches to aural skills, movement and a range of other areas (e.g. historical and cultural studies, aesthetics, spirituality).

Funk, then, as part of the BAR spectrum, has the capacity to help usher in a much broader shift. The rich jazz-funk legacy that took birth in the 1970s is cited as an important precursor for this shift, with entryways for classical musicians also identified.

Let's have a listen to one of my favorite examples of the jazz-funk nexus. This features Bobby McFerrin and Esperanza Spaulding performing at the Grammys a few years back.

[Audience listens to the track.]

One of the significant aspects of this particular performance is that there are no drums, even though funk—let alone the broader Black Atlantic Rhythm wave in the world's musical ocean, or even Black American Music in general—would not have ever come into being without drums. Nonetheless, what we just heard was powerfully rhythmic and stylistically authentic, which in my view underscores the fact that funk is a musical language in itself that is not dependent upon any particular instrument. Once its syntactic structures took hold in musical practice, the language could be spoken by anyone who had mastered its rules.

This principle is also key to the future evolution of funk, a point that has been raised several times at this symposium. While there is no denying that we have our hands full just appreciating the past history of funk, music is not a static phenomenon—it is one that is always moving

forward. Our understanding of the past is therefore predicated on both present developments and our capacity to imagine future evolutionary possibilities (with both points unfortunately eluding music curriculum committees).

Let's look at Miles Davis's legendary band from the 1960s, which many view as defining jazz's zenith, through this historical lens.<sup>2</sup> So in addition to Miles on trumpet, we are talking about Wayne Shorter on saxophone, Herbie Hancock on piano, Ron Carter on bass, and the very young Tony Williams, who joined Miles when he was still a teenager, on drums. Although that particular group did not play funk *per se*, and in fact made its mark through musical terrain that, if anything, pushed more in experimental directions (though nothing like the jazz avant-garde), one could see seeds being planted here and there (e.g. the ostinato bass line in Wayne Shorter's "Footprints") for funk-oriented grooves. And it is thus not surprising that every single member of this group would later follow Miles's lead, even if along their separate pathways, into pop-jazz-funk fusion of one kind or another.

Now, there is an important principle here that eludes the growing body of academic research on popular music, and is directly related to the topic of this talk. This has to do with the importance of looking at all facets of Black American Music (BAM)—and of course one could say the same about all the music of the world, as unwieldy as this may be—through the lens of its totality. In other words, let's look at funk not separate from jazz, gospel, blues, soul, and so on, but as a particular manifestation of the BAM pantheon. When we do this, we are better equipped to see connections, and to see how certainly areas of that pantheon can inform and enhance engagement with other areas. Miles's bandmates were able to not only excel, but actually innovate in their jazz/pop/funk excursions due to their rigorous grounding in the jazz improvisatory and compositional spectrum.

If we are serious about finding a place for popular music in general in the curriculum—and this is an increasingly growing movement in musical academe—let us not approach this field in isolation. Let us situate it within the broader BAM spectrum and, not stopping there,

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<sup>2</sup> Seminal recordings include *Nefertiti*, *Miles Smiles*, *Filles de Kilimanjaro*.

within a global context. Imagine the levels of engagement and sophistication that would be possible, let alone innovation.

Here I might also interject a social justice principle that is related to this artistic/pedagogical argument. I am periodically asked to serve as an external reviewer for a chapter or article on popular music, and am continually astonished—and disturbed—at the paucity of acknowledgement of the African American roots of most pop music in our nation, and throughout much of the world. Therefore, as we embark on our quests to combat systemic racism, let us be sure to not overlook what is happening right at our doorstep—meaning not only in our own field of music studies, but even within progressive circles!

Returning, however, to the artistic evolutionary principle, the Miles Davis Quintet and the subsequent trajectories of its members in the realm of funk are a perfect example of what is possible when creativity is informed by breadth and syncretism that are inherent in a black aesthetic.

I would like to elaborate further on this point by returning to ATMA. Here is a passage from its website that first appeared in my book *Black Music Matters*.<sup>3</sup> It underscores the scope of musical abilities that are embedded in improvisation and BAM foundations.

Black American musical foundations encompass multiple improvisatory languages (tonal, modal, stylistically open), compositional languages (small ensemble, large ensemble, concert music approaches), and virtuosic performance skills, all of which are richly interwoven with rigorous grounding in harmony, melody, contemporary rhythmic fluency, aural development, musical embodiment, keyboard, orchestration, arranging, theoretical and historical analysis, and contemplative practice. Wide-ranging connections extend organically to cultural studies, aesthetics, cognition, transdisciplinary inquiry that cuts across the sciences and humanities, and consciousness/spirituality. An entirely new framework emerges for addressing a host of change themes in music—including technology, entrepreneurship, critical thinking, and self-driven pedagogy—with important ramifications for arts-driven approaches to

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<sup>3</sup> Ed Sarath, *Black Music Matters: Jazz and the Transformation of Music Studies* (Rowman and Littlefield, 2018).

social justice, environmental sustainability, arts-driven transcendence of ideological divides, and peace.<sup>4</sup>

Improvisation lies at the heart of this expanse.

We are talking about a scope of skills and understanding that dwarfs anything the field of music studies has yet to witness, let alone even imagine. It all exists right at our doorstep, in our own American musical heritage.

Funk is an important part of this heritage. And because funk will always be taught along with improvisation, the inclusion of funk in the curriculum would inevitably bring with it the broader improvisatory spectrum (even if initial improvising happened within funk boundaries).

It is also important to emphasize the organically integrative nature of this vision. Extending from the funk-improvisation nexus is a funk-improvisation-composition nexus, followed by funk-improv-comp-performance-aurality-theory, etc. There is no end to the continuum of connections when creativity is central. Therefore, while concerns have been expressed for decades about the fragmented nature of the conventional music curriculum—where the conventional pillars of theory, performance, and history tend to be compartmentalized—solutions have been hard to come by. What the music studies reform movement has failed to realize is that the problem will never be solved by modifications to the existing pillars—where creativity is still absent. In other words, interventions whereby the music that is played in ensembles and private lessons is studied in theory and history classes remain confined to surface linkages and will always be piecemeal in nature. Compare that to the improvisatory continuum noted above, where deep connections are instilled at the innermost dimensions of musical engagement, via the act of creation.

The embrace of funk as a worthy component of a 21st-century music curriculum could catalyze this broader shift.

I have also delved deeply into the spiritual dimensions of this topic, but will only give a brief synopsis here. The spontaneous creative and interactive flow of improvisation induces a heightened state of presence, often associated with peak or transcendent experiences. The jazz

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<sup>4</sup> See ATMA Declaration, <https://atma.jazzcosmos.com/wp-content/uploads/2020/02/ATMA-DECLARATION-on-BLACK-MUSIC.pdf>.

tradition boasts a long legacy of practitioners who engaged significantly with meditation and spiritual worldviews, East and West, in order to further cultivate and understanding this experience. The rhythmic foundations of BAM bring into play a powerful embodied aspect of transcendent experience: where there is rhythm, there are bodies in motion; where there are bodies in motion, there are rich capacities for psychosomatic spiritual integration. The role of the church over the centuries in African American musical life must also be considered as key to the BAM spirituality conversation.

I am involved in burgeoning contemplative and consciousness studies movements in higher education which are beginning to address the longstanding taboo on spirituality in the academy. I have written extensively on parallel histories and obstacles that are found in both campaigns to integrate improvisation in music studies and contemplative disciplines in the overall academy. Just as improvisation was central in earlier times in Eurocanonic practice, meditation and related disciplines were central in the Greek and Roman philosophical lineages upon which academic notions of rational thought and critical thinking are based. And just as music studies embraced the art objects of Europe but not significant aspects of the creative processes by which the canon came into being, the academy at large similarly embraced surface intellectual developments and discarded the foundational epistemologies from which these developments evolved.<sup>5</sup>

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<sup>5</sup> Ed Sarath, *Improvisation, Creativity and Consciousness* (SUNY Albany, 2012).

# **Funk in Visual Art: Visual Art of Earth, Wind & Fire**

*Trenton Bailey*

Maurice White was the founder of Earth, Wind & Fire. His vision was to raise the consciousness of listeners and encourage universal love and enlightenment.

White started a group called the Salty Peppers in 1969. After moving to Los Angeles in 1970, he felt the band needed a better name. He declared, “While I was studying a book called *The Laws of Success*, which deals with inner-self, I decided that a group with a dynamic name and a new musical message was what I needed.” White added, “At first, I thought of ‘Fire’ as a name, but that didn’t sound so cool. I figured that fire needed a couple of other elements, and my being heavily into the astrological charts, I consulted my horoscope sign (Sagittarius). I thought about water to put the fire out, but that didn’t jive—it was too conflicting. So, I came up with the idea of Earth and Wind—those elements would mesh and create an ongoing bond, and that was exactly what the group needed.”

White’s own path led him to visit such places as Stonehenge and the ruins of ancient Indian civilizations, searching for answers to what he described as the mysteries of the universe. He proclaimed, “I’m a searcher. I’m curious. I’m a child of the universe. ... I’ve always been

interested in mysterious things. Stonehenge, the Mayans, the Incas, the Pyramids and the Sphinx.”<sup>1</sup>

His interest in the Pyramids and the Sphinx led him to study Egyptology for several years. White explained, “Most of the things that I have studied, relative to metaphysics and all that, I try to relate (to the public) through my album covers and music. Actually, the main reason I do it is to stimulate curiosity.

Maurice White believed many of the world’s sciences started in Egypt. He professed, “This is the core reason I turned to Egyptology. It encourages self-respect.” White also believed that African Americans were getting their self-respect from fraudulent sources. He declared, “Our history had been stolen and hijacked. Our rich culture didn’t start on slave ships or in cotton fields, and it sure didn’t start in the Cabrini-Green projects of Chicago.” White proclaimed, “It started in Egypt. Egypt gave the planet mathematics, astronomy, science, medicine, the written word, religion, symbolism, and spirituality. Despite what centuries of distortion have told us, the civilized world did not start in Europe; it started in Egypt.

## **Album Covers**

### ***Spirit, 1976***

- Three pyramids. Reminiscent of the three pyramids at Giza, Egypt.

Maurice White stated that the pyramids symbolized sending Charles Stepney on his way. White explained, “I wanted Earth, Wind & Fire to use the symbols of Egypt in our presentation, to remind black folks of our rich and glorious heritage. And not just African Americans: today we have scientific proof that all of mankind has African origins.” White adds, “We are all brothers. Everybody is connected. On some basic, primal level we all are a reflection of the universe, and in that reflection we are connected to one divine source, God

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<sup>1</sup> Van Matre, Lynn. “Who Told Maurice White to Record ‘Stand By Me’?” *Chicago Tribune*, December 1, 1985.

## **All 'N All, 1977**

- Front Cover: Abu Simbel, and Pyramid on top.
- Back Cover: Pyramid-shaped spaceship.
- Inside sleeve:
  - Pyramid: represents enlightenment, knowledge.
  - Eye of Heru: omniscience.
  - Great Sphinx: mankind's domination over wild beasts and over chaos itself.
  - Angels: guidance or protection.
  - Bible (front): God's word and instruction.
  - Symbols on pillars, from left:
    - Symbol of the planet Jupiter: This symbol resembles the number four. Maurice White's birthday is December 19, 1941. His zodiac sign is Sagittarius. Sagittarius is the archer and Jupiter is the planet of the archers, spreading positivity to them in right constellation.
    - Sign of Paracelsus: often used as a medical symbol. Paracelsus was a Swiss doctor who pointed out the need of caring for natural life.
    - Buddha: The primary message for Buddhism is the taking away of personal needs and wishes by meditation to eliminate the personality and reaching a space of freedom.
    - Bird, which could represent the phoenix: The phoenix is a mythical bird that represents immortality or the rebirth of hope. It arose from the ashes of a funeral pyre to live through another lifetime. This bird could also be the Bennu bird or a Ba from Egyptian mythology. The Bennu bird was an imaginary bird resembling a heron. It has long feathers on the crest of its head and was often crowned with the Atef crown of Osiris or with the disk of the sun. The Bennu was associated with the sun and represented the Ba or soul of the sun god, Ra.
    - Ankh: The ankh is a prominent symbol of Kemetic spirituality. It is often seen in the visual art of Earth, Wind & Fire. Since the ankh has been the symbol of eternal life, in this world and in the afterlife, it is connected with tradition



in modern times in that it was adopted as the cross of the Coptic Christians in Egypt. The ankh does not just represent life, but also resurrection, because the ankh is put together by a T-shaped cross and an oval, and that is supposed to symbolize reincarnation and is “the key to the gates of life and death.” The primary meaning for the ankh is life.

- The hexagram symbol: the star of the Jewish people. It also represents other ideas. In the Nsibidi script among various groups in Nigeria, the symbol means passionate love. The hexagram is an old mystic symbol in many cultures and has various spiritual meanings.
- Candlestick of the Jewish religion: Candlesticks hold light and many of Earth, Wind & Fire’s songs give messages of enlightenment.
- Eye of Heru: Heru was an Egyptian sun god with the head shaped like a falcon. It is also known as Egyptian eye or third eye. The sun and the moon were the eyes of Heru. The Heru eye embodied the eternally returning restoration of universal harmony. According to myth, the envious Set tore the eye from his nephew Heru after he killed and dismembered his father, Osiris. The moon god, Thoth, restored the eye and healed it. Heru then brought the eye to his father in order for him to give it new life. Since then, the Heru eye has been considered the prototype of the sacrifice ceremony. The left eye of Heru represented the moon and the past and it received feminine forces. The right eye embodied masculine forces of the sun and the future. Together, the two eyes guaranteed the power of omniscience. Therefore, it promised eternal life.
- Statue of William Shakespeare: a symbol for the power of words and intellect.
- The Christian cross: for the remembrance of Jesus sacrificing his life and the power of his resurrection.
- Shiva, god of the Hindus: Shiva is the dancing god. His message is, “Everything in this universe is a part of the big dance.” In other words, everything is connected. All forms

of matter are only aspects of one and the same thing which is the “Eternal Dance.”

- The kalimba, the African thumb piano: Maurice White helped to make popular.

The religious symbols and others on the *All 'N All* gatefold signify man’s quest to connect with the creator. When asked about the meaning of the cover for *All 'N All*, White answered, “Represents the one God.” White believed there is more than one way to connect with the one God. He explained, “Spiritually, we don’t have to walk the same path. I’m not speaking in terms of any denominational religion. I’m talking about a more universal thing. But people should make sure that whatever path they walk is a positive one to instill good things in yourself and others.”

White stated, “I put a lot of symbols on there purposely to create some curiosity so that people would think and start to raise questions about what life is about, and think about all the symbols that they had been seeing all these years.” Percussionist Ralph Johnson declared, “It was part of our learning process. It was part of the things he [Maurice White] wanted to investigate and we, along with him, were investigating it together.”

### ***Best of EWF, Vol. 1***

- Heru: omniscience.
- Pharaoh, pyramid.

### ***I Am***

- Front cover: temple pillars symbolize the pathway to God or Heaven, man’s connection to the spiritual realm or even God himself.
- Back cover: Kemetic landscape.

### ***Faces***

- Pyramid: enlightenment, brotherhood.

### ***Raise***

- Front cover: futuristic image of female Kemetic figure.

- Back cover: futuristic image of female in a sarcophagus (coffin; the coffin was supposed to protect the body; from the coffin, the deceased will be reborn).

We are looking at the past and present at the same time. These images signify a return to the ancient ideals the Egyptians valued. White believed modern people should study the philosophy of the ancient Egyptians. For White, Egypt is the place where it all started and where it will all end.

### ***Powerlight***

- Chakras: the centers of the body that connect a person with cosmic power

### ***Electric Universe***

- A squared pyramid with a pyramid-like cone inside is displayed. Both figures are made of illuminated rings. This was an indication of the change happening in the music industry and the electronic sound of some of the songs on the album. The pyramid and the cone represent ancient wisdom and modern technology.

## **Concerts**

For the *Spirit* tour, White wanted an Egyptian-themed stage that reflected the album cover. He envisioned three huge white pyramids with hydraulic doors that opened up and revealed the band waiting inside. At the end of the show, the band would return to the pyramids and the doors would close. On the opening night of the tour, when the band came out of the pyramids, the crowd went wild with thunderous applause. The opening cheers helped White realize that the money he spent on the stage props was worth it.

He stated, “From the very start, I had a commitment to be different in terms of music and what was projected on stage. Coming out of a period of social confusion in the seventies, I wanted EWF to reflect the growing search for greater self-understanding, greater freedom from the restrictions we placed on ourselves in terms of individual potential.”

For the *All 'N All* tour, Earth, Wind & Fire intensified their concerts. They used magic tricks and pyramids as stage props. The band members would climb inside the pyramids, and then, the pyramids would explode and shatter, only to reveal the musicians safe and sound, standing among the audience. To perform the magic tricks, Maurice White recruited the famous magician Doug Henning.

One illusion consisted of hooded aliens with masks gradually joining the members of the band. Then, one by one, the band members entered a metallic pyramid, leaving the hooded aliens onstage. The pyramid took off skyward then exploded. To the audience's amazement, the band members revealed themselves as the hooded aliens, as if they had been transported from the exploding pyramid to the stage.

White remarked, "Our total concept is to create an illusionary effect in our public's mind. We're trying to reacquaint them with the Egyptian civilization so they can search and find out new things about themselves."

### **Music Videos**

When asked about the Kemetic symbols in the videos, Ralph Johnson declared, "It was about including all of it in all the media that we were producing at that time."

#### **"Serpentine Fire"**

- Abu Simbel, pyramid.

#### **"September"**

- Costumes.

#### **"Boogie Wonderland"**

- Costumes.

#### **"Let Me Talk"**

- Kemetic symbols in addition to other symbols from other cultures.

### **“Let’s Groove”**

The song is about losing yourself in the music, which in the hands of Maurice White is a more spiritual message than one might think. The groove can take you to a place of positivity and presence, and you can find it right on the dance floor. It features the band performing and dancing in futuristic costumes with outer space in the background. Transcend space and time.

### **“Fall in Love with Me”**

- Kemetite landscape with symbols flashing throughout.

### **“Magnetic”**

“Magnetic” is song about a groove so attractive, it pulls you toward it like a magnet. The music video expresses the message of the song. The postapocalyptic video features futuristic gladiator battles that look like a cross between *RoboCop* and *Tron*.

# Funk Pedagogy

*Caleb G. Vanden Eynden*

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This presentation represents a portion of the author’s 2020 honors thesis from the University of Dayton; to read the full thesis, see [https://ecommons.udayton.edu/uhp\\_theses/289/](https://ecommons.udayton.edu/uhp_theses/289/).

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I see myself as being responsible for maintaining this history while still staying in tune with the current music scene. Educators need to be open to hearing the voices of young musicians because the funk in the ’80s is a different kind of funk now.

— Deron Bell, personal communication, July 16, 2019

In an interview with Dayton Funk musician and pedagogue Deron Bell, he told me, “Music is the draw, but there is also social-emotional learning incorporated” (July 16, 2019). Most of the time, students in music classes *want* to be there. Every once in a while, music educators will have students who are in their class to fulfill an arts elective requirement and move on, but chances are students who stick with it continue because they are enjoying that musical experience. Music teachers should use that motivation to their advantage and structure classes in such a way that students are gaining valuable knowledge and experiences through music. Bell also said there is “social-emotional learning” in music classes. Teachers must recognize the impact music

can have on students outside of the classroom and in other areas of life. By designing music curriculum that teaches more than just the music, teachers are providing lasting, impactful experiences for students. This section outlines my own philosophy on funk pedagogy developed in conversation with those I interviewed and provides an example of a funk unit that can be taught with a secondary instrumental jazz ensemble.

### **Addressing Issues of Race, Gender, and Sex in the Classroom**

Kate Fitzpatrick-Harnish, associate professor of music education at the University of Michigan, refers to culturally relevant pedagogy in her book, *Urban Music Education: a Practical Guide for Teachers*. This method of pedagogy takes into consideration the needs of students based on their environment.

A teacher must have a fundamental understanding of each student's background, family of origin, culture, and particular strengths, weaknesses, and interests if he or she is to be successful. . . . Our greatest opportunity for improving the types of educational experiences that we provide students lies in taking the time to better understand who they are, what they know, and how we can tailor our curriculum and pedagogy to meet their needs. (Fitzpatrick-Harnish, 38–39)

Fitzpatrick-Harnish argues that it is the teacher's job to become aware of the students' environment and understand that these students may differ in terms of race, gender, religion, ethnicity, socioeconomic status, etc. She also points out that students are constantly changing. Even if a teacher has been in the same school for a number of years, the environment and community around it will always be changing, and so will the students.

An example of this change has been seen nearly everywhere across the greater Dayton region from the 1970s to present day. Part II addressed how the music industry changed throughout the latter half of the 20th century, and with that, so did Dayton. Dayton suburbs grew in size and wealth while many Daytonians moved out of the downtown, urban neighborhoods. This shift in population directly affected the

student demographics across the greater Dayton area. Dayton schools and their teachers had to recognize this turnover and adapt their curriculum and pedagogy accordingly.

The beginning of this final section will discuss how teachers should address these demographic issues of race, gender, and sex in the music classroom, specifically when learning and teaching funk. Here I will draw upon readings from educational theorists and pedagogues such as Fitzpatrick-Harnish and Zaretta Hammond. While Dayton funk will be used as the main example for this section, it is important to note that this pedagogy can be applied to several other aspects of music education.

## **Race and Culture**

Traditional funk *is* a black music genre. So, how do educators teach this music to diverse student populations in a way that is both relevant and culturally appropriate? Similar to Fitzpatrick-Harnish who touched on culturally relevant pedagogy, Zaretta Hammond believes in culturally responsive teaching, which she defines in her book *Culturally Responsive Teaching & the Brain* as follows:

An educator's ability to recognize students' cultural displays of learning and meaning making and respond positively and constructively with teaching moves that use cultural knowledge as a scaffold to connect what the student knows to new concepts and content in order to promote effective information processing. All the while, the educator understands the importance of being in relationship and having a social-emotional connection to the student in order to create a safe space for learning. (Hammond, 15)

Hammond argues further that proper culturally responsive education can strengthen students' connection with the school and its community. Teachers are responsible for providing students with the proper tools to make these connections in a manner that is both effective and appropriate. But how do educators establish the knowledge and



credibility to teach funk music to students of all different cultures, especially when they themselves may not come from that culture?

It is important for the teacher to understand that, unless they grew up during the funk era and were an active participant in this music culture, they will always be a secondary resource for teaching funk. This means that the educator must recognize that, no matter how much they listen to funk music, practice funk music, read about funk music, or talk about funk music, they will never be a primary resource or someone who actually grew up with this music as a part of their identity and culture. However, this does not mean that educator is forbidden from ever being able to teach funk. Although many traditional funk purists may argue this form of education can never be authentic enough, there are several ways for teachers to familiarize themselves with funk music.

Educators can immerse themselves in this musical cultural by exposing and familiarizing themselves with traditional funk as much as possible. “Culturally responsive teaching isn’t a set of engagement strategies you use on students,” writes Hammond:

Instead, think of it as a mindset, a way of looking at the world. Too often, we focus on only doing something to culturally and linguistically diverse students without changing ourselves, especially when our students are dependent learners who are not able to access their full academic potential on their own. Instead, culturally responsive teaching is about being a different type of teacher who is in relationship with students and the content in a different way. (Hammond, 52)

Here, Hammond discusses how educators can prepare to become a culturally responsive practitioner. She places emphasis on being a “different type of teacher” who, essentially, works above and beyond what is expected of them in order to fully immerse themselves in the culture of the students and the culture that is being taught in the classroom. Educators can continue doing this by interacting with primary cultural resources.

One of the ways I was able to do this was by interviewing Dayton funk artists to hear their perspective, attending local funk concerts and

observing their performance practice, and by reading historical research on Dayton and its musical culture. Although I will never be a primary resource for Dayton funk music and culture, these experiences provide me with a great amount of knowledge and experience when teaching in front of a music classroom, no matter what the culture or background of the students may be. This also helped me establish connections in the Dayton community with primary resources, allowing me to use them in teaching practices by bringing in guest artists or experts to talk about the music and culture with students.

Teachers must be aware of the cultural practices associated with race and the impact it may have on the music and its community. Allowing students to engage with the music and history that is a part of their own community and its identity opens up several opportunities for personal, musical, and cultural growth. Using culturally responsive teaching, educators are able to appropriately and effectively address these issues of race and culture in music.<sup>1</sup> However, there are more issues to address than only race and culture with funk music. In order to properly teach funk to students, educators must also be aware of the issues that gender and sex play in the music as well as in classroom pedagogy.

## **Gender and Sex**

In her book chapter “Living the Funk: Lifestyle, Lyricism, and Lessons in Modern Contemporary Art of Black Women” (*The Funk Era and Beyond: New Perspectives on Black Popular Culture*, edited by Tony Bolden), Carmen Phelps discusses how many black artists have fallen victim to a sense of conformity, meaning they must dress a certain way, act a certain way, or perform a certain way in order to attract mainstream audiences in funk:

In much the same way that the concept of black art of the sixties and seventies was popularized by a heterosexual, oftentimes misogynistic male ideology, so too is the mainstream music industry today. Although

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<sup>1</sup> How to teach black music to different races (white, black, etc.) and how to teach this music as a white teacher are addressed later on in my own reflection of teaching this funk unit.

the goal of black artists was not necessarily to capitalize on or appeal to the sensibilities of “mainstream” audiences, their projects ostensibly limited the agency and legitimacy of, for example, gay and lesbian voices that were constructed to be fundamentally threatening to the black nation-building project. (Phelps, 185)

Phelps argues that during the funk era there was a target audience, or rather a target theme, that the music was written and performed towards. When looking at the actual performers in funk groups, nearly every band, especially in Dayton, was made up of all male artists. As discussed in Part I, common lyrical themes in traditional funk included love, sex, and dancing, all of which were often written from the perspective of heterosexual men addressing heterosexual women. Not only does this notion often exclude LGBTQ+ voices, but it creates this overarching implication of male dominance. Females were used as objects not only in lyrics, but also in performance practices: as flashy, sex icons sometimes viewed as objects or possessions that belonged to the popular, male superstar at the front of the stage. However, these themes are a part of funk’s identity as a music genre that helped lead to its national success. Phelps writes,

The mainstream success of contemporary black artists—or any artist for that matter—may depend more upon their visual marketability and commercial appeal than their actual vocal or lyrical talents, since their physical embodiment of popular ideals is what is most accessible to today’s consumers. (Phelps, 183)

Many consumers during the funk era (and many of today’s consumers) wanted this type of glamour and sex in the music that they listened to. This is still seen all over the music industry today—in country, rap, hip-hop, R&B, pop and several other genres.

An early example of a song that explicitly refers to sex during the funk era is James Brown’s “Sex Machine” (performance from Italy in

1971, discussed earlier in Part I: Wasaexpress, 1971).<sup>2</sup> All of the performers are male, with the exception of one female, dancing up on a pedestal at the back of the stage. It is important to notice that she is not a musician, meaning she is not playing an instrument with the rest of the band, but rather a supplemental background dancer. Her role in this performance adds nothing to the auditory experience of the music, only the visual experience.

In the early 1970s, female funk artists such as Betty Davis, Chaka Khan, Donna Summer, and Jean Knight proved they could create songs that are explicitly about sex with more than their visual presence but also by using their voice. Similar to how James Brown used his masculine, assertive voice to attract some of his mainstream female audiences,<sup>3</sup> Betty Davis was able to tantalize her male audiences with her musky, romanticizing voice in songs such as “Anti-Love Song” (1973). Acclaimed as one of her most popular hits, this song begins with Davis drawing out the words, “No, I don’t wanna love you,” with a hoarse, strained voice. Her vocal style throughout the song remains low, raspy, and lackadaisical, using pitch-bending to create a sensual tension between Davis and the listener. Although Davis was also known for her eccentric live performances, her voice on the recording alone is enough to tempt her audience with her sexual, feminine appeal. Songs like this may be difficult to integrate into classroom pedagogy due to the level of appropriateness for young students. Teaching funk has the potential of uncovering deeper conversations about race, gender, income inequality, etc. with our students and therefore could have risks as educators. Teachers should carefully study and reflect on the lyrical content and historical background of a song and the artist before teaching it to their students.

Recognizing the diversity of race, culture, gender, and sex within funk music plays a critical role when teaching and learning traditional funk. Teachers must be aware and understand the context of both the subject matter being taught and the environment which it is being taught

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<sup>2</sup> <https://www.youtube.com/watch?v=1pvIarW3xHg>.

<sup>3</sup> James Brown was often seen as a sex icon in the male music industry with his lyrical content and physical performance. Vincent refers to him as “the representation of the total and complete *black man*” including “the sexual blank man” (Vincent, 8).

in (students, school, community, etc.). This understanding helps provide the teacher with knowledge and context as a secondary source in order to appropriately teach funk music. This contextual understanding should serve as the basis of teaching a curriculum on traditional funk.

### **Developing a Funk Pedagogy**

Deron Bell and I realized we share similar philosophies on the importance of music education and his words have helped me to form my own philosophy along with knowledge I have gained through reading authors such as Vincent, Bolden, and Sarath. This pedagogy centers around teaching three main objectives: 1) the ingredients of funk, 2) the history and culture of funk (specifically in Dayton), and 3) creativity. These objectives are also meant to correlate with the Teacher Performance Assessment (edTPA) that is currently utilized at the collegiate level for young educators during their student teaching or clinical experience. The K-12 Performing Arts edTPA requires teachers to demonstrate how students are engaged in developing knowledge and skills, contextual understandings, and/or artistic expression. These objectives should all directly relate to the central focus of the unit being taught.

### **Ingredients of Funk**

Learning the ingredients of funk helps students understand the musical style and should be an essential part of any funk curriculum. These ingredients, explained in Part I, are: instrumentation, form, groove, and vocals. Students must be able to identify the common instruments used in traditional funk music. They must also be able to listen for and diagram the form of traditional funk songs. Groove is one of the most important ingredients to teach in a funk curriculum, especially if this unit is taught to an instrumental ensemble. Students should be able to understand concepts such as syncopated sixteenth-note rhythms, blue scales, funk riffs and licks, and should be able to understand the importance of repetition and how it relates to groove. It is important to note that most grooves should be taught by ear because that is how it was done during the funk era. Lastly, students should learn about the vocal styles and lyrics used in traditional funk music. This includes concepts

such as call-and-response, the role of the emcee, falsetto singing, and lyrical content. This objective directly relates to students' development of knowledge and skills in the K-12 Performing Arts edTPA.

## **History and Culture of Funk**

The history and culture of funk provides important context for this musical genre and students, especially in the Dayton region, should understand the musical background of their community. Responding to issues of race, gender, and music within the community will help students grow as individuals both in and out of the music classroom. Engaging in this style of learning will not only help the student, but the school and its community as well by helping to create a more culturally aware society. Issues of race and culture in pedagogy are addressed later on in this section.

Students must also learn about characteristics that are specific to the traditional funk style of the 1970s and '80s such as Dayton funk (i.e. students will learn about Dayton funk bands, their music, and what the environment and culture looked like in Dayton during the funk era) and general performance practices. Students will also learn about where funk music came from and how it has influenced other genres and artists in the music industry (e.g. hip-hop). This objective directly relates to students' development of contextual understandings in the K-12 Performing Arts edTPA.

## **Creativity**

The last main objective of this funk pedagogy is creativity. This unit is meant to provide students with a number of hands-on opportunities to create their own funk music. While it is important to understand and replicate traditional funk music of the 1970s and '80s, it is also important for students to have their own creative input. Students will have the chance to solo using funk improvisational strategies taught in class as well as adapt the form of funk songs, similar to what James Brown had done in his music. If skill development and time allow, students may even have the chance to write their own funk. Creativity is an essential part of the funk genre because it combines traditional funk with modern ideas that students can bring to the table. This objective directly relates to

students' development of artistic expression in the K-12 Performing Arts edTPA.

## Assessment

The three objectives (the ingredients of funk, the history and culture of funk, and creativity) are the foundation of the curriculum outlined in this project. In order to assess whether or not students have successfully achieved these three objectives, I have created a rubric, found in Appendix I, that addresses introductory, intermediate, and advanced understandings of each objective.

During this unit, instructors should assess students using three types of assessment: 1) diagnostic (before), 2) formative (during), and 3) summative (after).<sup>4</sup> The diagnostic assessment is designed for the teacher to find out what the students already know. This can happen either formally using an individual written assignment, or informally through a class discussion. For example, a teacher could ask the class the following questions at the start of a funk unit:

1. What do you think of when I say the word “funk?”
2. How many of you have heard that Dayton is the funk capital of the world?
3. What musical characteristics make funk different than jazz? What characteristics make it similar?
4. Can you think of any famous funk bands from the 1970s and '80s? Who performs funk today?

If students are struggling to answer any of these questions, it might be a good idea to help them out by showing them examples of traditional funk. Listening to nationally recognizable hits of famous funk bands (e.g. Earth, Wind & Fire, Sly and the Family Stone, Kool and the Gang, the Commodores, KC and the Sunshine Band, Wild Cherry, and James Brown) could help students make a connection between what they already know and what they are about to learn in this unit.

Formative and summative assessment tools should be used throughout the unit in order to assess examples of student work. Many of the ingredients of funk (knowledge and skills) can be assessed

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<sup>4</sup> These are three types of assessment referred to in the K-12 Performing Arts edTPA.

throughout the unit by paying close attention to how quickly and effectively a student is learning and performing funk. This can be done informally simply by listening for specific students while they play in class, or this can be done formally by scheduling playing tests and hearing each student play individually. For example, a teacher could schedule brief playing tests where each student must individually play a blues scale from memory and be given a score (zero to five). Assessing creativity (artistic expression) through improvisation can be done in a similar fashion. These tasks will most likely be assessed using formative assessment.

Assessing students' understanding of the history and culture of funk (contextual understanding) can be a difficult task to measure. In order to properly assess this, I recommend using a form of summative assessment, such as a written reflection, that demonstrates what students have learned. This reflection can be a worksheet that is completed at the end of the unit with several prompts and questions, such as:

1. List four characteristics of traditional funk.
2. Name one Dayton funk band and list at least one of their songs.
3. How does this song use characteristics of traditional funk?
4. List two examples of performance practice in traditional funk.
5. List one example of how funk music is still preserved in Dayton today.
6. How has this unit increased your understanding of race and its involvement with music?
7. How does music play a role in the development of community?

If completed at the end of the unit, students should have already learned and discussed the topic of each question listed above. A summative assessment tool that includes these questions can be found in Appendix H. This worksheet is designed to assess students' understanding of community music and performance practice.

### **Future Directions**

This curriculum can be expanded in great detail and include several other elements and ideas to support the repertoire. For example, have the ensemble try alternative rehearsal and performance setups. Should performers stand or sit? Should everyone be facing the audience or should some performers face each other? If there are vocalists, where



will they stand? How and where will the rhythm section be set up? What are different ways to set up the ensemble that differ from a standard big band? Having students experiment with alternative rehearsal and performance setups will also help keep students engaged throughout the unit as well as encourage them to be creative and think critically.

Another important element to incorporate is memorization. Traditional funk was always performed from memory in order to create a more engaging, impressive performance. It is often easy for students to become buried in the sheet music and not be aware of the other musicians and audiences that surround them. Memorizing sheet music or learning songs by rote (also memorized) will help with funk performance practice. Memorization is also a great way for students to thoroughly understand form and song structure.

One last topic to consider is how funk pedagogy plays a role in jazz pedagogy. A funk unit, such as the one outlined here, will most likely take place with an instrumental jazz ensemble where the primary repertoire choice is swing music with a mix of Latin, blues, rock, and funk. If you are starting an ensemble with young musicians who are playing in a jazz band for the first time, it may be helpful to start with the funk style instead of the swing style. Since funk music is not swung, it may be easier for students to play this music from the start. Many of the rhythms used in notated funk music are rhythms that young musicians are already familiar with. Teaching funk songs may also be an easy way to get students used to playing in a new ensemble due to the simplicity of the music. There are many easy funk songs that use only one scale, one key signature, and have several repeated passages. Even soloing and improvisation can be easier to teach since there is less of an emphasis on chord changes within funk music. Using music that students can already comprehend is a great way for students to feel successful early on in a jazz ensemble.

The following section will introduce an example of what a funk unit may look like when done with a secondary instrumental jazz ensemble. This example bridges together two works by James Brown: “Make It Funky” and “Papa’s Got a Brand New Bag.” Two lesson plans (one for each piece) and an assessment rubric can found in Appendices D and F.

## Lesson Plan 1: “Make It Funky”

I have designed this lesson to get students playing funk music quickly and successfully. With only two simple grooves in the entire song, a main groove and a bridge, this song can be taught completely by rote. Students will learn more about the funk style, James Brown’s performance practices, and strategies for funk improvisation.

This James Brown classic, recorded in 1971, is an excellent example of a traditional funk tune. Although Brown is not from Dayton, his music is still quite similar to the Dayton funk sound considering most Dayton bands were heavily influenced by the JB’s. “Make It Funky” is a great song to do with an instrumental ensemble due to the emphasis on the horn parts. Similar to what Brown does in his song “Sex Machine,” there is no strict form to this piece. After a brief vocal introduction, the band comes in on the main groove. The horns play a one-bar unison riff three times, then rest for three bars. The rhythm section keeps a simple, consistent groove throughout, with the bass and organ<sup>5</sup> improvising while the horns are resting.

### Music Example 1: Main Groove Lick of “Make It Funky” (Concert Pitch)



This six-measure pattern (three on, three off) is repeated until the bandleader, James Brown, signals a count-off to go into the bridge. The bridge is a slightly more complicated four-bar groove that uses three rhythmic patterns spread across the bass and horns. The rest of the rhythm section switches to a groove that varies slightly from the main groove.

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<sup>5</sup> James Brown recorded using an electric organ, but this can be performed with a piano or electric keyboard instead.

## Music Example 2: Bridge of “Make It Funky” (Concert Pitch)

Once Brown has decided it is time to go back to the main groove, he will signal a count-off, but instead of going straight into the first groove, there is a two-measure break (transition) where the whole band chants “make it funky” four times before landing on the downbeat of the main groove again.

## Music Example 3: Break (Transition) of “Make It Funky”

This lesson plan is one example of something that can be used in a unit of teaching funk music to an instrumental jazz ensemble and can be used as an introduction to traditional funk. A full lesson plan for teaching “Make It Funky” as part of a funk unit can be found in Appendix D along with a transcription of the chart in Appendix E. It is important to note that this part of the unit will take multiple lessons to teach.

Placing an emphasis on funk culture in the very first lesson of a funk unit allows teachers and students to form a better understanding of this music. Not only does this first step provide context for the students, it also provides the teacher with a diagnostic assessment of what the students already know. As stated earlier, teaching funk can be different depending on the community and environment it is being taught in.

After a brief introduction to funk music, students will learn the concert D blues scale. If students are already familiar with the blue scale (e.g. the concert B-flat blues scale), then learning it in concert D can

serve as a smooth transition from what they already know, to what they are about to learn.

### Music Example 4: Concert D Blues Scale



This scale will be the foundation for learning the horn licks to “Make It Funky” as well as improvisational strategies later on in the unit.

Before diving into the rote teaching of “Make It Funky,” start by listening to the 1971 recording of the song. This will allow students to start using their ear to listen for instrumentation, recurring licks, and other aspects of groove. Students should also use this time to listen for the form of the piece by using these questions to guide their listening:

1. How many sections are there?
2. How many times do you hear the main groove lick?
3. When does the band switch to the bridge?
4. When and how does the band switch back to the main groove?

The class may need to listen to the song more than once to fully understand the form of the piece. This analysis exercise could also be done in small groups.

Now that the students have had an introduction to funk (a basic understanding of history, culture, and analysis), learned the concert D blues scale, and diagramed the form of the song, they are ready to start learning to play it themselves. If possible, the rhythm section should learn the main groove and the bridge in sectionals so that it does not slow down a full band rehearsal. The drums and guitar should keep a consistent groove. It is important that these two parts remain constant in order to replicate the original recording. In order to play this groove properly, repetition is a must. The bass has more freedom with their part, as long as the bassist lands on “the one” with the root (D) in every measure. The organ (piano or keyboard) has the freedom to improvise in D minor or with the concert D blues scale. During the main groove, it is

suggested that the keyboardist comps<sup>6</sup> for the first three measures while the horns are playing and then improvises during the next three while the horns are resting.

When teaching the main groove lick and bridge by rote, everyone can learn each part, including the rhythm section (with the exception of the drummer who should keep a consistent beat while playing the licks in time). Keep in mind that some of the longer, more complex licks (e.g. the main groove lick) will have to be broken down a few notes at a time in order for students to fully grasp the lick. While teaching these licks, it is important to address the funk style (articulations, tone, groove, etc.) and to informally assess these concepts throughout the learning process.

Once students have successfully learned and memorized each lick, they can start putting the piece together. A transcription, found in Appendix E, provides assignments for which instrument should play each lick. After teaching the “make it funky” break (transition) and deciding how the bandleader will cue the ensemble to move to the next section, the ensemble can begin to play the whole song and start to feel comfortable transitioning altogether. The bandleader could be the teacher, or a student if they feel comfortable (this should be decided early on). Now students can start learning and implementing funk improvisational strategies: using notes of the blues scale, syncopated rhythms, repeated licks, offbeat accents, call-and-response, etc.

Before this piece is ready to be performed, students should listen and watch another performance of James Brown in London from 2003.<sup>7</sup> This time, students should identify aspects of performance practice using these questions to guide them:

1. What are the similarities and differences between this 2003 live performance and the 1971 recording?
2. How is the form different? Is this performance longer or shorter than the recording?
3. Is this version in the same key?
4. How does the tempo compare to the recorded version?

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<sup>6</sup> “Comping” is a term used by jazz pianists for “accompanying” or “complementing” the ensemble or musician by playing the chords, supporting to the groove both rhythmically and harmonically.

<sup>7</sup> Uploaded by Dutchsoulman, 2010,

<https://www.youtube.com/watch?v=q0F1QlhgNiY>.

5. What visual elements does the band add to the performance?

How can we add these elements to our performance?

The purpose of this video is to get students thinking deeper about performance practice and how they can make their performance more similar to traditional funk. From here, the ensemble will need to decide how they want their performance to be structured. What will the form be? Who will solo? When will they solo? Who will lead? Are there any visual elements to add? How will the song end? The recording ends with a fade out; however, the live video ends by transitioning into the next song. The ensemble will need to figure out how to end their performance of this piece.

Once these details are decided, the ensemble should be ready for their performance. A detailed lesson plan that explains each step further can be found in Appendix D. The following lesson plan (2) is designed to follow this lesson (1). Ensembles may work on both pieces simultaneously; however, the unit should begin with “Make It Funky,” and both funk pieces should be performed around the same time so that students can reflect on the differences of learning by ear vs. notation.

### **Lesson Plan 2: “Papa’s Got a Brand New Bag”**

The purpose of this lesson plan is to teach students more about traditional funk culture and show students a different way of learning funk by notation instead of by ear. Recorded in 1966, “Papa’s Got a Brand New Bag” was one of the first funk songs. Brown abandoned the traditional verse-and-chorus song structure and replaced it with sections that repeated one chord, resulting in a dangerously addictive groove. This was also one of the first songs to put the emphasis on “the one” rather than the backbeat. These new musical ideas go hand in hand with Brown’s lyrics. The words “papa’s got a brand new bag” simply mean that “papa” (probably James Brown himself) has a new interest or “thing” he is into. The rest of the lyrics in the song rattle off new, funky dance moves like “the Jerk,” “the Fly,” the Monkey,” and “the Mashed Potatoes.” The national success of this song led to Brown being even more experimental with his band, shifting away from traditional R&B and creating what is now known as traditional funk, popular in the 1970s.

This piece, arranged by Mark Taylor and published by Hal Leonard in 2001, is meant to be taught after “Make It Funky” has been introduced

in Lesson Plan 1. A full lesson plan for teaching “Papa’s Got a Brand New Bag” as part of a funk unit can be found in Appendix F. It is important to note that this lesson plan will also span over the course of multiple days or lessons depending on ensemble skill level.

Bringing in a guest artist (e.g. someone like Deron Bell) could be a great way to start this unit. Before even getting to the music, the ensemble can engage in a discussion about Dayton funk, the funk style, and performance practice with a musician who has experienced traditional funk firsthand. Since the ensemble should already know “Make It Funky,” the students and guest artist can use the piece as an example to demonstrate improvisational strategies, reinforce characteristics of the funk style, and put it in context with the rest of funk culture. The ideal guest would be someone like Deron Bell who has grown up in Dayton, lives an active life as a funk musician, and specializes in teaching funk. The overall purpose of bringing in a guest like this is to reinforce what students have been learning in class and hopefully inspire them to learn more about funk music and culture.

To transition from “Make It Funky” to “Papa’s Got a Brand New Bag,” students should begin learning the concert F blues scale. Since they already know the concert D blues scale, transposing it into the key of F should be a fairly easy transition.

### **Music Example 5: Concert F Blues Scale**



This is also a good time to informally assess if students have a clear understanding of the blues scale. Allowing students to figure out what notes are in the concert F blues scale on their own will show whether or not they understand the relationship between each blues scale. The concert F blues scale will serve as the foundation for many of the passages seen in “Papa’s Got a Brand New Bag” as well as the solo section that will be taught by rote.

Next, the ensemble should listen to the 1966 recording of “Papa’s Got a Brand New Bag.” Students should listen for the ingredients of funk they learned about in “Make It Funky” (instrumentation, form, groove,

and vocals). This is also a good time to go over the elements of funk that James Brown used and how this piece served as a transition from R&B to traditional funk. Looking at the music for “Papa’s Got a Brand New Bag,” the students should begin to identify similarities and differences with how it compares to “Make It Funky” and other jazz or funk charts they may be working on.

Now it is time to start playing the chart. Have the ensemble read through the piece, but leave out the solo section (measures 38–73). Measures 1–37 and 74–86 should be rehearsed similar to how the ensemble would learn a typical jazz chart. Work on individual and ensemble skills such as notes, rhythms, style, balance, intonation, etc. Once the ensemble has a basic understanding of the written notation of the chart, it is time to start learning the solo section.

For the purposes of this lesson plan, the written solo section will not be used. Have the students listen to the James Brown recording once more, while trying to follow along in their music. They will notice that their arrangement is not identical to Brown’s form, instrumentation, etc. Have the students think critically about the differences by asking the following questions:

1. Which parts of the song are similar in form?
2. Where in the music does the arranger write a new section?
3. How does the arranger change the instrumentation? Which instruments have the melody and who are they supposed to be replicating from the original recording?
4. Are the two versions in the same key?
5. Are there any grooves or sections in the original recording that are missing from the arrangement?

Students should identify the following:

1. Measures 1–26 are similar to the original recording.
2. The arranger writes a new section for measures 26–38 and 74–84.



3. Since there is no vocalist, the arranger gives the melody line to the tenor saxes and first and second trombones.<sup>8</sup>
4. The two versions are not in the same key (original is in E, arrangement is in F).
5. The second main groove in the original recording is missing from the arrangement.

In order to make this arrangement similar to the original recording, this lesson plan has the ensemble ignore the written solo section and replace it with the second main groove from Brown’s version. Since this groove is not written into the arrangement anywhere, students should learn this by rote. Luckily, this groove is only one measure long and can be repeated for as long as necessary. This is a great substitute for the written solo section because it stays on one chord the entire time, making it easy for students to solo using the concert F blues scale taught at the beginning of the lesson. Once this groove has been taught by rote, the form of the piece will look as follows:

m. 1–37 – solo section groove – m. 74–86 (including  
D.S. al Coda)

The horn part to the solo section groove has been transcribed below in concert pitch:

**Music Example 6: Solo Section Groove  
of “Papa’s Got a Brand New Bag”**



Now that the entire piece has been put together and rehearsed, students should watch the live performance of “Papa’s Got a Brand New Bag”

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<sup>8</sup> To go deeper with students’ critical thinking, ask them why the arranger chose these instruments to play the vocal line. It is most likely because the tenor sax and trombone have the closest range and timbre to Brown’s voice.

from 1965.<sup>9</sup> Students should think about the following questions as they watch:

1. How is this piece similar or different from the original recording?
2. What aspects of performance practice can be found?
3. How does the tempo of the live performance compare to that of the recording?
4. Are there any characteristics of Dayton funk found in this performance?

After taking time to reflect on this performance, it is time for the ensemble to start figuring out details for their own performance (tempo, soloists, visuals, form, etc.), similar to how they did at the end of the “Make It Funky” lesson.

At the conclusion of this unit, students will engage in a class discussion of race and community impact on funk music. During this conversation, the teacher and students should ask questions and reflect on what they have learned and how it connects to funk. After this conversation, students will fill out a summative assessment worksheet, outlining the contextual understandings they learned along the way. Question number five on this worksheet can be used to help guide the class discussion at the end of the unit. For the summative assessment, they will be asked to identify Dayton funk bands, their music, and their impact on the Dayton community. They will also identify performance practices of traditional funk music to show their understanding of this specific music genre. This assessment worksheet as well as a unit rubric can be found in the Appendices H and I.

### **Furthering Funk Pedagogy**

The following section outlines several activities that can be done as part of a funk curriculum in addition to rehearsing and performing funk repertoire. While many activities focus on topics of Dayton funk specifically, some of them bridge traditional funk with contemporary music. The purpose of these supplemental lessons is to further engage students in their music learning by breaking out of the standard routine of

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<sup>9</sup> Uploaded by ‘00s Grits & Soul, 2016, <https://www.youtube.com/watch?v=hMoEXGbdc0>.

rehearsing and these activities should be applicable to communities outside of Dayton as well.

### **Guest Artists**

Bringing in funk experts as guest artists can help reinforce the content taught in class as well as help inform the teacher. Since teachers are often secondary sources for teaching different music styles and cultures, bringing in someone who is a primary source (e.g. someone who grew up in Dayton during the funk era, or a working funk musician in one's own community) can further enhance students' understanding of funk music and culture. When planning lessons, it is recommended that a guest is brought in after the funk unit has been introduced and students have a basic understanding of the music. This way, students will have had time to reflect on what they have learned and can come up with specific questions for the guest to enhance students' critical thinking skills.

If the guest is an established funk musician, they can also perform with the class to help inspire students' creativity and musicality. With the example funk curriculum outlined earlier in this section, a good time to bring in a guest would be after the ensemble has learned "Make It Funky" by rote. Then, when the guest comes in, the artist will be able to solo for the band while they are all playing along. Students can learn new improvisational strategies and gain professional feedback on the spot. Finally, this experience can emphasize the importance of music within a community by connecting the concepts learned in class with a practical application of their community's musical style and culture.

### **Group Projects**

Having students work together to learn more about funk can further students' learning outside of the classroom. Students can work in small groups (approximately three to five people) and research one aspect of traditional funk. This could include a further exploration of the funk style by looking more into a specific characteristic of funk (instrumentation, form, groove, or vocals) or students could research a specific local funk band. Students can also choose to analyze recordings or videos, attend local concerts, or even compose their own music. The purpose of this

project is for the students to learn more about a topic that interests them as well as share their knowledge with the rest of the class so other students can benefit from their research as well. Allowing students to select their own topic (with approval from the teacher) encourages creativity and will hopefully increase their interest in learning more about funk.

### **Dayton Funk Bands and National Funk History**

In addition to students possibly researching and presenting on Dayton funk groups, the teacher can also give brief daily history lessons on various Dayton bands. This can help establish routine and provide a theme for each lesson. These brief lessons should be no longer than five to ten minutes, depending on how much time the teacher wants to leave for the warm-up, rehearsal, etc. Teachers should give a brief background, introduce some of the musicians in the group, and listen to one or two songs with the class. This is also an opportunity to talk about the traditional funk style by addressing how these songs demonstrate funk characteristics (e.g. Roger Troutman from Zapp was well-known across the nation for the use of the talk box). Providing cultural and community context will help reinforce other concepts taught throughout the unit as well.

These lessons can also branch out from only Dayton bands to include other famous funk bands from around the country, such as James Brown (the JB's), Sly and the Family Stone, Earth, Wind & Fire, Chaka Khan, and Parliament-Funkadelic. Students may be more likely to recognize funk songs by national funk artists than Dayton funk bands. A healthy balance may be helpful in keeping students interested in the topics presented. This can be especially helpful if the students are currently working on any repertoire by these artists. For example, it may be helpful to teach a brief lesson on James Brown's influence on music before learning "Make It Funky" or "Papa's Got a Brand New Bag."

### **"New Funk" and Funk Influence**

Understanding what kinds of music students listen to allows teachers to relate lessons to what the students already know. Asking students what they think funk is at the start of the unit may be a great chance to learn

more about what kind of music they believe funk is. They may recognize funk influence in popular songs (e.g. “Uptown Funk”), but not actually in traditional funk. Using these songs that students are already familiar with could be a good way to start teaching funk. As the unit progresses, students can begin to think critically about the similarities and differences between traditional funk and “new funk” (or funk influence).

### **Composing Funk (Songwriting)**

In order to enhance creativity and artistic expression during this unit, some form of composition or songwriting should be implemented in the curriculum. Because this is original student work, this process could have an infinite number of outcomes. Therefore, this activity should be dictated by the students with guidance from the teacher. First, try to establish a groove, either starting with a bassline, riff, drum beat, etc. Then, ask students what kind of message or feeling they would like to evoke through this piece. This can help guide the structure of the piece as well as provide ideas for lyrics if necessary. Encourage students to use what they have learned about form, layering, and other funk characteristics to develop the song. In order to avoid frustration and create a more collaborative rehearsal, this activity should be done after students have already learned about the culture of funk as well as applied their skills through funk repertoire. The purpose of composing is to not only engage students’ creativity, but also connect with the community and cultural context by writing songs in a manner similar to how it was done during the funk era.

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# **Pour Some Water on Me: Prince and the Ohio Players**

*De Angela L. Duff*

Abstract: In Prince's incomplete and posthumous memoir, *The Beautiful Ones*, the Ohio Players is referenced four times. However, Prince's love of the Ohio Players was evident decades before the release of this book. Prince has covered Ohio Players' classics, such as "Skin Tight," "I Want To Be Free," "Love Rollercoaster," and "Heaven Must Be Like This," in numerous rehearsals, shows, and after shows over the years. However, the Ohio Players are rarely discussed as one of Prince's influences by music critics. This talk will attempt to deconstruct why, while also exploring Prince's funk roots and influences.

*This is an edited transcript of the presentation.*

Hello, my name is De Angela Duff, and today I'd like to talk to you about Prince and the Ohio Players. I want to start at the beginning for some context.

Prince Rogers Nelson (yes, Prince is on his birth certificate) was born June 7, 1958, in Minneapolis, Minnesota. The picture on the right is from October 1958 with his mother, Mattie.

It's really important to set this context that Prince was a Midwestern musician. Also, similar to the Ohio Players, Prince never really left Minneapolis. He resided in Minneapolis at the height of his fame. He had

homes all over the world in L.A. and Spain and Canada. But his home base was Minneapolis. He was born there, and he died there at his home of Paisley Park (which is a 65,000 square foot audio- and film-recording complex in Chanhassen, Minnesota, that Prince built in 1987). Paisley Park has been turned into a museum and this was part of Prince's wishes before he passed.

There is an "Influence Wall" mural at Paisley Park. This wall contains images of or references to James Brown, George Clinton, Miles Davis, Larry Graham, Grand Funk Railroad, Jimi Hendrix, Joni Mitchell, Rufus and Chaka Khan, Santana, Sly Stone, Tower of Power, and Stevie Wonder. On a list Prince compiled (possibly for the 2000 Celebration that he held at Paisley Park), you will see four of those key people repeated: Brown, Stone, Hendrix, and Santana. But the Ohio Players are missing from both.

Prince was definitely a disciple of James Brown. I'm going to show you a very short clip of "Baby, I'm A Star." This particular performance is from the 1985 Grammy Awards. And you will immediately see that he's a disciple of Brown. There's no doubt about it. So, James Brown was super obvious.

He spoke about Sly in early interviews. For instance, in a 1981 interview by Chris Salewicz in *New Musical Express (NME)*, Prince is quoted as saying, "There was quite a lot of Sly Stone stuff we used to do. I really liked it when he'd have a hit, because it would give us an excuse to play them." The "we" he's referring to is his high school band he put together with his childhood friend André Anderson, also known as André Cymone. That band was named Grand Central, after Graham Central Station as well as Grand Funk Railroad.

In a 1985 article from *Rolling Stone*, Neal Karlen interviewed Prince, asking, "What do you think about the comparisons between you and Jimi Hendrix?" Prince responds, "It's only because he's black. That's really the only thing we have in common. He plays different guitar than I do. If they really listened to my stuff, they'd hear more of a Santana influence than Jimi Hendrix." However, later, as you saw, he publicly embraced and acknowledged Hendrix.

In his autobiography *The Beautiful Ones*, unfinished but published, there were five musical influences that were mentioned more than once.

It was definitely the preceding four I have mentioned—but also the Ohio Players.

In the book, he particularly describes a night at a high school dance. He writes, “As I recall I just asked Marcie 2 dance because she was the closest in [the] vicinity & I loved the song that had just come on. It was ‘Skin Tight’ by the Ohio Players & the bass & drums on this record would make Stephen Hawking dance. No disrespect—it’s just that funky.”

In Morris Day’s autobiography *On Time: A Princely Life in Funk*, he also speaks of their love of Midwestern funk. Day writes alongside David Ritz:

Just saying that the backbone of everything was funk. And funk wasn’t anything we invented. The great inventors—from Chuck Berry through Bo Diddley to James Brown—’specially JB!—were our teachers and our gurus. We loved them. We found their funk so beautiful, so irresistible, so much fuckin’ fun that we naturally copied the cats that came after Chuck and Bo and James. I’m talkin’ ‘bout Sly, the Isleys, Clinton, Bootsy, Cameo, Lakeside, Graham Central Station, Ohio Players, and all the others. So yes, we were a cover band. Like most bands, we started off covering stuff. And, yes, we did it to pay our respects to our elders.

André Cymone would essentially say the same thing that Morris Day said about the influence of the Ohio Players at a symposium I organized last year, called #DM40GB30 for 40 years of Prince’s album *Dirty Mind* and 30 years of *Graffiti Bridge* (<https://dm40gb30.polishedsolid.com>).

This clip you’ll be seeing is of André Cymone; Jill Jones will be in the top right-hand corner; myself in the bottom left-hand corner; and my partner in crime, Arthur Turnbull, in the top left-hand corner.

**Arthur Turnbull:** It’s interesting that you bring up the bands, at that time, the whole Midwestern funk band-oriented style, from what, Dayton, Ohio, being like a

hotbed of bands.

**André Cymone:** Ohio Players, man! [André sings the chorus to “Fire!” and ends with saying “Say What!” in the manner of Leroy “Sugarfoot” Bonner.]

**Turnbull:** Right! All the way here, Brother Catfish, all the way up North... I always just felt between Shampayne and Grand Central Prince was a band-oriented funk artist. So, it seemed like he would thrive in the band environment.

**Cymone:** Yeah, we were a funk cover band. We played literally played four-hour sets. I mean it was insane when I think about it in retrospect. But yeah, no, we were a funk cover band. And, we had a blast! It’s like, that’s why when we were watching the video, it’s really just a carryover from a lot of the stuff we used to do back then. It’s, at least, for he and I. The rest of the band came from dramatically different backgrounds and we really wanted to choose the band. The band we put together the way we wanted on purpose, because in a lot of ways because I originally thought Morris should have been, I don’t know how many people know how amazing Morris is on the drums. We originally thought Morris should have been, could have been the drummer. But there were other issues at work.

So, this clip really establishes that Prince is a Midwestern funk artist at his root. This is really important to understand.

Some more hard evidence about Prince’s love of the Ohio Players is he appeared in a 2014 episode of the Fox TV series *New Girl*; and for his appearance on this show, he sent the editor Steve Welch a playlist for a party. On that playlist, there are two Ohio Players songs: “Fire” and “Skin Tight.” This is notable because Prince often covered both of these songs, but this is evident a little later on. Earlier in his career, there were breadcrumbs.

In the second volume of Duane Tudahl's Prince studio session series (*Prince and the Parade and Sign O' the Times Era Studio Sessions: 1985 and 1986*), he wrote that Susan Rogers, who was Prince's sound engineer, booked the 5th Floor Recording Studio in Cincinnati, Ohio, while Prince was on tour for *Purple Rain*, most likely, "because of its incredible history of funk music, which included music by the Ohio Players, Bootsy Collins, Faze-O, and Zapp among others." At 5th Floor Studio, Prince primarily worked on Sheila E.'s second album, released on Prince's own record label, Paisley Park Records, a subsidiary of Warner Brothers.

Like many Dayton funksters, Prince was encouraged—by parents, relatives, and other members of the local community who also played instruments—to pursue his musical interests. First and foremost, Prince's father was a jazz musician: he had a trio named Prince Rogers, and that is where Prince got his namesake. Mattie was initially a jazz vocalist in John L.'s band before they got married.

Another crucial person in Prince's musical life is Bernadette Anderson, who is the mother of André Cymone. You can see Bernadette. She is in the front row, the second from the right. And you see André in the top row all the way to the right with a hat on; next to Bernadette is André's sister, Linda. Everybody else are siblings of André except for the guy that is in the top left-hand corner—and that is a young Prince.

André and Prince met during the seventh grade, and they became immediate and fast friends, jamming the exact same day that they met one another. They were inseparable. Prince essentially moved in with the Andersons, living in their basement.

Scot Brown, in his essay "Land of Funk: Dayton, Ohio" (*The Funk Era and Beyond*, edited by Tony Bolden) talks about how important schools are in the development of many funk musicians. And while the church is critical for burgeoning musicians (such as my personal favorite Cory Henry), schools, particularly during the '60s and '70s, were just as critical: "Schools, however, were the elemental place for both music performance and education of would-be funksters in their adolescent years and held a special place in the story of Dayton funk" (Brown).

So, this was Prince's main high school band Grand Central. The reason why I pointed out Linda is that Linda Anderson (André's sister) is in Grand Central. Linda was on keyboards. André was on bass. Morris

Day was on drums. Terry Jackson was on percussion. Prince was on guitar and keyboards. Hollywood was on percussion.

André would continue to be with Prince during Prince's first touring band. André told Prince in the beginning that he would help him get started but that he wanted to embark on his own solo career. And before the Controversy Tour, André bowed out and began his own solo career.

Brown writes, "A walk through virtually any predominantly black urban neighborhood in the 1970s decade may have been accompanied by a soundtrack supplied by bands rehearsing or playing in an outdoor gathering at a park." Like Dayton, Minneapolis was no different. There were many talent shows and local battles of the bands.

Andrea Swensson writes, in her wonderful book *Got To Be Something Here: The Rise of the Minneapolis Sound* (2017), that there was a place where many musicians gathered: the now-defunct North Minneapolis Community Center named The Way, pictured here when it had been rebranded The New Way, which, according to Swensson, "served as an incubator and a launchpad for many of the artists we now associate with the Minneapolis sound."

Spike Moss was one of The Way's key figures. Notice the title of this article, "10 years After Plymouth Avenue." Plymouth Avenue was a site of civil unrest in North Minneapolis. You can see the aftermath and boarded-up storefronts in these two photos from 1967.

To learn more about The Way, Spike Moss, and the civil unrest, watch the unofficial documentary *Mr. Nelson on the North Side*, which was released earlier this year.

Swensson also relays that "the more we treat Prince like a singular creature, who must have been beamed down to Earth, because he couldn't have possibly emerged from an actual place, the more we help to erase the generations of influential jazz, gospel, soul, R&B, and funk musicians who first made it possible for African Americans to earn a living making music in Minnesota and contributed to the ongoing evolution of sound that eventually enraptured a young Mr. Nelson."

This audio compilation *Twin Cities Funk and Soul* (released on Secret Stash Records in 2012) is a really great compilation of artists from the Twin Cities (which is St. Paul and Minneapolis) from 1964 to 1979. This is a wonderful place to start listening to what was going on

musically in Minneapolis and is a great companion piece to Andrea Swensson's book.

In addition to Swensson's book, *Secret Stash* also created a wonderful newspaper companion to the CD compilation.

Another compilation from the record label Numero Group is *Purple Snow: Forecasting the Minneapolis Sound*. This compilation concentrates on the late 1970s, which includes the Lewis Connection and early recordings from André Cymone, Alexander O'Neal, Sue Ann Carwell, as well as many others related to the Prince camp.

One thing that should be noted about the title of Swensson's book is that it is based on a song from this album *The Lewis Connection* (sic: it is missing a second "n" due to a printing error.)

The song that the book's title comes from was written by Sonny T. He was a local musician who was a musical hero to both Prince and André. If you look closely, you can see that Prince performed background vocals and guitar on the song. Prince was eighteen or nineteen. Even though the song is billed to the Lewis Connection, the song was actually recorded by another one of Sonny T.'s bands, The Family.

According to Swensson, Prince was "something of an understudy to the older generation of players." The Family would be important to Prince. Prince would later name a band he architected in possible tribute to Sonny T.'s local Minneapolis band, The Family.

In addition to family, surrounding community, the local music scene, and local radio (like WDAO for Dayton) were also important in shaping Prince's musical chops. KUXL was the only early black-oriented community radio station in the Twin Cities, and Swensson noted that it was "barely audible outside a one-mile radius of its North Minneapolis adjacent station." If you were to look at this Super Soul Thirty list from KUXL, on this list is the Ohio Players' "Pleasure," which I have a cover of here, with the lovely model Pat Evans on it.

Prince was rooted in the self-contained band, again, similar to the Ohio Players. This is the earliest known photo of Prince and Grand Central. It was discovered this year but it hasn't come to the public's attention until now. Prince is sixteen here. Grand Central was performing as part of a demolition ceremony for the YWCA. You can find this photo and video footage at the Hennepin County Library. They have online



archives, and there is a very short snippet of Grand Central. It's so short, like seconds. But that's the earliest known recording of Prince as a live performer, and again, Grand Central. You'll see André Cymone on the bass to the left. You see André's sister, Linda, on the keys. You have Morris Day on the drums. You have Terry Jackson on percussion. And you have Prince over there in the plaid pants to the right with his afro.

Prince released his solo debut in 1978 on Warner Brothers Records. He was one of the youngest producers that Warner Brothers had. Prince had to jump through hoops to be able to produce his own record, but he finally did. And the byline "written, arranged, composed, produced, and performed by Prince" emerged. Even though he was rooted as a Midwestern funk self-contained band member, he was introduced to the world as a solo artist.

With 1984's *Purple Rain*, "Prince and" started making an appearance. In 1984, it was Prince and The Revolution.

However, if you look at the preceding album, 1982's *1999*—if you look very closely, even though the spine does not contain "and The Revolution"—if you look at the closed eye (what I call the football but it's actually a closed eye), you can see "and The Revolution" backward. So, technically, Prince and The Revolution began with the *1999* album.

When people think of The Revolution, they think of this lineup immortalized in the 1984 blockbuster film *Purple Rain*. However, there was an expanded version of The Revolution towards the end of their tenure.

Prince's longest-running band was Prince and the NPG, which went through nine different configurations from 1994 to 2015. What you're seeing here is the second lineup. Sonny T. on bass. This band overlapped with the NPG towards the end of Prince's career, Prince and 3rd Eye Girl. This is Prince's female-only band, and this band existed roughly from 2012 to 2014.

However, my favorite band is The Band with No Name, a term coined by Harold Pride in *Lovesexy*. This band was short-lived but packed a powerful punch. This band was also known as the Sign O' The Times/Lovesexy band. One thing I want to note about this Lovesexy band is that it primarily (the bulk of it) consisted of Bay Area artists. Sheila E., Levi Seacer, Jr., Miko Weaver, and Boni Boyer are all from

the Oakland/San Francisco/Bay Area. This is another really important music scene, and Santana was from that area as well.

For Prince's first three solo records, he was an amalgamation of R&B, soul, new wave, [and] rockabilly with flourishes of funk.

However, *Controversy* is where he truly allowed his funk flag to fly high in terms of his solo output, and this funk extravaganza wouldn't be topped until the shelved 1987's *The Black Album*, which would have been released six years after *Controversy*. It's also known as the "Funk Bible." And when the album was shelved, it became one of the most bootlegged albums ever until Warner Brothers officially released it seven years later in 1994.

But Prince didn't dismiss the funk; he just created a whole other self-contained band, The Time, to channel his funk through. In the beginning, Prince hid his involvement behind a fictitious producer named Jamie Starr.

In this 1981 article for the *Minneapolis Star*, "'Time' Helps Set Hometown Sound," Jon Bream, the music journalist who has covered Prince throughout his entire career the longest, writes: "Prince was originally scheduled to produce this album, but lead singer Morris Day and engineer Jamie Starr are given production credit. (In fact, Prince is not even mentioned in the album credits.) It's too bad Prince didn't stick around, because The Time could have benefited from his experience."

Earlier this year on Substack, Nelson George wrote in his newsletter *The Nelson George Mixtape*, "It was during these early tours that Prince, Day, Benton, Vanity, and everyone on his team perpetuated the fiction that all this music was being created by a mysterious producer named Jamie Starr. Since, at that point, no outside music journalists had yet ventured to the Twin Cities to confirm this tale I, and everyone else, just jotted it down (though it seemed odd that such a prodigious music maker had just suddenly appeared out of the frigid Minnesota air)."

Less than two months later, Bream would write another article for the *Minneapolis Star*, and the cat was out of the bag. (Even though if you listen closely, Prince is clearly all over this record.) Jon Bream writes, "The other night I had the strangest dream ... Prince was The Time and The Time was Prince." Prince *was* Jamie Starr, the producer.

Here's a rare photo taken by Allen Beaulieu of Prince *as* Jamie Starr over to the left. You can see this photo as well as a lot of other incredible

photos in the 2018 photo book *Prince Before the Rain* by Allen Beaulieu. This is another photo that you can find in the same book. And I love this photo because if you look at it, you can tell that Morris Day and Prince are just two peas in a pod.

For the first three records, The Time was essentially Prince and Morris Day. Prince played all the instruments, and all the songs were written, arranged, composed, produced, and performed by Prince with significant contributions by Morris Day on vocals, obviously, and then also drums.

The Time as a touring band was a self-contained band unit. Here's a snippet of "The Stick" from The Time's debut at the MET Center in Bloomington, Minnesota, in 1982.

The Time consisted of Jimmy Jam and Monte Moir on keys, Terry Lewis on bass, Jellybean Johnson on drums, Jesse Johnson on guitar, and Jerome Benton on mirror and percussion. Everyone would become producers in their own right. In my opinion, Prince channeled his love of the Ohio Players through The Time as a vehicle.

One thing you'll notice about The Time, and particularly their first three albums, is that they all contain a six-song format, which wouldn't be broken until 1990's *Pandemonium*. Again, three songs to each side, similar to the Ohio Players' *Pain* (1971) and *Skin Tight* (1974).

In addition to the six songs, another aspect borrowed from the Ohio Players was the one-word anthem: such as "Cool" for The Time and "Fire" for the Ohio Players.

The only thing missing from The Time records is a sexy female on the cover. Otherwise, the homage to the Ohio Players would have been a dead giveaway. Obviously, there were other musicians who had sexy girls on the cover. This is one of my favorites: it was Leon Ware's *Musical Massage*, which was released in 1976; this, obviously, heavily borrowed from the Ohio Players covers. So, the Ohio Players covers were iconic. Everyone saw them. I know Prince saw them too.

While Prince did not use sexy ladies for his own album covers nor The Time's, he put his own body out there several times. *Dirty Mind* was Prince's third album. This is the infamous shower poster that was included with 1981's *Controversy*, Prince's fourth album.

If you want to learn more about the *Controversy* poster, in another Prince symposium that I organized earlier this year, #1plus1plus1is3

(<https://1plus1plus1is3.polishedsolid.com>), Zach Hoskins of the *d / m / s / r* blog did a phenomenal talk called “[I Wish We All Were Nude:] Allen Beaulieu’s Infamous ‘Shower Poster’ – Aesthetic Linchpin and Artifact.” You can find it online if you google “controversy presentations Zach Hoskins.”

Even more incendiary and controversial was the *Lovesexy* cover because it wasn’t hidden inside. Prince’s nudity was blatantly on the cover. This was in 1988.

However, Prince did use a sexy lady in a pinup style for his two-album funk-jazz instrumental project *Madhouse*. Both albums were released as bookends for the year 1987. All of the songs were numbers on both albums: the first album contained “One,” “Two,” “Three,” “Four,” “Five,” “Six,” “Seven,” “Eight,”; the second album... you got it. And cover girl Maneca Lightner graced both the covers, as well as all the singles in between.

If you don’t know about *Madhouse* and want to learn more, I invite you to listen to the *Grown Folks Music* podcast that I produced.

You can definitely see the influence of the Ohio Players on Sheila E.’s third record, which was on Prince’s Paisley Park Records. Several of the songs were written, arranged, composed, produced, and performed by Prince on this release. And the only thing that really irks me about this release was that it was not a gatefold. So, you had to flip the album over. Even at sixteen years old when this was released, I was like, “Why don’t you have an Ohio Players cover?”—I was used to seeing Ohio Players covers because I grew up with my uncles and aunt, and they all had those gatefold albums.

Now, Prince really did get explicit with his NPG record, and this was released on another one of Prince’s record labels. This time it was an independent record label NPG records. Paisley Park was again a subsidiary of Warner Brothers. So, *Gold Nigga* is the first solo album by the New Power Generation, which had previously been credited on the Prince and the New Power Generation albums: *Diamonds and Pearls* and *Love Symbol*. It was also the first album to be released by NPG Records, and the majority of the record was written and produced by Prince with significant contributions from members of the NPG and Sonny T. being one of those major contributors. I have a little image of the Ohio Players’

*Skin Tight* record because the album cover (which is over to the right) really reminds me of this particular album cover.

This shelved album from NPG records in 2006 by Tamar Davis was going to be called *Milk and Honey* even though it was originally titled *Beautiful, Loved, and Blessed*. It was going to be the unreleased debut studio album from Tamar Davis (who goes by Ashley Tamar now) and was recorded in 2005, early 2006. The album was advertised on a flyer included in Prince's *3121* album. And, believe it or not, Prince toured as Tamar Davis' guitar player on the 2006 Tamar Tour to help promote the album.

Before we take a deep dive into Prince's love of the Ohio Players, it's important to note that Prince had a direct connection with another Dayton, Ohio-based musician, Roger Troutman. Zapp opened for Prince during the Controversy Tour. Here you see a photo of Roger with Prince. I've compiled some of the wonderful posters on this particular tour. Prince was a fan of Dayton funk. He would occasionally play "More Bounce to the Ounce" in soundchecks and after-shows throughout his career. In fact, he played it as late as 2014, a couple of years before he passed, at a show in London.

I want to play two songs: one by Prince and one by the Ohio Players. If you listen closely, you can hear the Ohio Players' influence on Prince and his music. These two songs, I think, really show it. For me, it's really obvious.

Listen to this snippet of "Condition of the Heart" from Prince's album after *Purple Rain*, *Around the World in a Day*. Then compare that to "It's Your Night/Words of Love" from the Ohio Players' *Skin Tight*.

Prince would cover over the course of his career—usually during soundchecks or rehearsals or after-shows, but sometimes even within proper shows—three songs from the Ohio Players' *Skin Tight*: he covered "Skin Tight" the most, though it's really a toss-up between "Skin Tight" and "Fire"; and "Love Rollercoaster" would probably be in the third slot. But he also covered "Jive Turkey" and "Heaven Must Be Like This."

From *Fire*, he covered "Fire" and "I Want To Be Free." What's interesting about "I Want To Be Free" is that he really starts covering it in the late 2000s up until towards the end of his career. I think it's a song that was near and dear to him.

And then from *Honey*, he would play “Love Rollercoaster.” I was kind of surprised that Prince never covered the Ohio Players’ “Sweet Sticky Thing” from *Honey*. But there is a very short reference to it in the concert film *Sign O’ The Times* that was released in 1987. There’s these narrative interludes throughout the concert film, and there’s this love triangle between Prince, Greg Brooks, and Cat the dancer. So, we’re going to do some deep listening for some covers.

What we’re about to hear is a snippet from a 1991 tour rehearsal for *Diamonds and Pearls*. Prince isn’t probably at this rehearsal. So you’ll hear Levi Seacer, Jr. and others, as well as Rosie Gaines (who’s also from the Bay Area) in this version of “Skin Tight.”

Now, I really wanted to leave this out, but it exists. This is an album by Carmen Electra. Carmen Electra’s debut was on Paisley Park Records. This album was produced by Prince, and this song “S. T.” (1993) samples “Skin Tight.”

- This [“Heaven Must Be Like This”] is during a one-off performance at Prince’s Paisley Park in 1995.
- This [“Fire”] is another [1995] Paisley Park performance.
- This is a version of “Skin Tight” during the *One Nite Alone ...* tour.
- This was during an after-show in 2002.
- This [“Love Rollercoaster”] is originally a direct to video release in 2003’s *Prince Live at the Aladdin*. This is still during the *One Nite Alone ...* era.

What was significant about the *One Nite Alone ...* tour was that Maceo Parker was in the band. You can now get this DVD in the 2020 box set *Up All Night with Prince: The One Nite Alone Collection*.

Earlier this year saw the first complete unreleased album from Prince’s vault—Prince had this storied vault where he would just shelve thousands of recordings. *Welcome 2 America* is composed of two LPs, one CD, and a Blu-ray. On the Blu-ray, Prince performs a fantastic version of “Fantastic Voyage” by Lakeside, another Dayton-based group. It’s the next-to-last song.

If you want to learn more about the release, I had an online virtual celebration in August, where we had four different roundtables giving multiple takes (<https://w2avc.polishedsolid.com>).

Now I want to play you two different versions of “I Want To Be Free”:

- The first version is from 2008.
- The second version is from the *Welcome 2 America* tour during the Charlotte, North Carolina, stop.

I also want to play this very short clip of Philip Bass, author of the book *Pour Some Water on Me*, being interviewed on *Funk Chronicles*. This video is from the Funk Music Hall of Fame and Exhibition Center’s YouTube channel.

“The civil rights movement, in my opinion, and that’s what I write about, developed the stage for funk music. Funk music is an expression of freedom.”

So coming full circle back to Prince’s autobiography, *The Beautiful Ones*, on page thirty-five, he wrote, “If I want this book to be about one overarching thing, it’s freedom and the freedom to create autonomously without anyone telling you what to do, or how or why.”

I would like to dedicate this talk to my uncle Eddie Oliver, Jr., who actually died in Dayton, Ohio, in 1966, four years before I was born. And, he was only nineteen. And, he also passed alongside his first cousin, Rogers Oliver Jr. And, two of my grandfather’s brothers lived in Dayton. We often had our family reunions, either in Dayton or Alabama. We would go back and forth. My grandfather was the only brother that remained in Alabama.

But the reason why it’s important for me to dedicate this to my uncle is that he was a musician. His primary instrument of choice was the drums, but he also played piano. And, I know in my heart of hearts that if he would have lived that he would have joined one of the incredible local Dayton bands.

I would like to personally invite you to the five-year anniversary fundraiser for the PRN Alumni Foundation next Saturday online [<https://prnalbumni5.polishedsolid.com>]. Tickets benefit the 501c3 nonprofit founded by former Prince staff with a desire to continue his philanthropic vision. The day will be centered around Prince’s acoustic album *The Truth* with one roundtable, four talks, and a keynote with

PRN Alumni directly involved with the album, including bassist Rhonda Smith and guitarist Kat Dyson. Thank you!

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# Land of Funk Art

*Morris Howard*

I'm Morris Howard, an artist here in Dayton and creator of the funk mural down on Stone Street, now Land of Funk Way. I just have a short presentation on some of the art that is available regarding funk music; unfortunately, there's not a lot.

So, before I start the presentation, I wanted to delve into that for a few minutes. What I discovered more than anything else, and what I relayed to Sharon, was that there is just not a lot devoted to the genre. I realized that that's got to change: we need more art toward funk; that was my main discovery. The funk mural was completed in 2018, late September, early October. That's how Sharon and I met. She invited me here. I'm really grateful that she asked me to be a part of this.

[Slideshow begins]

- The woman standing next to me is the widow of Johnny Wilder, who was the leader of the Dayton funk band Heatwave; she came out to the ceremony the day of our dedication.
- These are the members of Faze-O, and on the end is Keith Harrison, a real good friend of mine and my brother.
- Steve Shockley from Lakeside; the young man on the other side is Simeon Oyeyemi, who helped me—most particularly on the Lakeside mural.
- I couldn't do every single member from every single band and I'm still catching flak [laughter]. But I have to say, I picked more Ohio Players than I did anybody else. I don't know if it was self-

conscious but they were “the band,” the impetus. At the very top is Keith Harrison from Faze-O. That's Tyrone Crum from Faze-O. On horn, that's Pee Wee Middlebrooks of the Ohio Players, Steve Shockley of Lakeside, Satch from the Ohio Players, Mark Wood from Lakeside, Johnny Wilder from Heatwave, Billy Beck from the Ohio Players, Byron Byrd from Sun.

- We have two murals that were just dedicated to some of the members from the various bands: We have Steve Arrington on the left, Leroy “Sugarfoot” Bonner, who is one of my favorite entertainers of all time. Then we have, to the bottom left, Marshall Jones, who was the bass player for the Ohio Players; Diamond Williams, the drummer for the Ohio Players, who was here yesterday; Junie Morrison. Then we have Mark Adams and Mark “Drac” Hicks from Slave. Then we have Keith Wilder and Roger Troutman.
- [Photo of all panels of mural] Here's more of a comprehensive layout of the mural itself. For each band, we came up with a concept like an album cover. Sun—we could kind of use their album cover. With Zapp, we based the mural on *Computer Love*, and that's what we did with the other artists.
- Now this is a very interesting mural. I could never get a good shot: there's always somebody parked in this parking lot; it's on Germantown Street, and it's across the street from the DeSoto Bass Courts, and I'm having a hard time finding out who painted it. But it's a mural, as you can see, to Zapp, and there's a Lakeside reference in there. I thought it was a very interesting mural. And there's some other cultural references around, like Hook's Barbecue, one of the mainstays here in Dayton, and Good Samaritan Hospital, which is gone now. But it's a decent reference to funk. It has the Carillon Tower, Edwin C. Moses, and Paul Laurence Dunbar.
- This is a mural right across the street from Roger Troutman's historical marker and his statue. I don't know who did it. It's in disrepair. But visually this was the impetus for me to create the funk mural, because at the time when I saw this in 2015/2016, there was no historical marker there for Roger. I dug the mural, but I didn't see any other references to any other bands

artistically, so this was the impetus to thinking about doing something to honor all the funk bands that came out of Dayton. I came out of here with more questions than I did answers.

- This is Roger's statue, *I Can Make You Dance*, created by Dayton artist Michael Bashaw. It was commissioned by a nonprofit group called the Phoenix Group.
- And there's Roger's historical marker. Howard played a video slideshow by Lennie Pringle, produced following the dedication of Stone Street as Land of Funk Way. It was actually me, Keith Harrison, and a young lady who was helping me on the project at that time, Brittini Long, who came up with the name. We were all brainstorming at Panera Bread on Brown Street. Keith said, "Land of Funk," and that was it.

Because of the lack of art not only regarding funk music but music in general in the Dayton area, I'm seriously thinking about how to propose another mural that would be for some of the bands that weren't quite as famous, like Platypus and Shadow.

The HAALO Project is a county project, a county juvenile project started by Brittini Long from Montgomery County Juvenile Court and Jerri Stanard from K12 Gallery and Tejas. I believe it's double-digit years since it started. It's an acronym for Helping Adolescents Achieve Long-term Objectives. It allows kids who have had a little trouble in the court to participate in public art. And it's been very successful. I believe we had about sixteen kids help complete that funk mural downtown. I teach in two juvenile court facilities, and I've been going in as a private contractor for over four years for K-12 Gallery. Yesterday, I turned my art class into a music class to the best of my ability. I wanted them to get some familiarity with some of the people who have come out of Dayton who have made music and who are famous all over the world. Most of the young people there are just not aware of it. So, there's a lot of work that needs to be done to get these facts out about exactly what the musicians here in Dayton accomplished, and to make that more of a conversation.

[Questions and answers followed; to view the session, see [https://ecommons.udayton.edu/dayton\\_funk\\_content/36/.](https://ecommons.udayton.edu/dayton_funk_content/36/)]

